

DEMOCRATIC AND POPULAR REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF DJILLALI LIABES SIDI BEL ABBES
FACULTY OF LETTERS, LANGUAGES AND ARTS
Department of English Language



TITLE

Arab American Muslim Women Writers' Discourse towards Identity
Re/Construction: A Study of Mohja Kahf's The Girl in the Tangerine Scarf

Dissertation Submitted to the Department of Foreign Languages in Partial Fulfillment of the
Degree of Magister in Post Colonial Woman Literature Written in English

Presented by: Miss Mehdaoui Amaria Supervised by: Dr. Mohamed Yamin Boulenouar

BOARD OF EXAMINERS:

President: Dr. Bedjaoui Fawzia (Professor)	University of Sidi-Bel-Abbés
Supervisor: Dr. Mohamed Yamin Boulenouar (MC-A)	University of Sidi-Bel-Abbés
Examiner: Dr. Senouci Fayza (MC- A)	University of Tlemcen
Examiner: Dr. Guerroudj Nourredine (MC- A)	University of Sidi-Bel-Abbés

Academic Year: 2014-2015

ABSTRACT

Arab Muslim woman has been portrayed by the West in general, and by America in particular as submissive, silenced, dependent and oppressed. Another aspect has been lately added to those misrepresentations is her being a part of a terrorist culture. Those prejudices cause identity deconstruction especially for Arab American Muslim women who live after 9/11 attacks in space of rejection and Otherness. Many Arab and Muslim critics, notably Kahf, resist hegemonic narratives about them and their culture. This study targets to shed lights on the counter narratives these women established and to picture Arab Muslim figures who have affected positive and significant changes in the world of woman literature. It also seeks to demonstrate that living in a Western country and experiencing marginalisation and racism does not mean entirely losing sense of identity. It can be a beneficial tool to understand the Other culture and break myths about Muslim women from an angle of awareness instead of ignorance and rejection. This work exhibits that Muslim women are active, intellectual feminists who are able to speak up for themselves, instead of being spoken by others, and respect their own religion and culture in diversity of ways.

DECLARATION

I, Mehdaoui Amaria, do solemnly affirm that this thesis, titled as “*Arab American Muslim Women Writers Discourse towards Identity Re/Construction: A Study Of Mohja Kahf’s The Girl In The Tangerine Scarf (2014-2015)*” is result of my own research work which has never been submitted before any university or institution.

Mehdaoui Amaria
Postgraduate Student,
Department of English,
Djillali Liabès University, Sidi-Bel-Abbès,
Algeria.

CERTIFICATE

This thesis titled as “*Arab American Muslim Women Writers Discourse Towards Identity Re/Construction: A Study Of Mohja Kahf’s The Girl In The Tangerine Scarf (2014-2015)*” is accepted for the award of Magister degree in Post Colonial Woman Literature Written in English, Djillali Liabès University, Sidi-Bel-Abbès, Algeria.

Supervisor: Dr. Mohammed Yamin Boulenouar—————

Department of English,
Djillali Liabès University, Sidi-Bel-Abbès,
Algeria.

DEDICATION

To all those who are always here for me

ACKNOWLEDGEMENTS

It is with sincere gratitude and appreciate that I acknowledge Allah and the following people for their endless support and encouragement throughout the process of writing this thesis.

Thank You Allah, The most merciful and guider for giving me strength and will to complete this research paper and provided me with people who supported me along till the last minute.

Professor Bedjaoui: Thank you for the insight and guidance you provided during this process. You challenged me to be better and to do better-for that, I'm grateful.

Doctor Boulenouar: Thank you so much for all of the guidance, support, and encouragement during this process. I've learned so much from you!

My teachers: Thank you for all knowledge and guidance you afforded so my achievements in any life level are better and wiser.

My family: Thank you for your unconditional love, prayers, support, and wisdom. I would be lost without it.

My friends: You are the family I have chosen. Your support and prayers have sustained me.

My classmates: Hind, Najia, Kamila, Rachida, Fatiha, Hasna, Samira and Wafaa; I could not imagine sharing this journey with eight other people. You've taught me so much and I'm blessed to have met you!

TABLE OF CONTENTS

Abstract.....	II
Declaration.....	III
Certificate.....	IV
Dedication.....	V
Acknowledgments.....	VI
Table of Contents.....	VII
General Introduction.....	1
Chapter One.....	9
Chapter Two.....	54
Chapter Three.....	83
Chapter Four.....	104
General Conclusion.....	131
General Bibliography.....	134
Appendices.....	142

General Introduction

There is, possibly, one undeniable truth that we can share common thoughts about the world but never these thoughts and perceptions can be identical. Though the world where we live is one unified world but each part of it has its unique sense of being unique. People, as social human beings, move around the sphere for different reasons and interact and socialise in many ways; imposing themselves, assimilating, integrating or acculturating. No matter how the means differentiates, people face issues such as of whether to adapt with the new surrounding whenever they are in touch with one another or to keep that self-deep identity no matter the challenges they face. However, isn't that the case of all people to feel strange even in one's homeland? This feeling of strangeness and/or *in-betweenness* has become a shared sentiment among diasporic groups a fact that urged many writers, theorists, philosophers and even the normal people to question what makes one feel at home and recognise him/herself as *self* not as *Other*.

Many literary texts dealt and still deal with the issues of identity as crucial to the understanding of human nature and as a basis of the internal and external relationship, which is surely the most complicated off all creatures' nature and relation. One can, for a moment, think that being oneself cannot be another, a different person who perceives the world from another angle and reacts in an absolutely altered way. For, being among relatives is not the same as being with outsiders and belonging to one's ethnic group is not as "belonging" in an ethnic group. The first reveals a sense of sharing those intimate sensations like silly jokes, unstructured utterances, perceptions of various colours of the rainbow and all the things that may mean nothing to others. The latter uncovers those shallow materialistic, political and rather documented official ties.

Mohja Kahf's The Girl in the Tangerine Scarf is a noticeable piece of literature to tackle within a crisis that makes the world goes around itself asking the same question: where do I belong? People move from one land to another for many reasons, some of these reasons are colonisation, immigration, wars, natural disasters and job requirements. All of those facts mentioned before may have positive as they have disastrous aftermaths on people's lives. There is an agreement among scholars and historians that those aftermaths, especially negative ones, affect mostly women since they are treated and considered as physically weak and intelligently inferior both by men and colonizer. This treatment is traced far ago from any

happening of those phenomena, it is routed in patriarchal societies via gender discrimination and stereotype construction. This double sense of degradation lasted for a long time that women themselves addicted their soles to a subconscious submission and obedience without even looking for clarifications to their long lasting situation.

It is assuredly recognised that women all over the world share some, if not the same, patriarchal and un-belonging experiences no matter how much civilised or uncivilised their communities are or did. This fact is as much old as the human being himself. However, their responses are not the same and the benefits from their reactions also differ. One may wonder, if in a real world society has never existed of man without woman, then why shall she be treated as less or inferior to him? This unequal binary system of man/woman, strong/weak, superior/inferior, good/evil is what feminine literature quested in their écriture.

One's interest in this woman writer's work is on the basis that she does not only treat old women issues; patriarchy, gender inequality and female liberation, but she exceeds it to deal with post-colonial and postmodern issues such as hybridity, transgression, difference and Otherness. Since the novelist has experienced immigration in US, she was obliged to experience the power of hegemonic discourse in shaping realities about them, their societies and their people, in this case Arab Muslims. This gives us the opportunity to know more about a woman's experience of both belonging to Third World and First World, a paradoxical situation that states identity in a paradoxical location.

One, also, cannot deny the importance of the use of English as a means of communication. Whether it be spoken or written, English has become a crucial tool at the hand of writers to express their thoughts, their cultural, social and individual knowledge freely and objectively. English is not simply a language; it has become the power at the hand of the imperial and hegemonic discourse; a fact that recommended the Third World writers, women especially, to use it as a mean to express a counter discourse in face of hegemony. This is mainly related to Foucault's ideology through which the juxtaposition of discourse takes place. For Foucault,

Discourses are not once and for all subservient to power or raised up against it, any more than silences are. We must make allowances for the complex and unstable process whereby discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling block, a point of resistance and a starting point for an opposing strategy. Discourse transmits and produces power; it reinforces it, but also undermines it and exposes it, renders it fragile and makes it possible to thwart it. (Foucault 1978: 100–101)¹

¹ Foucault, M. (1978). *The History of Sexuality*, vol. 1: *An Introduction*. (R. Hurley, Trans.). Harmondsworth, UK: Penguin.

Discourse importance is mostly clear in the way it is a means of oppression as it is a means of resistance. Kahf is from Syria an ex-colonised country of the French Monarchy but also a citizen in the American country in which English is also the official language. The writer's language choice is not randomly done since her message will be easily transmitted and transported all over the globe.

The selected novel reveals not only the powerful use of language to resist patriarchy and hegemony but also it is a beautiful text that tends to picture universal truths and experiences taking the do's and the don't's, the tabooed and the sacred into account. The writer dares to talk the intimate and the abnormal, universalities and particularities such as racism and female sexism. Not only based on taste subjectivity, this text provides a wide human register of her society, that one which she calls home and that which she considers as home. And what must be expected from literature if not this? However, the interpretations and different perceptions of this work must follow a scientific scheme enveloping careful and basic scientific requirements. It has to be measured under professional and artistic standards that enrich the understanding of such creative outcomes.

A large number of people perhaps have the ability to read literature but not all we can read between the lines and sense the joys and sorrows of hearts. To quote Scot Fitzgerald "*That is part of the beauty of all literature. You discover that your longings are universal longings, that you're not lonely and isolated from anyone. You belong.*" (Goodreads.com)² That common sensation of sharing at least one another's emotions is found at the heart of what is considered as good writing with a stress, of course, to a beautiful style. It is, on Cassandra Clare's words "*Only the very weak-minded refuse to be influenced by literature*"³.

One may disagree that one form of literature can be recognised as better than the other form but one also may agree with Jane Austen that, "*It is only a novel..... in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties...are conveyed to the world in the best-chosen language* (Rogers, 1999, p.24)⁴. The power of a novel is traced deeply from its way of teaching tolerance and wisdom; it heightens our senses and sensibilities about life and

² https://www.goodreads.com/author/quotes/3190.F_Scott_Fitzgerald

³ http://www.goodreads.com/quotes/284622.Cassandra_Clare

⁴ Rogers, Henry N. III. (1999). *Of Course You Can Trust Me! Jane Austen's Narrator in Northanger Abbey*. Persuasions On-Line 20.1 P.1-6. <www.jasna.org/persuasions/on-line/vol20no1/rogers.html>

individual complexities. It is the mirror of society and culture that has the ability to reflect realities and imaginaries as two sides of the same coin.

The humble interest in choosing Third World novel, or should I say developed country, is constructed upon two main points. The first is that the work can be shaped within a post-colonial feminine and postmodern literary context. The valuable historical, political and cultural struggles provide us the complexity to be a female, to belong to an ex-colonised country, which led to a ideal picture of being a broken country, and an immigrant in a not welcoming society next to hold all what is said to be negative and humiliating in one's and other's culture. This situation urged this woman writer to commit her pen and abilities to write for and about her fellows' problems and sufferings. She took an uneasy responsibility to defend and also to propose ways to resist different forms of suppression and exploitation.

The second implies the importance of society, nation and culture for this woman writer. For a long time, place for non-white women's sufferance has been neglected and their responses hardly existed. One may not consider it as racist or neglecting but white feminists took the role to speak on the behalf of theirs' without insisting to create a space for the othered Other to speak. One chooses to consider it as rather a lack of understanding some intimate and complexities that only those who experience them know how to cover. The commitment our writer stands for envelops not only internal and previously discussed issues, like class or gender clash, but it covers the most heated and new concerns diasporic groups face within host societies and at home since they struggle in the gap of *in-betweenness* from the starting point they decide, voluntarily or un-voluntarily, to leave home.

The focus the research paper intends to tackle is on how individuals, women in this case, feel strange at home before locating abroad. This feeling of strangeness and home loss progresses into one's self-questioning of self-identity. Identity has been for a long time a sacred and untouchable possession that individuals enjoy its capacity to define the self within the location of nation, society and culture. Under the influence of many circumstances such as colonisation and immigration, people find themselves in paradox of whether to keep the original version or to adopt a new identity that tolerates the changes happening.

As far as methodology is concerned the chosen writer shares with Third World women, the world that one belongs to, the same experiences, dreams and fears. She, and many Arab Muslim women writers coming from different regions and speaking different languages, also share the experience of being immigrants to America living in diasporic groups and go through many obstacles. Despite the fact that they come from different cultural societies they write in the language most read all over the world, English. They also belong to societies

where women experience gender discrimination, patriarchal hegemony and a wide register of stereotyping living vividly masculine versus feminine myths. These common points and others not yet mentioned give us the opportunity to discuss verities of hot and widely debated phenomena.

The creativity this fiction offers delineates the oppositional scenario of *self* versus *other*, *woman* versus *man* and *European* versus *non European*. Since life is full of contradictions and people's relationships are based on social and cultural fundamentals, it is probably not easy to create a space for one's own without being effected by and effecting on others. This reciprocal relationship provides positive as much as negative outcomes. The popularity of phenomena like hybridity, transnationalism, culture clashes, identity complex issues and language hegemony stands after the popularity of novels such as Kahf's and many others, like the Indian writer Divakaruni or Mohanty, in the present day literature. The transformation the individual's identity passes by creates a strong feeling of fear to loss one's identity in the world of diversity and mixture. This novel obscures, somehow, the notion "home" by giving different settings called as such by one individual. And since identity is, apparently, bound to home it creates also a kind of illusion to the limit frontiers of that identity.

The popularity of the selected fiction results from the insistence of the writer to picture the epistemic status of one's culture, Muslim Arab and the foreign culture, their struggles and intersections. This clash resulted to the creation of a hybrid identity and thus to a dangerous situation in which notions like nation, frontier, transnationalism and cultural identity are in question. For a long time the Third World cultures has been perceived as uncivilised, ethically low and non creative which means limited. If one's knowledge of the degradation of this picture is not ignorant, then the question raised is to what extent does this woman writer challenge the misconception and thus the misinterpretation of her culture? Female characters in the novel of Kahf do not only search to break the cultural myths of her own country but also those of the West which she belongs to as immigrant. Therefore, how do characters overcome the traditional femininity myth towards a search for their identity? Between the "*Idem*", the stable version of identity, and "*Iipse*", the identity version that tolerates change, how deep can this writer go through the female identity construction in search for social, racial and gender equality and freedom and then a re/construction to the Arab Muslim identity? Does the protagonist in the novel reflect a lost or rather a renewed adaptation to her socio-cultural identity? Kahf undertook a different diasporic experience into the American society from other writers and thus reflect different understandings and perceptions. She also

highlights how women in their home societies are treated within incomplete actions of body and thought exploitation, transgression and oppression.

Arab women, as much as Indian or African women, have experienced isolation and degradation in the basis of some biological and philosophical traits at their homes and these experiences have been doubled within their host societies and exceed to racist, psychological and sexual abuses. Women literature, in this context, deals with a variety of themes like: women liberation, mental and sexual freedom, religious and political engagement and the right to oppose social and cultural patriarchy exercised over them by male domination. Love and passion are also other topics. Loss and death, though not apparently emphasised, are present themes since they are life realities. The change these women insist to trace is based on the assertion of self search of identity of their own where they hope to be treated equally to men and other races. Superiority of masculinity over femininity and white over non white are myths that have been created for a long time and it takes time and strength to break them down.

Kahf's aim is not to give clear and exact solutions to the problems exposed before. Her target is to discuss realities and facts about life as it exists and how should it be. Life can be better if women were equal to men in rights and obligations and it will exist more justice if no one is judged by skin colour, different body features or belonging to a distinct geographical place. Then the main purpose of discussion is to what extent do Arab American Muslim women writers succeed in reversing the hegemonic discourse and what strategies they use to re/construct their identities? In this case through the use of the female protagonist, Khadra. First, it is hypothesised that Khadra could not resist stereotyping and Orientalist misrepresentation of Muslim women in America proved her actions of taking the veil off and adapting the American life style which indeed reflects a persona lost in identity fragmentation. Second; I suggest that Khadra reflects rather an Arab-American Muslim reconstructed identity throughout first reversing misrepresentation and then by creating a room of her own and a discourse that denies the identification of Islam with symbols of practicing like the veil.

The present work entitled: Arab Muslim Women Writers' Discourse to Identity Re/Construction: a Study of Mohja Kahf's The Girl in the Tangerine Scarf is divided into four chapters. The first chapter entitled *Literature and Context* is a descriptive chapter that deals with identity and identity relation to theory and literature. This chapter deals with identity in combination to culture, religion, transnationalism, language and ethnic identity and its current experience as Diasporic. It also tackles how post-colonial and postmodern literature in

relation to feminism deal with the ideology of identity. The second chapter entitled *Literature and Theory* undertakes the present day issues facing Arab Muslims in U.S. in the post era of the attacks of 9/11. It deals with Huntington's hypothesis Clash of Civilisations (1993) which prophesised the contemporary conflict, Said's Orientalism (1978) which describes imperialistic view of the West's superiority over the Rest, Foucault's theory to discourse construction and deconstruction, as it discusses the sign of the veil and how it is important to Arab Muslim women identity construction. Gendered Orientalism, in addition, is one of contemporary theoretical views which, from a feminist point of view, explain how Said's hypothesis has missed how Orientalism has gendered perceptions. The way the West views non Western women, especially Arab and Muslims, has rendered women's situation more complex mainly when referring to them as either oppressed and constrained by their religion or being terrorists and helping their counterparts in their plans to terrorise the world. This chapter concludes with an introduction to women literature written in English and particularly which tackles the post-colonial and postmodern issues of identity with focus on novel as genre to express gender.

The third chapter labelled *Voicing the Voiceless* revolves around the main purpose of this work. In The Girl in the Tangerine Scarf, Kahf depicts Arab Muslim women situation as immigrant subjects in America. These women are victims of hegemonic discourse, racist and patriarchal domination which do not give them the right to speak or to articulate freely. Kahf challenges the Arab Muslim women misrepresentation by rupturing the dominant narrative and as an alternative she suggests the use of positive representation through retelling history text from an Arab Muslim woman standpoint. Kahf also uses the reversed technique by using the veil not as a sign of oppression but as a power of self and identity re/construction. This fatale woman tries to express her personality and thus identity through the assertion of her power on the individual and why not the whole. She also reverses the binary system of white as good, intelligent, powerful and civilised versus non white as evil, unintelligent, weak and uncivilised. She, furthermore, pictures the Arab Muslim experience of Otherness, of being neither white nor black but in-between. The space of in-betweenness according to Kahf can be a point of strength rather than being one of weakness. The novel pictures the long journey the protagonist Khadra takes to search identity.

The fourth chapter endeavours another path. It introduces a didactic formulation to the teaching of post-colonial feminist literature in the Algerian university LMD system and what are the methods and techniques most fruitful to its inclusion in the Algerian curriculum and the prophetic benefits to a better social and cultural harmony. To do this the first section of

this chapter is an introduction to most important concepts in didactics and literature otherwise it would not be useful to discuss something ambiguous. Contradictory curriculum and syllabus definitions and literature different approaches and methods of teaching are exposed. One finally suggests a syllabus to feminist studies, a gradual one for First Year Master degree.

The final part aims at answering the research paper questions, deny or agree upon hypotheses which will at the end open the door in front of new questions and assumptions. In my conclusion I argue that through reversing the hegemonic discourse and creating meaning and discourse of their own, Arab American Muslim women can actually assist all non Western women around the world to free themselves from patriarchal and Orientalist chains. This may give some hints to suggestions and propositions to further researches in the field of literature. The ending part of this research paper includes a glossary to the most difficult concepts. It also embraces a written letter to the novel writer which has been answered successfully thanks to her.

It seemed this research paper will never achieve an end, in preparation not in thought, because of the lack of documentation since the novel was not available at the Algerian university or libraries and even in France. It took time to order it to the library in the US. Shortage of documentation was also another problem since the topic is not widely debated yet at the Algerian universities one visited, Saida, Sidi-Bel-Abbés and Oran. Yet, though not exhaustive and needs lots of further explanations and research, one hopes this work will be carried out in my future research papers.

Chapter One

Literature and Context

I.1- Introduction.....	11
I.2- Identity Between Change and Continuity.....	14
I.2.1- Personal, Social, Public or Private is Identity?.....	15
I.2.2- Diversity of Views on Identity.....	16
I.3- Compounding Identity.....	19
I.3.1- Religious Identity.....	19
I.3.1.1-Religion.....	19
I.3.1.2- Religion and Identity.....	20
I.3.2- Linguistic Identity.....	20
I.3.2.1- Language as a Marker to Identity.....	21
I.3.2.2- Formation of Linguistic Identity.....	22
I.3.3- Cultural Identity.....	25
I.3.3.1- Definition of Culture.....	25
I.3.3.2- Perception of Cultural Identity.....	26
I.3.4- Hybrid Identity.....	28
I.3.5- Ethnic, Transnational, National and the Diaspora Identity.....	29
I.3.5.1- Ethnic Identity.....	29
I.3.5.2- Transnationalism Identity.....	31
I.3.5.3- National Identity.....	33
I.3.5.4- Diaspora Identity.....	34
I.3.6- Post-colonialism and Identity.....	36

I.3.6.1- Post-colonialism.....	37
I.3.6.2- Post Colonial Theory.....	38
I.3.6.3- Post Colonial Literature Reflecting Identity.....	39
I.3.7- Gender Identity.....	40
I.3.7.1- Feminism.....	41
I.3.7.2- Feminist Theory.....	42
I.3.7.3- Feminist Literary Criticism and Gender.....	44
I.3.7.4- Gender and Identity.....	48
I.3.8- Postmodernism and Identity.....	50
I.3.8.1- Postmodernism.....	50
I.3.8.2- Postmodernism and Identity.....	52
I.4- Conclusion.....	53

Chapter One

Literature and Context

I.1. Introduction

Immigration, expatriation or exile are not new phenomena. From the ancient times, people circulated either for survival, economic, political or religious purposes. Great empires were established thanks to people's moving while others were destroyed. Hunters and traders crossed boundaries of others' nations to stay alive and to construct what is known now as great civilisations. One significant example is the immigration of thousands of people after Columbus's exploration of the Promised Land, meaning America, in 1492. It was as a result of British, Spanish and French immigrants and the deportation of others from the British prisons that the new world became a nation, the most powerful one today. The developed physical land is not the only achievement; a strong American identity was formed and empowered through time and means and gave birth to a nation to become what is known as the first power. Therefore, one cannot neglect the importance of factors like immigration and/or exile to form a strong identity despite the difficulties and the risks of losing the self within long journeys. In spite of that, what does not destroy you makes you stronger.

The main concern of this introductory chapter, introductory to the research paper as a whole, is not merely cultural or historical as the introduction may be a misleading one. Its purpose is to examine, negotiate and finally formulate a detailed definition to identity by covering almost all the area that is affected by its formulation be it social, linguistic, religious, national, transnational or religious. And since one's focus is on post-colonial women literature as field, the notion of identity can be considered as central theme to it. For literature written by women, particularly, it can be classified of a special importance due to the literature's uniqueness and multi-diverse nature of tackling specific issues and challenging particular ideologies.

As identity is a very complex concept, an attempt to a full definition to it within the scope of this thesis is certainly unattainable. Thus, one's concentration will be on the aspects of identity that are central to the presented topic. These aspects will be introduced briefly in serial manner, each according to its importance to the research. Religious

identity as a first step is a core concept to deal with within this research paper since one's choice of the Kahf's work is based on one's attachment to Islam as religion and to Muslim identity that envelope all Muslims around the world despite their differences. Linguistic identity, for example, is of an immense importance since one's focus will be on language role, specifically discourse, in the formation and development of identities. Diaspora identity is as well needed to be in discussion. Post-colonial as well as postmodern studies and their views on identity and how it changed are central to this chapter since the thesis is targeted towards issuing post-colonial and postmodern aftermaths on identity. Gender identity, on the other hand, is a core subject as women studies and literature are at the heart of study.

Therefore, the first chapter attempts at giving a detailed, yet controlled, definition to the concept known as identity. This is supposed to be achieved not only by giving a definition to the term as a separately perceived, but by taking into account all notions twined to it. It endeavours at framing identity in combination to the different features that are important to its understanding; among them are culture, language transnationalism, diaspora and other terms that have enveloped identity representation to an extent that it became characterised by each of them. The increasing literature resulting from this duality shows the eminent role identity plays in people's identification.

Hence, the first step is to give controversial definitions to the term by exposing different scholars' views on it. An explanation to each of the invented terms twined to it will be giving by taking into account circumstances and features that entail the development of each term or movement separately. One agrees that identity changed; but one is also aware that there exists continuity to the original identity. For that reason, the next section is to be entitled, *Identity Between Change and Continuity*.

The Summary diagram below leads to the construction of this first chapter briefly and precisely:

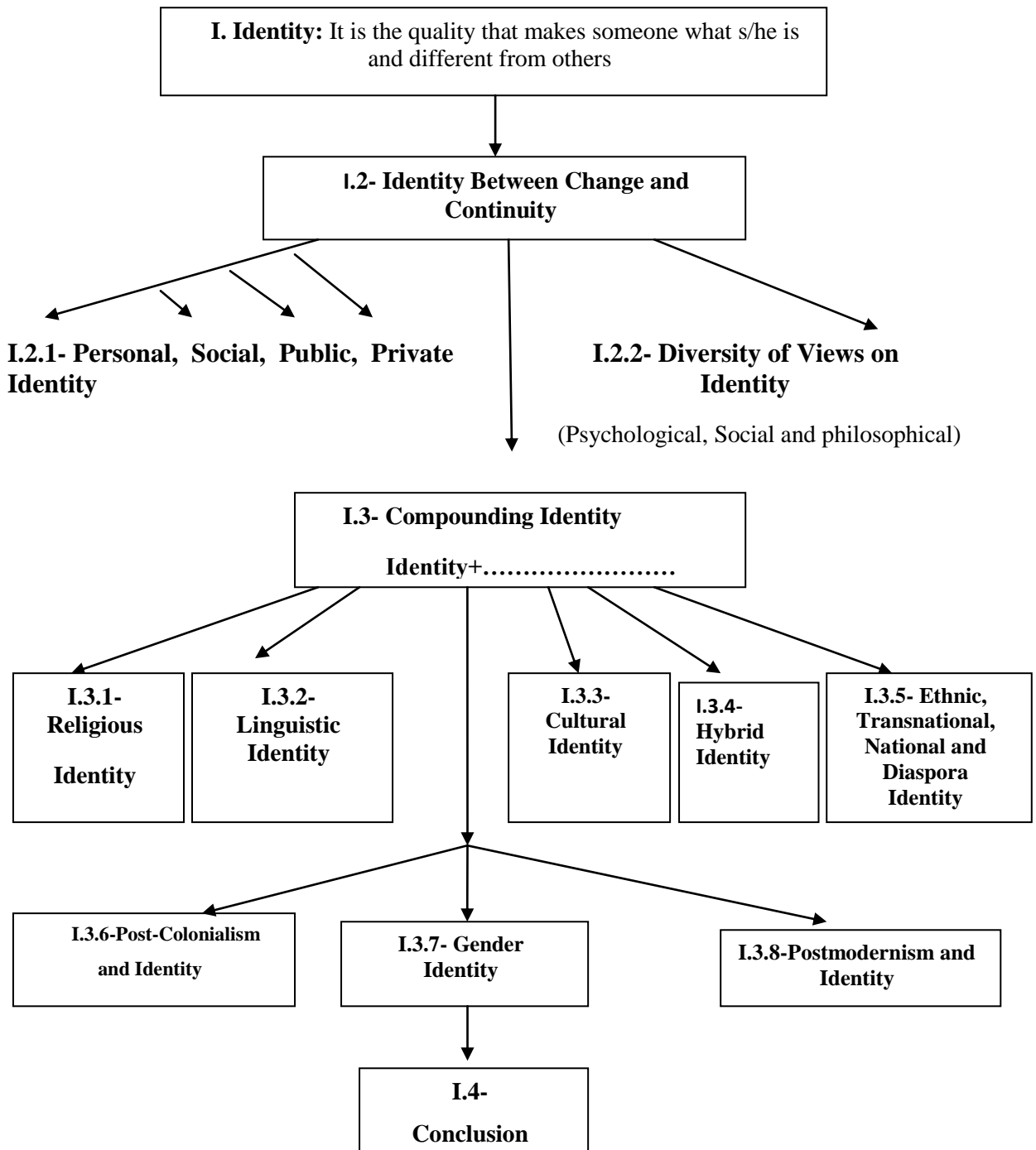


Figure 1.1: First Chapter Diagram

I.2- Identity between Change and Continuity

Even though the word identity is known and used properly in every day discourse, it is difficult to give a short precise adequate statement equivalent to its meaning. Identity has become an ambiguous term that has been used, if not overused, to mean different things to different people. For some critics, like those who spoke of the murder of the concept, identity has been used to an extent that it is said to be in danger of losing its original meaning. Identity is a Latin word formed of “idem” which means “same” and “entitas” meaning “entity”. Its primary meaning was individuality, personality or individual existence. If a regular person is asked to describe identity, s/he is going to respond as follow: My identity describes me, who I am and who I am not; it implies my language, beliefs and to whom I belong.

On the one hand, identity is the sacred and untouched property to each individual. It is a possession that distinguishes one human being from the other. On the other hand, it is rather bound with a specific collective or social group. It is related to what we share with people, this is clearly stated when one discusses religious, cultural or national identity. The traditional view of identity recognises that while living different experiences, the individual keeps along the same identity and the same beliefs and thoughts. The contemporary views, however, reject to consider identity as stable since one’s beliefs and thoughts change over time depending on the situation and to whom s/he interacts with. Hence, one may ask which of the versions my identity is. Well, both are; but each version of you is a product of your relationship with others (Burr, 1995, p.27)⁴. However, different changes such as globalization, colonialism and immigration that are taking place at the social and national and cultural level urge identity to shift and experience continuous instability.

Despite the vastly and increased interest in identity, the concept remains of an enigmatic nature since the present day meaning of identity exceeds a regular language dictionary definition which reflect older explanation of the word. The Oxford Word-Power Dictionary defines it as “*who or what a person or thing is*” (2006, p.391)⁵. Hence, a language dictionary definition to identity, as we use it now, narrows the word’s vast meaning. For that reason many, academics favoured to let its definition to be a matter of the user who uses it. This was simply because defining identity as a widely common word did not need

⁴ Burr, V. (1995). *An Introduction to Social Costructionism*. London:Routledge.

⁵ *Oxford Word-power Dictionary*. (2006). Oxford University Press.

any academic support. Nowadays, as it became a so complex notion, some hesitate to deal with it.

Despite that fact, short statements can be traced. Identity shortly refers to, “*The ways in which individuals and collectives are distinguished in their social relations with other individuals and collectives*” (Jenkins, 1996, p.04)⁶. It encompasses all “*social identity, ethnic identity, cultural identity, socio-cultural identity, subjectivity, the self and the voice*” (Miller, 1999, p.150)⁷. Consequently, it would be more appropriate to discuss identity as scholars classify it.

I.2.1- Personal, Social, Public or Private is Identity?

Though a complex and an unclear notion, identity plays an eminent role within study fields today. It is said to be caught at the work of Erik Erikson (1950). Erikson delineates three distinct levels of identity: ego, personal and social. Ego identity represents the innermost and unconscious part of identity that according to him is silent and not measurable. Personal identity represents beliefs and values; while social identity refers to group identifications or the individual’s emplacement in one’s social world. After it was impossible to state a borderless definition in a dictionary for what does it mean, now identity is highly a debatable matter. Identity, as it is now, refers to what is socially constructed and gives one a membership ruled and edged by some definite expected behaviour. It also refers to what one considers as distinguishing characteristics, unchangeable and socially derived from and what one takes as social pride just as language, religion or cultural heritage is. It reflects dignity, pride and one’s belonging to a specific group.

According to some scholars identity can be linked to two dimensions: social and personal. The former refers to a social category group of people distinguished by rules. As Herrigel defines, “*By social identity, I mean the desire for group distinction, dignity, and place within historically specific discourses (or frames of understanding) about the character, structure, and boundaries of the polity and the economy*”(1993, p.371)⁸. The

⁶ Jenkins, Richard. (1996). Social Identity. London: Routledge

⁷ Miller, J. (1999). Becoming Audible: Social Identity and Second Language Use. In: Journal of Intercultural Studies , Vol. 20, No. 2.

⁸ Herrigel, Gary. (1993). Identity and Institution: The Social Construction of Trade Unions in the United States and Germany in the 19th Century”. Studies in American Political Development.

latter dimension, however, it is an identity that a person takes as a special state. Social identity, thus, refers to a group of people differentiated by rules and bound to membership features. Personal identity refers to the distinguishing characteristics a person takes as individual possession but yet a consequence of social construction that pictures one's self respect and dignity.

The term identity, from another angle, can be classified within two models: a traditional model, which is related to class, gender and race; and the modern or recent model, which considers identity as rather fabricated, constructed with a concentration on psychological and sociological aspects. The outside of ourselves is known as our public identity, how others typify us; and the inside of ourselves is what we consider as our private identity, how we see ourselves. Identity also has internal and external dimensions; the internal ones are based on things that are happening with us (psychological factors), how we perceive ourselves and how we stand or how we want to be. The external conditions are based on everything happening around us (society and culture); what social group we are included in and how the others perceive us.

I.2.2- Diversity of Views on Identity

Since it became difficult to classify identity under one model; scholars prefer to rank it according to the academic fields they are expertise in. Psychologists look at identity from psychological point of view as sociologists do. One's intention in this part is to reflect upon different standpoints that locate identity and simplify its understanding for researchers who are interested in.

Jan Tonnes Hansen distinguishes between the "I" and the "me" within internal conditions of identity. The "I" denotes the part of the individual that acts, reflects and thinks; it embodies conscience. The "me" is the inner "essence"; the persona within the self or the part that one shows and that causes the belief of being good to others and causes self esteem (2000, p.17)⁹. Hansen, however, emphasises that there must be a harmony between the "I" and the "me" for identity consistency, one is the architect of his/herself and own identity.

⁹ Hansen, J. T. (2000). *Identitet og Integritet. (Identity and Integrity)*. In: Knudsen, A. & Jensen, C. N. (red.): *Ungdomsliv og Lærepocesser i det Moderne Samfund. (Youth and Learning Processes in Modern Society)*. Denmark: Billesø & Baltzer.

Gee (2001)¹⁰, on the other hand, charts out four aspects of identity that are interrelated to each other. The first aspect is the “nature identity”; it is an outcome of natural force which is determined by genes. It is a process which is out of control since it exists inside not outside and which is impossible to change. It is an outcome of birth as male or female nature and which is regulated by the other aspects of identity; “institution”, “discourse” and “affinity to group”. The second aspect, as mentioned before, is the “institutional identity”. It is the process by which authority is attributed either by the institution or by the individual himself. It is the power of institution that governs over via discourse and dialogue. The third aspect is the “discourse identity” which is an outcome of both the individual and the others around. The power of discourse identity is established via discourse and dialogue. The last aspect is “affinity identity” and consists of the individual and group of people sharing a geographical area and participating in distinctive exercises. The power of this aspect is exercised through practice.

Gee’s classification of identity aspects can be comprehended through a simple example. From a natural identity point of view, the term woman is connected to biology and which can set apart female from male. The institutional perspective of me as woman, I can be a teacher but cannot be an imam since it is institutionally prohibited. The third aspect is rather a complex one. Treated as woman in my society is not an outcome of my biological nature; it is socially constructed position. Myths of masculinity and femininity shape the way society considers me. Finally, the fourth aspect is a social engagement in different communities one belongs to. Sharing an academic life as a teacher in a department is a choice that implies an affinity towards the practice of teaching as well as towards the members of this department.

From a postmodern standpoint, Diana Damean (2006)¹¹ discusses the role of mass media in the construction of our identity. Identity, according to her, is centred on appearance, a construction of an image unstable and always subject to change. Individuals are exposed to different mass media which provides diversity of postures, roles, and images; thus, identity became a game and individuals have to model and construct their identity to their personal choice. Human beings, as social, learn how to identify themselves through the eyes of others since they will be judged by them. Before, traditional identity

¹⁰Gee, J. P. (2001). Identity as an Analytical Lens for Research in Education. Review of Research in Education. 25.

¹¹ Damean, Diana. (2006). Media and Gender: Constructing Feminine Identities in a Postmodern Culture, JSRI No. 14, Summer.

was people's undisturbed possession, something fragile that needed protection. Crossing time, many aspects interfered with the coming of globalization, imperialism, among other factors, and the fragile protected possession became fragmented.

This situation, Ritivoi explains, is what he calls the "idem" and the "ipse"; two words introduced as follows, "*In Latin two terms stand for the idea of identity, and, one would expect, they are not perfect synonyms: idem, the first term, signifies identity as something permanent in time, while ipse tolerates change, degrees and variations, and thus, includes difference and otherness*" (2002, p.44)¹². The ipse is similar to what Derrida identifies as non static and always shifting identity. According to Derrida, identity is under construction as much as we live, it includes multiplicity, fragmentation and hybridity.

In the field of social anthropology, two opposed notions of identity are in struggle for theoretical supremacy of the old view of identity as fixed and the second as fluid and tolerating change. For fixed status of identity, ethnicity, homeland, history, culture and other different intersecting factors are seen as unchangeable. Identity in this perspective is "*semantically inseparable from the idea of permanence*" (Melluci, 1995, p.46)¹³. However, individual in the contemporary world cannot keep the old definition of the self. S/he has become rather a global individual or "cosmopolitan" implying freedom from cultural and national restrictions, ignoring what history or national borders stand for, which has resulted in feeling home anywhere in the world.

Over time, critics started debating the question of identity stating its relation to numerous features such as: gender, sexuality, nationality, race, ethnicity, culture and many other concepts. What is clear is that identity has been integrated in studies debating notions of home, place, border and frontier. The diversity of disciplines discussing the nature of identity created diversity in naming as well. From a linguistic point of view there exists a linguistic identity; while from a cultural standpoint there is a cultural identity. Within the confusing influences and changeable forces, identity whether it is personal, social, cultural, ethnic, national, religious or linguistic, has no constant status. It has to be questioned,

¹² Ritivoi, Andreea Deciu. (2002). Yesterday's Self: Nostalgia and the Immigrant Identity. Rowman and Littlefield Publishers, inc.

¹³ Melluci, A. (1995). The Process of Collective Identity in Social Movements and Culture. Eds. H. Johnston and B. Klandermans. London: UCL Press.

defined, constructed, reinvented and searched for. To do so, identity needs to be approached from different standpoints and within diverse academic contexts.

I.3- Compounding Identity

Many new assumptions and perspectives on identity have blossomed since the term appeared in different fields of research the fact that urges us to take those perspectives into account when dealing with identity. Henceforth, it would be more adequate to define identity if one attaches it to the interested disciplines discussing it; linguistics, anthropology, sociology, and cultural studies, national and international studies. One's intention to name this section as compound identity is to picture how different fields adapted the term each according to its interests which in fact created a series of compound-identity words. One's focus in the coming section will be on part of identity versions which have a strict connection with one's work. These are: linguistic identity, religious identity, cultural identity, national identity, transnational identity, ethnic and diasporic identity with a focus on what identity means for the three theoretical and literary movements: post-colonialism, feminism and postmodernism.

I.3.1-Religious Identity

Reading The Girl in the Tangerine Scarf for the first time obliges one to consider it as purely a religious work that attempts at defend Islam and Muslims' reputation. By exposing the veil's misrepresentation among westerners one thinks that Kahf wrote it for Muslim women depressed and rejected. For that reason, it seems reasonable to deal with religion and religious identity at first for its immense importance to the research paper as whole and to the work in particular. Religion as a term may appear easy to define for many people but its complexity and the difficult way is to consider which religion is appropriate for whom. The way people in the contemporary time try to overcome prejudices and misconceptions that circulated for centuries about different religions and people practicing them makes one aware of the role religion plays to the rise and fall of empires and nations.

1.3.1.1- Religion

Although religion as a notion has an expansive history and interest within different study fields; it is however still in way of develop because of its controversial definitions and meaning limitations. Religion is a vast term that includes individuals and institutional elements. It is considered as a social phenomenon substantive and based apparently on social constructs. It is defined within a scope to an extent in which the individual is

involved in a relationship with a particular institutionalised doctrine about a supernatural power, through affiliation, with an organised faith and participation in its prescribed rituals. Mostly agreed, religion is defined as the belief in the existence of a divine power or a superhuman force and to adherence to the beliefs and public and private ritual practices that signify this divine or superhuman force (Mattis, Ahluwalia and Harris, 2006, p.286)¹⁴.

1.3.1.2- Religion and Identity

Religious identity refers to how an individual views him/herself as a religious person who holds religious and spiritual values and beliefs within a faith community. Religion inherently provides cognitive, ideological, sociological and spiritual sources to form one's identity (Furrow and White, 2004)¹⁵. It is considered as a collective identity which consists of membership in a religious group, the acceptance of its beliefs system, endorsement of the importance of religious values, commitment to the religious group, and practices associated with religion.

Seul states that religions serve various psychological needs. Each religion provides its followers with a distinct theology and a coherent and a stable set of norms, institutions, traditions, and moral values that provide the basis for an individual to establish and maintain a secure identity (1999, p.553)¹⁶. Religious commitment is thus at the core of an individual's sense of identity. It is important as much as race and language are important to the identification of individuals, if not more essential since it does not only target individuals but nations and collective communities.

1.3.2- Linguistic Identity

Linguistic identity form a part of sociological, ethnological, linguistic and anthropological research fields. Various factors like immigration, colonisation, technology spread and globalisation ended up with a mixture of people and their languages; and thus a mixture of identities. It is in a multicultural pot that people started to seek to define themselves and to build boundaries around themselves in order to secure what is

¹⁴ Mattis, J. S., Ahluwalia, M. K., Cowie, S. E., & Kirkland-Harris, A. M. (2006). Ethnicity, Culture, and Spiritual Development. In E. C. Roehlkepartain, P. Ebstyn King, L. Wagener, & P. L. Benson (Eds.), The Handbook of Spiritual Development in Childhood and Adolescence. Thousand Oaks, CA: Sage Publications, Inc.

¹⁵ Furrow, J.L., King, P.E., and White, K. (2004). Religion and Positive Youth Development: Identity, Meaning, and Prosocial Concerns. Applied Developmental Science, 8:1, 17-26.

¹⁶ Seul, Jeffrey R. (1999). Ours is the Way of God?: Religion, Identity, and Intergroup Conflict, Journal of Peace Research 36(5).

considered to them a possession, means identity. And because language is people's mean of communication and establishing relationships, one may ask what importance language plays in modelling identity. It is stated that *"a common language may be the ideal vehicle to express the unique character of a social group, and to encourage common social ties on the basis of a common identity"* (Dieckhoff, 2004, p.187)¹⁷.

I.3.2.1- Language as a Marker to Identity

Language, in fact, is an important marker of identity. It is a tool of inclusion and exclusion of members within and out of societies and between nations. Language, in this perspective, does exceed the natural objective for what language stands for, meaning communication and interaction. It is according to Hall a cultural and social practice, *"Language, then, is the property of neither the sender nor the receiver of meanings. It is the shared cultural 'space' in which the production of meaning through language – that is, representation – takes place"* (Hall, 1997, p.01)¹⁸. Language, thus, cannot be dealt with without referring to social factors as Thomason and Kaufman state, *"the history of language is a function of the history of its speakers, and not an independent phenomenon that can be thoroughly studied without reference to the social context in which it is embedded."* (1988, p.04)¹⁹.

Bakhtin defines language as *"the uninterrupted process of historically becoming"* (1982, p.288)²⁰. Becoming is the process by which an individual uses language for an entire life. It is thanks to language that civilisations flourished and continued to exist despite the departure of those who built them. Language also is *"one simple effective way of distinguishing between self and other"* (Lippi-Green, 1997, p.42)²¹. It is the tool by which societies identified themselves in contrast to others. It was throughout language that the Greeks ranked themselves to other nations as superior civilization, a reality that still exist in fact pictured in the role English played and still do as a hegemonic language.

Language also plays a crucial role in establishing one's place and role in society. Speakers use language to create representations of themselves in relation to others with

¹⁷ Dieckhoff, Alain. (2004) Hebrew, the Language of national Daily Life, In Tony Judt and Denis Lacorne (eds.), Language, Nation, and State. Identity Politics in a Multilingual Age. Palgrave Macmillan, Basingstoke, pp. 187-200

¹⁸ Hall, Stuart. (1997). Cultural Identity and Diaspora. In Identity and Difference, K. Woodward, Ed. London: SAGE Publication.

¹⁹ Thomason, Sarah J.and Terrence Kauffman. (1988). Language Contact, Creolization and Genetic Linguistics. Berkley: University of California Press

²⁰ . Bakhtin, M. (1982). The Dialogic Imagination: Four Essays. Austin, TX: University of Texas.

²¹ Lippi-Green, Rosina. (1997). English with an Accent. New York: Routledge.

whom they interact. Language, in this sense, contributes to defining a person's position in society and a person's identity through interactions. It is a symbolic marker of identity; it encourages relationships between persons and societies. This position is defined, according to Block, as *"the assumed and /or attributed relationship between one's sense of self and a means of communication which might be known as a language, a dialect or socio-dialect"* (2007, p.40)²². Speaking the same language within the group one belongs to simplifies this sense of belonging. Within one language, one performs several identities since each person with whom one interacts uses a different language, or modes of language. Speaking to peers is not the same as speaking to parents or relatives.

However, in some cases one is obliged to speak the foreign language within one's origin country or in host country. Acquiring a new language for many scholars is considered as acquiring a new identity. When speakers acquire a new language they do not learn simple utterances they also learn about the culture, beliefs and behaviours. However, identity if expressed by a language other than one's own language results in not being state.

A more complicated issue appears when people are obliged to use the language to survive especially while being colonised or in a host country. As mentioned before language does not stand for communication only; it is a tool of inclusion or exclusion to a given group or society. This situation, most of the time, creates an opposition of the "us" against the "them" and the issue of whether or not obtaining a national identity appears. *"Identities are double edged swords because, while functioning in a positive and productive way to give people a sense of belonging, they do so by defining an "us" in opposition to a "them" that becomes all too easy to demonise"* (John, 2006, p.261)²³. Even if everyone has personal identity (ties), one is going to be face to face with the host country identity characterisations; one of them is the linguistic identity. This will be expressed under a bicultural identity which mainly depends on feelings towards a country its language, people or culture in general

I.3.2.2- Formation of Linguistic Identity

The connection between identity and language is *"an intimate and mutually constitutive relation"* (Beltz, 2002, p.16)²⁴. It has a symbolic value. The relationship between the two is of a reciprocal nature since while it is through identity that people choose the language

²² Block, D. (2007). *Second Language Identities*. Norfolk UK: Continuum.

²³ John, Joseph, E. (2006). *Language Problems & Language Planning*. Fall, Vol. 30 Issue 3.

²⁴ Beltz, J. A. (2002). *Second Language Play as a Representation of the Multicompetent Self in Foreign Language Study*. *Journal of Language, Identity, and Education*, 1(1).

that express their thoughts; identity also is considered as a continuous process “*of discursive construction involving voluntary acts of self differentiation through language*” (Crashaw Callen, and Tusting, 2001, p.101)²⁵. People are free to express themselves in the language(s) that serves them better socially, culturally and maybe religiously. While it is through language that they are classified within and outside their societies; speakers of an international or hegemonic language are often considered more superior than the others.

However, language may have some negative as much as positive effects on the speakers. ‘*Declassing*’ is the term Block uses to refer to how skilled people can be perceived as inferior due to their inability to speak the hegemonic language (2007, p.81)²⁶. This is maybe a failure of understanding the other’s identity not just their abilities. This failure of understanding the ‘Other’ is not found only at the professional status. This situation has a long historical background by which populations under colonialism, imperialism or class degradation were exposed to “declassing” on basis of linguistic superiority/inferiority binary.

This can be clearly explained under post-colonial theory which accentuates on the importance of language. In their book *The Empire Writes Back*; Ashcroft, Griffiths and Tiffin discuss the role English played in ruling ex-colonised people, like Indians and Nigerians, and how a powerful aspect is language in post-colonial context to the recovery of post-colonial people identities. Abrogation and appropriation are two terms they used to describe post-colonial writing seizing the language of the centre and replacing it in a discourse that is able to speak for and about declassed people. Abrogation is the process by which post-colonial writings deny the privilege of English and rejection of its domination after means of communication. Appropriation is the process by which language of the centre is reconstituted by remoulding it to new usages (2002, p. 37-43)²⁷.

One cannot speak of language importance to identity construction without referring to how dialects, existing under shadows of standard languages, fail not to represent their speakers either in spoken or written forms. Dealing with dialectology as branch of sociolinguistics enlightened one about how speakers of different variants of language negotiate their own identities in connection to the languages they speak. A linguistic identity is apparent when people speak on their behalf and the community they belong to.

²⁵ Crawshaw, R. and Callen, B. and Tusting, Karin. (2001). *Attesting The Self: Narration and Identity Change During Periods of Residence Abroad*. Language and Intercultural Communication, 1 (2). ISSN 1470-8477

²⁶ Block, D. (2007). *Second Language Identities*. Norfolk UK: Continuum.

²⁷ Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. (2002). *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge.

Language “*is the site of identity construction, the main battleground for its negotiation,*” (Val, and Vinogradova, 2010, p.02)²⁸. An example can be extracted from the Black American experience in US. Since 1960’s, the language of Black American has been noticed as a distinct dialect because of its constancy and wide spread use. Labelled latter as African-American English, this language variety became an identity feature of the Black American community. As Smitherman argues, “*Black talk crosses boundaries of age, gender, religion, region, and social class because it all comes from the same source: the African American experience and the oral tradition embedded in that experience*” (2002)²⁹.

A branch of dialectology, ethno-dialectology, has begun to negotiate dialects as manifestation of individuals’ and communities’ socio-cultural behaviours. Ethno-dialectology accentuates on, “*recognizing the fluidity of (linguistic and social) identity as located not in statistically individuals residing in places fixed on physical maps, but in dynamics of interactions between individuals whose identities are constructed by daily experiences*” (Lane, 2000, p.352)³⁰. The outcome of these interactions is Black American linguistic identity via which speakers and especially writers overcame the superiority/inferiority of standard/dialect dichotomy and created a voice for minorities in US. Many writers, like Zora Neal Hurston and Langston Hughes, created linguistic aesthetics to express their identities among many other minority groups.

Similar situations can be exposed in the Algerian or the African linguistic experience. Though the Amazigh are fully integrated in the Algerian society and speak the Algerian Arabic language, one of their ways to keep their original identity is to revive every day the use of their indigenous language, Berber. The African countries that experienced for centuries colonialism of French, British or other colonials recreate their original identity via the use of the language of origin. These examples, among many others, can illustrate how language is important to the formation of identity. Another factor that influences empowerment of identity is culture.

The coming section deals with invented notion in contemporary studies, cultural identity. One intends to expose it with reference to its core feature, means “culture”, and how it can be important to the identification of cultural identity.

²⁸ Adriana Val and Polina Vinogradova. (2010). What is the Identity of a Heritage Language Speaker? University of Maryland Baltimore County: Center for Applied Linguistics.

²⁹ Smitherman, G. (2000). Black Talk. Boston: Houghton Mifflin Company.

³⁰ Lane, Lisa Ann. (2000). Ethnodialectology: Dialects and the (Re-)Construction of Identities. Volume 75, Number 4, Winter.

I.3.3- Cultural Identity

Attempting to fully define cultural identity within the scope of this research paper will be partial since this study focus is to be divided into sections, so it is impossible to cover all parts of cultural identity meaning. However, a partial definition is needed. Identity was already exposed as a term in the first part of this chapter but what is meant by cultural identity? Of course any one would say it is a mixture of identity and culture.

I.3.3.1-Definition of Culture

Culture has many definitions that lead to an impractical agreement over its meaning. When the term first appeared it meant “cultivation” based on the Greek denotation of the term. In the nineteenth century the term was defined as improvement of mind and manners. This, of course, with taking into consideration of all improvements that occurred by that time. The meaning has interestingly shifted by the coming of the twentieth century to stand for the totality of social transmitted thoughts, beliefs and other human products.

Based on biological anthropology, culture is considered as uniquely human though the theory of evolution holds that we humans are descended from non human origins. Linguistically speaking, our culture orientation starts at birth. When we learn our first language we learn simultaneously about our culture. When we ameliorate to learn other languages, we do then learn about other cultures. In this basis our cultural background shapes our attitudes and values. In the first stage our culture was chosen for us; later we make our own choices. Within this perspective, culture is relatively defined in relation to language. Groups are characterized by the language they share; therefore, members are not free to move in and out of the group at will. To become a part of a certain culture, it necessitates the act of being accepted by the membership. Many scholars debated the importance of language in this context, how it crosses boundaries and how it functions to include or exclude members.

Cultures according to Bhabha are “retrospective constructions” in the way that they are the outcome of historical processes. They do not occur randomly from the unknown but they are constructed through time and space. Culture, thus, is not genetically inherited but it is shared by groups and members of society. It involves three basic human activities: what human beings think, do and make. This makes it shared, learned, transmitted from generation to another, symbolic and integrated. Hofstede defines culture as “*the collective*

programming of the mind which distinguished the members of one group from another” (1980, p.25)³¹.

Many definitions, as the ones given above, determine culture as a complex term that envelopes the characterization of a national or an ethnic group behavioural operation of sharing values and beliefs. However, to discuss culture as a shared characteristic narrows the field of relevant activity as it narrows the personal interference. If a particular action is unique to a particular person, then normally it is not cultural. For this, and many other reasons, the concept attracted numerous intentions and interpretations as they demonstrate the multifaceted qualities that culture encompasses.

There are three considered layers of culture: body of cultural traditions, subculture and culture as universal. The first distinguishes one society from the other. When we refer to a given culture, Algerian or Chinese, we are referring the shared language, traditions, and beliefs of that society. Subculture, on the other hand, refers to the shared cultural traits by a group of people coming from different parts and aims at retaining their original culture and thus set identifiable in the host society. The third layer refers to patterns shared by all human beings no matter their religion, race or traditions are different. This claims a strong relation to what a cultural identity means.

I.3.3.2- A Perception of Cultural Identity

In Cultural Identity and Diaspora Stuart Hall describes two aspects to of cultural identity. First cultural identity may be situated within communal perspective, where individuals locate themselves in a shared culture; and second from a personal standpoint, where an individual differentiate him/herself from the other. As he states,

There are at least two different ways of thinking about 'cultural identity'. The first position defines 'cultural identity' in terms of one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Cultural identity, in the second sense, is a matter of 'becoming' as well as of 'being' (1990, p.223)³².

³¹ Geert Hofstede. (1980). Culture's Consequences: International Differences in Work-Related Values, Beverly Hills, CA: Sage.

³² Hall, Stuart. (1990). Cultural Identity and Diaspora. Identity, Community, Culture Difference. Ed. Jonathan Rutherford. London: Lawrence and Wishart.

It is a binary cultural identity of ‘similarity’- ‘continuity’ versus ‘difference’-‘rupture’ (226), in which Hall intends to, define individual and state identity in its environment. “Identities,” according to him “*are the names we give to the different ways we are positioned by, and position ourselves within the narratives of the past*” (p.225).

Therefore, a cultural identity is tightly related to the pasts and presents of individuals and collectives. For Bill Ashcroft, imagination and creativity are important to the formation of cultural identity which “*does not exist outside representation*” (Ashcroft, 2002, p.05)³³. Hence, cultural identity is represented through the individual’s actions whether it is literarily or reflected in day to day choices.

Hogan, from the other hand, divides the term cultural identity into two subcategories “practical identity” and “reflective identity” (2000, p.09)³⁴. Practical identity pictures one’s ability to behave according to one’s knowledge and experiences; knowledge extracted from tradition and what is agreed upon in society. Reflective identity contains hierarchy of values of what one believes to be important in life and how these relate to other matters of value. Hence, even if identity is an individual trait; it is also a product of social environment.

Hogan, with an emphasis on post-colonialism, divides cultural identity into geographical regions: first, ‘metropolis’, which is the region of the coloniser; second, ‘indigenous region’ which is the region of the colonised; and finally, the ‘region of contact’ which is indigenous to neither side but it combines the contact between these two cultural identities (p.04). Cultural integration taking place in the region of contact can be divided into different stages which Hogan classifies as: orthodoxy, assimilation, syncretism, and alienation (p.10-17). Orthodoxy means the integration of one’s own cultural traditions into one’s identity. This can be either open minded or unreflective integration meaning that the person can either openly embrace the culture and make it a genuine part of his/her identity; or alternatively and superficially take part in the culture and resists full integration. Assimilation deals with the integration of another culture’s traditions into one’s identity. There are two distinctions in this perspective; open-minded assimilation and unreflective assimilation or “mimeticism” (p.14-15).

³³ Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. (2002). The Empire Writes Back: Theory and Practice in Post-Colonial Literatures. London: Routledge.

³⁴ Hogan, Patrick Cohen. (2000). Colonialism and Cultural Identity: Crisis of Tradition in the Anglophone Literature of India, Africa and the Caribbean. Albany: State University of New York Press.

In the Location of Culture Homi Bhabha discusses in more details mimeticism or what he calls mimicry. Bhabha argues that mimicry is an act of repeating the behaviour of the coloniser; “*a discourse at the crossroads*” and “*the representation of difference*” (1994, p.89).³⁵ Syncretism refers to the adoption of traditions from both cultures and combining them to create new cultural identity based on the two (p.16). He sees mimicry as a positive tool that colonised people can use to differentiate themselves from the coloniser. Bhabha’s mimicry perception has been criticised by many critics, like Hogan, for being a one way process reflecting the coloniser perception without taking into account the colonised. The term hybridity, thus, was created by post-colonial theorists to describe the recreation of cultural identity in the region of contact where identities are “*constantly producing and reproducing themselves through transformation and difference*” (Hall, 1990, p.235)³⁶.

I.3.4 - Hybrid Identity

As a consequence to the mixture of cultures and their people, the notion of hybrid identity came into existence showing new perception and a neglect to a fixed meaning. Hybrid identity can only be defined by taking into account many aspects. Then, what is meant by hybridity and what does it have as relation to identity? “*Identity is defined as hybrid, not only to suggest that origins, influences and interests are multiple, complex and contradictory, but also to stress that our sense of self in the world is always incomplete. Self-image is formed in, not prior to, the process of interaction with others*” (Kuortti, 2007, p.9)³⁷. Hence, to be called a hybrid identity, contact with surroundings is a fundamental aspect.

Hybridity can be divided into two; “intentional” and “unconscious” or organic hybridity. The first “*enables a contestatory activity, a politicized setting of cultural differences against each other dialogically*”, while the second is “*the imperceptible process whereby two or more cultures merge into a new mode whereby two or more cultures merge into a new mode*” (Young, 2003, p.20-21)³⁸. Contest is a key element for intentional hybridity, the element of the different cultures is not confused into one’s cultural identity; the process is more politically rather than culturally driven. On the other

³⁵ Bhabha, Homi (1994). The Location of Culture. London: Routledge.

³⁶ Hall, Stuart (1990). Cultural Identity and Diaspora: Identity, Community, Culture Difference. Ed. Jonathan Rutherford. London: Lawrence and Wishart.

³⁷ Kuortti, J., and J. Nyman. (2007). Reconstructing Hybridity: Post- Colonial Studies In Transition. Amsterdam: Rodopi.

³⁸ Young, Robert. (2003). Colonial Desire: Hybridity in Theory, Culture and Race. London: Routledge.

hand, assortment is the key element to the unconscious one. Hybridity can be seen as a positive aspect to result cultural identity since it “*entertains difference without an assumed or imposed hierarchy*”(p.04), or what Bhabha calls the “third space” referring to the interaction between two different cultures and which “*challenges our sense of the historical identity of culture as a homogenising, unifying force*” (1995).³⁹

Bakhtin hybridity from the other hand is more related to language outcomes. Hybridity for him is, “*A mixture of two social languages within the limits of a single utterance (...) between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor*” (1988, p.358)⁴⁰. A state of alienation can be pictured by hybridity, a state of in-betweenness or a lost identity that cannot stand in either culture. Hybrid identity finally, is a condition of post-modernity in which cultures of the contemporary time are permanently conducted (Ahmad, 1995, p.13)⁴¹. This can lead us to discuss similar notions to identity, similar in terms of being postmodern phenomena, which are transnational and diaspora identity. However, one cannot discuss these notions without dealing first with ethnic identity.

I.3.5- Ethnic, Transnational, National and Diaspora Identity

The act of moving from one place to another can be exercised in different ways. Either via immigration, exile or expatriation many people not only experience displacement in terms of land but in terms of sense of belonging too. A significant belonging feature is that of being bound to an ethnic group expressing an ethnic identity. This is apparent especially in host country where people emphasise drawing boundaries to their ethnic identity. What do scholars say about ethnic identity deserves exploration.

I.3.5.1- Ethnic Identity

There is consensus that ethnic identity is a multidimensional construct. It has been differently conceptualised by scholars, each according to his/her area of expertise. It is considered as a social construct by which individuals identify, consciously or unconsciously, with people whom they feel share common bond because of similarities of

³⁹ Bhabha, Homi. (1995). In an interview by W.J.T. Mitchell International Magazine Inc. v.33, n.7(March). <https://prelectur.stanford.edu/lecturers/bhabha/interview.html>.

⁴⁰ Bakhtin, Mikhail. (1988) The Dialogic Imagination: Four Essays. Transl. Emerson Caryl and Holquist Michael. Austin: University of Texas Press.

⁴¹ Ahmad, Aijaz. (1995). The Politics of Literary Postcoloniality. Race and Class 36 (1).

beliefs, traditions and behaviours (Ott, 1989)⁴². Constant, Gataullina, and Zimmermann perceive it as, “*The balance between commitment to or self-identification with the culture, norms, and society of origin and commitment or self-identification with the host culture and society*” (2007, p.04)⁴³. It is how one feels close to one’s ethnicity or other ethnicities. Though interchangeably used, ethnic and ethnicity have different meaning.

The word ethnic is defined by the Dictionary of Anthropology (1946) as having restricted connotation referring to a group distinguishable by certain common cultural attributes like a linguistic group. Ethnicity, differently, is an umbrella concept that denotes the condition of belonging to an ethnic group, a group that is differentiated by colour, language and religion. It covers tribes, races, nationalities and castes (Horowitz 1985:53)⁴⁴. Ethnicity is derived from the Greek word “ethnos” meaning “*a group of people characterised by common descent and therefore a basic human category in itself as opposed to a sub-group of large unit*” (Davis, 1996, p.80-81)⁴⁵.

Just like personal identity makes individuals differentiate themselves; ethnic identity is what makes individuals feel the same or different to other ethnic groups. Ethnic group one referred to as “*a named human population with myths of common ancestry, shared historical memories, one or more, elements of common culture, a link with homeland and a sense of solidarity*” (Hutchinson and Smith, 1996, p.06)⁴⁶.

From one hand Cokley states that if race and ethnicity are perceived as separated yet related constructs; so racial and ethnic identity should be (2005, p.518)⁴⁷. Therefore, ethnic identity can be defined in contrast to racial identity. It is stated that while racial identity refers to the experience of a racial group; ethnic identity characterises self-sense with aspects like culture, race and language. Then, the first is specific to a particular race and accounts for intergroup relations; while the second deals with multiple racial and ethnic groups and does not emphasis those relations (Phinney, 1989, p.06)⁴⁸.

⁴² Ott, S. (1989). The Organizational Culture Perspective. Chicago: The Dorsey Press, 1989. Parham, T. “Cycles of Psychological Nigrescence.” *The Counseling Psychologist*, 17 (2).

⁴³ Zimmermann, Laura, Liliya Gataullina, Amelie Constant, and Klaus F. Zimmermann (2006). Human Capital and Ethnic Self-identification of Migrants. IZA Discussion Paper No.2300. In print 2007: Economics Letters.

⁴⁴ Horowitz, Donald. (1985). Ethnic Groups in Conflict. Berkeley: University of California Press.

⁴⁵ Davis, S.C. (1996). Religion and Justice in the War over Bosnia. Routledge:London.

⁴⁶ Hutchinson John & Smith Anthony D. (1996). Ethnicity. Oxford University Press,

⁴⁷ Cokley, Kevin O. (2005). Racial(ized) Identity, Ethnic Identity, and Afrocentric Values: Conceptual and Methodological Challenges in Understanding African American Identity. *Journal of Counselling Psychology*. Vol. 52, No. 4.

⁴⁸ Phinney, J. S. (1989). Stages of ethnic identity development in minority group adolescents. *Journal of Early Adolescence*, 9.

From another standpoint, Erikson contrasts personal to ethnic identity. He argues that while a “*personal identity includes the aspect of sharing essential characteristics with others*” ethnic identity is “*characterised by presence or absence of exploration and commitment*” (1968, p.101)⁴⁹.

An ethnic identity can be divided into two basic aspects: internal and external. The internal aspect refers to the feelings, attitudes, images and ideas; while external aspects represent observable behaviours such as speaking an ethnic language, participating in ethnic traditions and institutional organisation such as schools and enterprises and participation in functions sponsored by ethnic organisations (Isajiw, 1981, p.2-3)⁵⁰. Therefore, ethnic identity is what places people within frames that represent them in contrast to other ethnic groups. This option makes differentiate between diverse ethnic groups within or/and outside nations, especially for those who want to keep their ethnic identities, as transnationals do.

I.3.5.2- Transnational Identity

A transnational identity is another aftermath of the contemporary experiences people hold along with their repeatedly move from one home to another, from one nation to another switching frontiers and erasing barriers. First, one should define what is meant by transnationalism since it is a new concept that flourished by the late of the twentieth century and that is still considered as a fresh one

Transnationalism refers to the experience that takes part of daily life of a large number of people who live outside their origin home countries. Willingly or unwillingly, moving to another country changes the way one perceives one’s country, its people and its culture. Consequently, many aspects are affected by the act of moving from the indigenous to the country of settlement among these aspects are language, identity, beliefs and attitudes. The early naming given to the action of moving to another country was known merely as migration for settlement or simply immigration. By the increase of migration and the complicated situation migrants faced while transiting from one place to another and from one culture to another, transnationalism became more used to refer to the situation.

The term transnationalism was first used by Radolph S. Bourn in his 1916 article Transnational America discussing the importance of maintaining culture among American immigrants. It also has been used by Connor (1967) in his political science piece Self-Determination: the New Phase. By 1990’s it started to be used to describe new trends in

⁴⁹ Erik, Erikson. (1968). Identity: Youth and Crisis. New York: Norton.

⁵⁰ Isajiw, W. (1981). Ethnic Identity Retention. Department of Sociology: Research Paper N° 125.

immigration. Gustavo Cano (2005) noticed that the notion circulation increased within publications between 1998 and 2003.⁵¹

This clearly coincides with the contemporary phenomenon called globalisation. Globalisation is the process by which individuals and local communities are affected by the economic and cultural forces that operate at the worldwide level. Globalisation in fact facilitates the immigration life more than ever in terms of maintaining relationships with country of origin while assimilating with the host one. But this interaction going back and forward affected the migrants' perception of the belonging characteristics like home, language or identity.

In this perspective, the notion transnationalism challenges the traditional understanding of migration as the permanent relocation of a person from one place to another. It is rather a *“process by which immigrants forge and sustain simultaneous multi-stranded social relations that link together their societies of origins and settlements”* (Schiller, 1995, p.48)⁵² by which transnational migrants activate in the host country while maintaining engagement in the local and national events of their origin countries. They, therefore, reflect assimilation as well as acculturation at the same time. By Assimilation one refers to the, *“process on interpenetration and fusion in which persons and groups acquire the memories, sentiments, attitudes of other persons and groups; and by sharing their experience and history, are incorporated with them in common cultural life”* (Park, 1924, p.735)⁵³.

It is a continuous process variable in degree. While acculturation is a reciprocal process by which changes occur in one or both cultural groups. Assimilation and acculturation are mainly considered as different processes for two reasons: first, while acculturation does not require out-group acceptance; assimilation does; and second, because assimilation requires positive orientation towards the out-group; unlike acculturation. However, in a transnational situation both coexist.

Despite the fact of assimilation and acculturation coexistence; they are not sufficient to explain the migrants' experiences and the aftermaths of these latter upon their social, political, and cultural lives. Portes defines transnationalism as *“occupations and activities that require regular and sustained social contact over time across national borders of their*

⁵¹ In, Ulf Brunnbauer . (2010). Labour Migration and Transnationalism in the Balkans. A Historical Perspective. pectives at the Südost-Institut, Regensburg, 10–11 December.

⁵² Schiller, Nina Glick. (1995). From Immigrant to Transmigrant: Theorizing Transnational Migration. Anthropological Quarterly.

⁵³ Park, Roberts..E. (1928). Human Migration and the Marginal of Man. American Journal of Sociology. 33.

implementation” (1997, p.181).⁵⁴ The regularity of contact is what distinguishes this form of migration from other forms of migrations. Nowadays, technology plays a great role in maintaining this contact but it is not the sole creator of transnationalism, it is rather a facilitator since ties with home of origin were always present via old means like letters for example. These contacts play a significant role in shaping migrants identities.

Guarino and Smith (1998) distinguish between “transnationalism from the above” and “transnationalism from below”. The former refers to the cross border activities conducted by governments and corporations; the latter encompasses activities of immigrants which are subversive, liberating force.⁵⁵ What is important to know is that despite its debatable nature; transnational identity formation is tied to national identity more than diasporic one does. The split from home for transnational migrants has juxtaposed results; they create home outside while strictly remain bound to their original homes ,or as Portes states, they have “*dual citizenships*’, ‘*dual lives*’, and ‘*frequently maintain homes in two countries*” (Portes, 1997, p.812)⁵⁶.

Talking about transnationalism and transnational identities is similar to talking about national identity, they are both strictly related. The unlimited movement of people and information creates the belief that national identity is to lose its state as cross-national and multi-cultural identities are replacing it. This can be debated when tackling diaspora situation. But what does a national or diasporic identity refer to and is it important to transnational identity perception? First, one has to explain what is meant by nation and how a citizenship creates the feeling of belonging even outside origin home. Then an indulgence in the world of national and diasporic identity is a necessity.

I.3.5.3- National Identity

Though many scholars believe that there is no such as a national identity in an absolute sense; a national identity exists. It is a modern phenomenon of a fluid nature by which a community shares particular characteristics and of which its population is said to share ancestrally relations. Characteristics like religion, language, history, territory are shared by people to constitute this national identity. Generally, national identity is bound to citizenship and the status of belonging to a state. It has a dual character. It defines who is a member and who is the Other; who is in and who is outside a given community.

⁵⁴ Portes, A. (1997). Globalization from Below: the Rise of Transnational Communities. ESRC Transnational Communities Programme Working Paper No. 1.

⁵⁵ Smith, M.P. and Guarino, L.F. (1998). Transnationalism From Below. New Brunswick, NJ: Transaction Publishers.

⁵⁶ Portes, A. (1997). Globalization from Below: the Rise of Transnational Communities. ESRC Transnational Communities Programme Working Paper No. 1.

Scholars argue that national identity has five dimensions: psychological, cultural, territorial, historical and political. Psychologically speaking, it is referred to as national identity of those people who form a group based on conscious closeness unity. This closeness can remain latent for years but whenever nation is confronted with internal or external enemy threatening its people, its culture or territory a national identity appears.

Culturally speaking, a national identity consists of those beliefs, customs, values, conventions, habit language and practices that are transmitted from past to present members who constitute that nation. These shared characteristics make members feel that their community is distinct from other communities; which reinforces solidarity and unity.

The historical dimension refers to how members of a given nation locate their origin as community and by which antiquity plays an important role in bounding individuals to their pasts and ancestors. It emphasises continuity and in the preservation of the collective identity. It serves as collective memory filled with events and feelings that construct the image of a nation and a cradle to national identity.

Territorial dimension refers to those frontiers drawn thanks to history to secure individuals and social belonging to a given nation. It entails those borders people of the same community refer to as their own homelands and specific ancestral lands. Despite the emergence of globalisation which in fact erased border limitations; national identity and territory attachments remain strong.

Politically speaking, national identity is related to modern nation state where the culture and language of the dominant group are imposed to build a single nation in spite of diversity of the parts of nation that form it. It is national identity aspect that “*focuses on state strategies, referred to as nation building destined to foster a cohesive, loyal and, up to a point, homogenous citizenry*” (Guibernau, 2001, p.242-68)⁵⁷. Finally, these are the same characteristics that an immigrant enjoy when moving to another state, get citizenship and become an equal member to its community in rights and obligations. Thus, transnational identity reflects dual belonging and home-ness.

I.3.5.4- Diaspora Identity

Transnationalism, though used interchangeably with the term Diaspora, is rather an opposite of it. While Diasporas refers to “*groups who were forcibly expelled from their homelands and who remain socially marginal in societies that receives them as they waited*

⁵⁷Guibernau, Montserrat. (2001). Globalization and the Nation-State. In Montserrat, Guibernau, and John, Hutchinson. Understanding Nationalism. Cambridge: Polity.

to return” (Levitt, 2001, p.202)⁵⁸; transnational groups are groups that keep attachment with both countries and consider both as home. A transnational community may become diaspora but a diaspora can become transnational community only if they develop an attachment to the host country otherwise the group is an exile (Faist, 2000, p.197)⁵⁹. The term diaspora, however, though simply represents a particular group or a process; it has been widely debated. For that reason, it seems reasonable to define it.

Diaspora is an invented term that seeks to picture the contemporary situation that individuals and societies are living in the globalised world. It is an influential notion that brings to mind of many people many ideas and experiences. It became a popular concept in current research fields such as sociology, linguistics and anthropology, among many others, which intend to explain its relation to different phenomena such as immigration, multilingualism, hybridity and nation borders. It holds diversity of people’s historical backgrounds, languages, religions and cultures issues. It simply reflects hybrid identities. The term was initially used in association with the exile of group of Jewish from Palestine. It implies dispersion and connection, this latter which is pictured in the attachment to “homeland”.

The word “diaspora” is derived from a Greek word meaning “a scattering”. It is composed of the preposition /dai/ meaning “through” or “between” and the verb /speiro/ meaning to “scatter” (Waldinger, 2008, p.14)⁶⁰. It signifies metaphorical journeys of people from their homes to other places. It implies a reference to people who are scattered from their original homes. As Brah states, “*Paradoxically, diasporic journeys are essentially about settling ‘down’, about putting roots ‘elsewhere’*” (1996, p.182)⁶¹. However, not all journeys can be considered as diaspora. What distinguishes diaspora experience from other journey experiences is not the action of travelling but it is the idea of forming other communities. Diaspora, in its modern explanation, reflects loss of both homeland place and through alienation in the land of migration, alienation that results from people’s belief of never being accepted.

Thus, people’s action of moving from one place to another implies forming a new home and hence new identity. In this sense the scattering process becomes a gathering one as

⁵⁸ Peggy Levitt. (2001). Transnational Migration: Taking Stock And Future Directions Global Networks 1, 3 195–216. ISSN 1470–2266.

⁵⁹ Faist, Thomas. (2000). The Volume and Dynamics of International Migration and Transnational Social Spaces. Oxford: Oxford University Press.

⁶⁰ Waldinger, Roger. (2008). Foreword. In *Diasporas*, ed. Stephane Dufoix. Berkeley: Univ. of California Press.

⁶¹ Brah, A. (1996). Cartographies of Diaspora-Contesting Identities, London & New York: Routledge.

Bhabha notes about his experience, “*I have lived that moment of scattering of the people that in other times and other places, in the nations of others, becomes time of gathering*”. This gathering process results in the construction of new imagined communities but also form a space of in-betweeness (Bhabha, 1994, p.291).⁶²

In his book Joel Kuortti uses the term “imagined diasporas” to refer to a “*parallel imaginative construction of collective identity*”, identity not as fixed but rather flexible and tolerating change and continuity (2007, p.06)⁶³. And in her book Imagined Diasporas Among Manchester Muslims, Pnina Werbner uses the term to study how imaginary societies are the outcome of day to day life and how diaspora communities are the result of such imaginative process; a process that consequently ends with hybrid identities that are most of the time marginalised and dependent. The complicated definitions emerging from these experiences settled diaspora as a highly negotiated term especially with the rise of dual theories; postmodernism and post-colonialism discussing culture and literary outcomes of diasporas. It represents those marginalised groups like slave descendents, immigrants, refugees, exiles or sometimes indigenous people who were marginalised within their own lands and who during their search for constructing identity they construct simultaneously a resembling-like home in its multi-locational view. This hopeful process does not seek a homeland in its ordinary sense of the meaning; but a home that reflects people hybrid identities and voices.

When talking about diaspora, people refer to a particular group or process. These people are those immigrants who, voluntarily or involuntarily, moved to another country and who experience both dispersion and attachment to homeland. They are groups who though seek integration in the host country, like to keep their boundaries. A diasporic identity reflects the spirit of those groups who by settling down in another land they exercise also putting their roots elsewhere.

I.4- Post-colonialism and Identity

A post-colonial identity, as the title indicates, reflects a history of colonial life and challenge and the changes which result from coloniser and colonised contact. Colonisation did not only endangered peoples’ lands and cultures; it threatened their identities. From this, results an identity that is called post-colonial; but who is post-colonial? It is the question that many scholars tended to answer till the present day and which gave a shot to

⁶² Bhabha, Homi (1994). The Location of Culture. London: Routledge.

⁶³ Kuortti, J., and J. Nyman. (2007). Reconstructing Hybridity: Post-Colonial Studies in Transition. Amsterdam: Rodopi.

post-colonialism to appear as an important field of study. In order to clarify what scholars introduce as post-colonial, one has to explain also what is colonialism and what it did to identity.

I.4.1- Post-Colonialism

Post-colonialism as a movement, a theory and philosophy tends to explain the complex relationship that correlated over time the colonizer and the colonized, negative be it or positive. Literarily, the aftermath of colonialism is called postcolonialism. “Post”, as a prefix in the word postcolonialism, implies meaning of “after”, “anti” or “dealing with” colonialism. The first two meanings raise an interpretation problem because they entail that colonialism has come to end; which is not a reality since there are still colonial projects going on. The third prefix gives an interesting connotation to the term; it is to deal with all what has a relation with colonialism from the very starting point.

Post-colonialism is a highly controversial area of study and this is reflected in the disagreement over its meaning. According to critics, the term emerged out to refer to the colonial as well as after colonial time period. It refers to diverse fields of study in which even the spelling provides differentiated meanings. Thus, is it postcolonialism, post-colonialism or post/colonial? When spelled with a hyphen, post-colonialism involves a chronological order, a change from a phase of colonial state to a post-colonial one. It has a chronological meaning designating the before and post independence period. It discusses how colonialism changed the colonized and how these changes are reflected in the behaviour of these people to the present day. When spelled without hyphen, postcolonialism refers to writing that aims to resist colonialist perspectives, after the period of colonization. The third form, post/colonial, stresses the relation between indefinite number of literatures that share similar situations.

At the beginning of colonialism, by the eighteenth and the early nineteenth century, the Europeans believed that they were destined to rule the world. They assumed to be biologically superior to any other race (this can be pictured in the British and German ideology of superiority over the non white subjects. Also it has a relation with Darwinian Theory. These beliefs affected the way colonizers treated the colonized. This treatment in response created the ideology that non white people, who were considered as inferior-if not still, are equally evil “Others” that must be excluded from any power position. Seizing power from the hand of indigenous people and exercise it over them even after they get independence is post-colonialism.

From the late of the 1970's, the term has been used by literary critics to discuss the numerous cultural effects of colonialism, it encompasses political and economic empire aftermaths. Its development, for many, came with the publication of Edward Said's book Orientalism in 1978 as he linked cultural discourse of the West with practices of colonialism. Thus, the term has been widely used, since then, to indicate the cultural, political and linguistic experiences of the former colonies. It deals in per se with the different responses to the colonial incursions. Post-colonialism is also used from time to time to mean anti-colonialism, in other words, to reject any bound with former colonial contact of any kind.

I.4.2- Post-Colonial Theory

The post-colonial theory investigates propositions of the cultural and political impact of European conquest upon the colonised societies and how these societies respond. How the language or rather "*discourse*" of the coloniser, such as history and philosophy, effects the colonised. It is also concerned with consequences of colonial education. 'Discourse' as used by Foucault in post-colonial frame refers not simply to speech, as it usually refers to, but it is a notion that is a bounded area with social knowledge. It is in such discourse that talkers and listeners, writers and readers come to understand each other and characterise their place in world. It is that complex of signs and behaviour that organises social existence and reproduction; it is that which determines how identities are categorised. According to the discourse theory, an analysis to the colonial discourse must occur in order to demonstrate the way in which this discourse obscures the colonial aims, either material or political, and the way it constructs both the coloniser and the colonised.

Post-colonialism, as a theory, deals with how people are perceived and treated, how their physical differences constructed their assumed personalities. Analysts like Aimé Césaire and Frantz Fanon centred their concern over the physical appearance. They emphasised on how body features, like hair colour and shape of nose, were implicitly or explicitly a cause in the creation of prejudices against different ethnic groups which led to the existence of sub groups within one single human species. Post-colonial ideology offers a new way of thinking, it seeks unveiling the forms by which discourse works. It helps to read and re-read the culture of the ex-colonised, to decode his/her texts under his/her own terms and canon.

I.4.3- Post-Colonial Literature Reflecting a Post-colonial Identity

Post-colonial literature deals with the way two cultures clash whereby one considers itself superior over the other one. If, for some, post-colonialism means the end of colonialism; for many it simply covers the culture affected by colonialism. This cultural outcome pictures the hopes, fears and dreams to represent one's own culture and identity. It is by overcoming the changes caused by the coloniser on the colonised that a post-colonial figure can empower the sense of possessing a cultural heritage and identity.

Practically, there are three recognized groups under post-colonial literary criticism: critics who have been academically trained and are living in the West, such as Fredric Jameson. Those who were raised in non western culture but have or still reside and write in the west like Bhabha and Spivak and finally those who live and work in "subaltern" cultures such as Ahmad Aijaz. These critics, theorists, philosophers and writers intended to struggle with the colonial aftermaths questioning in terms and state different issues of: identity, hybridity, immigration, exile and many other.

By the early of the twentieth century, the European domination began to disappear and the literary key texts marked the end of colonialism. Texts like Guayatri Spivak's essay Can The Subaltern Speak?, Franz Fanon's Black Skin, White Masks (1952), Chinua Achebe's novel Things Fall Apart (1958), George Lamming's The Pleasures of the Exile, Albert Memmi's The Colonizer and the Colonized (1961), Edward Said's Orientalism (1978), and Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's monumental text The Empire Writes Back: Theory and Practice in Post-Colonial Literatures (1989) gained postcolonial studies a great attention.

The Empire Writes Back discusses in details the importance of literatures in picturing the post-colonial identity. These literatures emphasize their differences from the assumptions of the imperial power. When the marginalized discovered the importance of language in maintaining power over them; language became a tool of liberation instead of enchaining. Post-colonial literatures developed through several stages, stages of national consciousness and asserting difference from the colonizer. There are three recognized stages to post-colonial literatures: the first is literature that was written by literate elites which was considered as untrustworthy to represent the colonized since it was written in privilege of the colonizer. The second is the literature produced under imperial license which was controlled by imperial power and finally the third which is literature of those

who have expressed their experiences from the starting point of colonization till the present moment.

There are four critical models that emerged from post-colonial literature. The first are the national/ regional models which emphasize the distinctive features of each national/regional culture. The second models are race-based models which identify shared characteristics across various national literatures. The third are comparative models which seek to vary the particular linguistic, historical and cultural features between two or more post-colonial cultures. The last models are the more comprehensive comparative models which concentrate on features of hybridity and syncretism as constitutive element of all post-colonial literatures. These are not considered as schools or movements they are assumptions that may operate distinctively as they can do at the same time.

Post-colonial literatures used language to write back to the colonizer and most of the time it was the language of the colonizer himself that was the weapon. This is the abrogation/ appropriation process that entails the seizing of the language of the colonizer and replace it in a discourse fully adapted to the colonized and second by denying the privilege of the imperial power and remolding it to new usages. However, there are still literatures that deny the superiority and the ability of the language of colonizer to express the colonized experience. Writers like Ngugi reject African writing in English and stress the decolonization of the mind which is the task of modern writers who did not experience colonization but live in its aftermaths and who use the indigenous languages for writing.

Summing it all up, since colonization changed people and their identities, it was necessary for post-colonial writers to create a space for post-colonial identity that is affected by imperialism but yet challenging and inserting new identity.

I.5- Gender Identity

Gender is a term that flourished under feminist studies discussing women situation in society comparing it to men's. It is a notion that from the moment of its appearance roles of man and woman in society became debatable subjects and their literary outcomes started to be discussed in order to break those femininity and masculinity myths. Since gender is a feminist born notion, one is required to give an idea about what feminism and feminist studies are.

I.5.1- Feminism

Feminism is said to be an ideology and attitude of mind that is mainly concerned with woman's inferior position in society and all form of discrimination against women because of their sex. The term feminism barely existed before the twentieth century. It has been used in France in the early 1980's to refer to women emancipation. It appeared first within a French medical text to describe a cessation in development of the sexual organs and characteristics in male patients who were perceived as suffering from feminization of their bodies (Fraise 1995). Feminism is not one unitary concept but a multifaceted group of ideas and actions. Bedjaoui Fewzia considers feminism as,

An active political stance since it criticized the dominating patriarchal culture from a specific position and viewpoint, notably taking into account power, sex and gender relationships between people, institutions and language towards the eradication of women's oppression would it be in Europe, the Indian continent or elsewhere. (Bedjaoui, 2005, p.91)⁶⁴.

It is thus an awareness of women's oppression and exploitation at the material and physical level all over the world.

In her PhD thesis, Bedjaoui enriches researches by giving different definitions related to feminism. She states that while Amazon feminism figures the image of discriminated woman in the Greek mythology; cultural feminism deals with differences between woman and man on biological basis. Libertarian feminism, on the other hand, is a focus on women's freedom and rights and material feminism calls for economic rights which liberate women from house domination; and finally, radical feminism concentrates on women's oppression which needs a rooted change to her position.

Feminism has been referred to terms like feminine or female though each entails a different meaning. While feminist or feminism "*are political labels indicating support for the aims of the new women's movement which emerged in the late of 1960's*", "feminine" or "femininity", from the other side, is a cultural construct, a series of social standards imposed on women that if opposed by her they are referred as unfeminine. Female is a biological term given to the nature of the sex of the born child. "Female writing" refers to texts written by women without telling the nature of that writing (Moi, 1989, p.117-124)⁶⁵.

⁶⁴ Bedjaoui, Fewzia. (2005). *Femininity Between Illusion and Social Construction- The Case of Women Prose Writing*. Unpublished Doctoral Thesis. UDL, Sidi Bel Abbés, Algeria.

⁶⁵ Toril, Moi. (1989). *The Feminist Reader Essays in Gender and the Politics of Literary Criticism*. Edited by Catherine Belsey And Jane Moore. Basil Blackwell, New York.

Historically speaking, feminism occurred into three waves. The first wave refers to the late nineteenth century where feminists were concerned with gaining equal rights. In this phase women writers such as Charlotte Bronte and George Eliot imitated the dominant male traditions. Most of them wrote under male pseudonyms in order to be up to the intellectual and artistic achievements of their male counterparts. The second wave discussed women's inequality, especially in family and workplace. It was called new women phenomenon in which intelligent and liberated women were seeking strong roles in the public world. The third phase is rather a period within which women began to discuss their own problems through writing. This phase, according to Showalter, is based on four feminist models: biological, linguistic, psychoanalytic and cultural model. However the three phases are different in periods and actions, it is better not to consider them as waves but as continuum of thought and action.

I.5.2- Feminist Theory

Feminism is not a monolithic ideology, not all feminists think alike and their thoughts have past, present and future. Even though feminism denies definition boundaries; it is possible to discuss feminism. Though huge as theory, there exist common and distinctive elements in politics of feminism. In this section, different trends and most popular ones are to be discussed, especially those highly studied. These include Liberal feminist theory, Marxist/socialist feminist theory, Radical feminist theory, Psychoanalytic feminist theory, Cultural feminist theory, Post-colonial theory and postmodern theory. The mentioned theories are going to be summarised from Feminist theory and Research journal.⁶⁶

First, liberal feminist theory is developed out of liberal political philosophy. It is extracted from the belief of an ideal state where all citizens have equal rights and equal opportunities, for all men and women. Friedan (1974), Rossi (1970), Wollstonecraft (1972) are eminent figures of liberal feminism. These feminists' objective was not changing but reforming existed norms and systems to include women as equal in rights and duties as men.

The Marxist/socialist feminists' main focus was on class division as main factor in women's oppression paying attention to intersections between women's labour and self perception. Their major reason was that society and labour are based on gendered divisions

⁶⁶ Katharine Sarikakis, Ramona R. Rush, Autumn Grubb-Swetnam, and Christina Lane. (2008). Feminist Theory And Research. Stacks_C032.indd . p.510-522.

and combined with gendered oppression which constituted a long time patriarchal capitalism. Resistance against capitalist patriarchy can be overcome only by creating new society where the inherently exploitive system vanishes and is replaced by equal labour and social life conditions for men and women alike. Important figures of this theory are Gimenez (2005), Holmstrom (1982), Jaggar (1983), and Young (1980).

Radical feminist theory discusses women's oppression as being grounded in reproduction, mothering, gender and sexuality. By reproducing and taking responsibility over children and by being attached to serve men's sexual desires, women are doomed to serve the others outside themselves neglecting any rights to be free. Radicals suggest that women have to absent themselves emotionally and sexually from men so they realise their whole selves as women. Major figures of this trend are Daly (1973), Frye (1983) and Hoagland (1988).

Psychoanalytic feminists theorize that woman as regarded is not biologically determined but socially constructed. Women's oppression is based on childhood experiences where masculinities and femininities are structured and communicated leading the ways of thinking about oneself. Values traditionally associated with women as sensitive, soft and weak are morally better than those attached to men as rational, powerful and less worried. Therefore, women must fight for their rights of representation and free themselves from patriarchy within themselves. Psychoanalytic feminist theorists include Belenky, Clinchy, Goldberger, and Tarule 1986, Chodorow (1978) and Gilligan (1993).

Cultural feminists propose that women are bound to cultural restrictions which were forced to follow without taking into account their uniqueness from others and thus respecting themselves as well as the others outside themselves. For that reason, women according to cultural feminists should provide ways of their thinking and speaking that allow openness, diversity and difference. Well known in this respect are feminist like Faderman (1981) and Gilligan (1982).

Post-colonial feminism states that women, next to their experience of colonisation, have been doubly colonised. First, they were oppressed by the coloniser who used them as tools to both serve their human and sexual desires and to benefit from them to transgress their counterparts, men. Second, they were colonised doubly by their own society men, from fathers, husbands and sons. Post-colonial feminists argue that women have the right to express these experiences, especially by writing and creating a home for their own selves

were all women all over the world who experienced double colonization share these experiences despite their differences. Eminent figures of post-colonial feminism are Spivak (1988), Mohanty (1984) and Anzaldua (1987).

Postmodern feminists, like Butler (1990) and Radway (1984), focus on questions of meaning and identity perception. According to them discourses and meanings are not fixed but fluid, so are their identities. Men and women were for a long time constructed under gender assumptions and it is time for them to resist these assumptions since they can perform characteristics of either gender or even slide between gender identities. By claiming that, reality can never be achieved. Postmodern feminists challenge universal notions of history and theory. They also focus on women's Otherness with a special attention to the symbolic order of society and its internalization. With the rise of postmodernism and its ideology of denial of absolute truth, feminists became more powerful challenging any past suppositions.

These theories, among many others, are the mostly discussed thoughts of feminists who tried through time and studies to reflect upon women life conditions and hard experiences that could not be rationally justified.

I.5.3- Feminist Literary Criticism and Gender

The outcome of feminist literature is not the result of postmodern feminist revolution against patriarchal domination over history, literary history in specific. It is the outcome of centuries of struggle for the construction of feminine aesthetics in real and literary world. This revolution against male authority over authorship has created an opportunity for exploring different strategies and techniques to the analysis of texts, particularly written by women. It created consciousness towards issues like sexuality and gender and opened the door to these issues to be discussed within literature.

Feminist literary criticism is an interdisciplinary series of approaches that takes as primary concern representations of female experiences in literature. It is concerned with women as authors and the way they created a canon of their own. It also focuses on woman as reader and the role she plays in the reception and perception of literary works, a perception different from men. Its prominent interest is to explore the relationship between genre, for example poem or novel, with gender and how women production and consumption of literature circulate within publication.

It was by the flourish of feminism as a movement that feminist literature gained attention and altered its separateness from literary analysis as a field. The beginning of this separateness was gradual but affective resulting to a very rich literary tradition. The commencement of this literary journey started by medieval period when Christine De Pizan, among a few women critics like Aemilia Langer and Aphra Behn, thought of establishing literary feminist criticism canon. By the seventeenth and eighteenth centuries, this establishment was clearly apparent in the French and English salons where a group of women writers nominated themselves as judges of literary excellence.

The eighteenth century marked the rise of diverse literary criticism led by women who separated themselves from men. By the nineteenth century, the successful achievements of first wave feminist movement gaining equal rights of education, vote and labour influenced the literary movement that resulted in a wave of literary women readership. Jane Austen's Pride and Prejudice was among the novels that challenged male literary aesthetic and gave genre of novel the power to tackle issues of gender of that time, an intelligent and powerful step that gave Austen a wide audience that lasted to the present day.

Virginia Woolf followed Austen and Bronte in their realizations and her noteworthy essay In A Room of One's Own (1928) gained controversial attentions. In her essay, Woolf emphasised the dual representation of woman in works of men and women writers. This representation, according to her, is an outcome of the absence of woman from society and history, notably literary history. This gave a shot to second wave feminists to arise regards over the place of woman in the literary history. As a result, a new female literary law was established highlighting gender distinctions in writing and culture. This pushed literary criticism a step further to the naissance of women literature tradition.

In America, The Feminist Mystic (1963) by Friedan marked the rise of contemporary feminist consciousness. Friedan pictured the dissatisfaction of housewives who were excluded from participation in the work life. She questioned also if women were not complicit in the maintenance of gender roles by accepting a passive role they were enforced to accept and showed no counteractions. Friedman, in this perspective, urged women to raise their consciousness through education and taking action against the constructed myths of femininity and masculinity circulating in society and culture.

Consciousness rise activity was transferred to literature. Numerous literary texts, like Kate Millett's Sexual Politics (1970) and Germain Greer's The Female Eunuch (1970), followed Friedan in her focus on the way woman is represented in men's texts. Greer, from one hand, emphasised woman stereotyping in both literature and popular culture and Millett's text, on the other hand, was considered as the most influential of feminist literary criticism that gained her the name of 'mother' of feminist criticism. All the mentioned examples enhanced contemporary writers and readers in their understanding of literature as product of gender as socially constructed; not biologically done. Though criticised of being rational and ignoring the fictionality of literature, these works served as basis to what became known as female tradition in literature.

By the early 1970's feminist critics turned their focus from texts representation of women to texts written by women themselves. In the Female Imagination (1970), Patricia Meyer Spacks examined the "imagination" emerging from works of women poets and their representation of themes that were their concerns in the past. While, Elen Moers revealed how women writing was under male tradition domination, hidden in the works of authors like George Elliot and Emily Dickenson. She also focused on how women authors could succeed in achieving classical perfection not by studying men authorship but by studying their preceding women allies. Austen success, according to feminists, was thanks to studying Maria Edgeworth more than Scott and Funny Burney more than Richardson.

In A Literature of Their Own (1977), Elaine Showalter followed the establishment of female tradition by giving it shape and direction. She divided women writing into three periods; Feminine, Feminist and Female. The division is not only chronologically done but in terms of subject matter and the author's consciousness of women position in society and culture. In the Feminine period (1840-1880), women writers' objective was to gain equal position to their male counterparts. A clear example is that of George Eliot writing under a pseudonym to be accepted as writer.

The Feminist period (1880-1920) was mainly interested in, first, deconstructing female representation and, second, built of fantasies where women can construct perfect societies; a view of a utopian future. The Female period (1920- the present) women writers rejected any imitation to men and turned to women experiences as source of art analysis in literature. These writers challenged the view of history as universal and demonstrated that even literary history as influenced by gender position of its author.

By the late 1970's, Showalter's Toward a Feminist Poetics (1979) identified two different categories of feminist criticism. The first focused on woman as reader and as consumer of male written literature; the second centred over woman as writer in which woman is the producer of literary texts emphasising woman creativity and by studying particular writers and works.

In their work The Madwoman in the Attic (1979), Sandra Gilbert and Susan Gubar revolutionised the literary history by tackling literary creation and by analysing and reinterpreting "anxiety of influence". Following Harold Bloom interpretation of male authors that resulted that these latter were suffering from anxiety when confronting their male predecessors; feminist critics argued that women authors suffer from double anxiety. Female authors do not only suffer from anxiety of confronting their predecessors but also by experiencing the denial their feminine authorship. Patriarchal literature has presented woman as passive either by picturing her as eternal feminine or as the doomed angel of the house. Women who refuse these classifications are the madwomen. According to Gilbert and Gubar, this issue can be resolved by women writers via duplicity and rebellion. Women writers can overcome this double anxiety by reflecting it in an image of self anxiety and anger. The Gilbert/ Gubar model served as feminist literary criticism that introduced the reader into the world literature by paying attention to plot, characters and events by recuperating female as author.

By 1980's a new trend to feminist literary criticism was approached with the rise of poststructuralist movement and ideology. Poststructuralists' core focus was on language, and this gave feminists an angle to start close reading to both male and female texts. They emphasised on women works by undertaking gaps and silences within them. They also took an advantage of investigating autobiographies which reflect, according to them, author's subjectivity and self-representation. In Life/Lines (1988), Bella Brodzki and Celeste Schemck argue that while male autobiographies mirror the capacity of auto-biographer's representation of universality and society; a female auto-biographer takes selfhood as mediated. This self is framed by myths of femininity and masculinity constructed socially not as nature results.

By mid 1980's feminist criticism established itself a separated area of investigation mainly concerned with sexual differences in literature. The modern and postmodern feminist literature takes into account literature written by minorities like Black feminists,

or womanism, Chicano and women of colour feminists and lesbian critics who were for long marginalised. The new feminist literary tradition is inclusive and aware of differences among women and how these differences enrich literature and literary approaches.

I.5.4- Gender and Identity

Simply, gender explains the differences between woman and man, what woman can or cannot do and what man can or cannot do. It is also used to mean the biological and behavior differences between what is constructed as feminine or masculine. Some scholars reveal that these biological differences result in physical and mental differences. Others think that men and women are not really different and that what is called difference is made and constructed by patriarchal organism in which male is superior to woman in order to maintain the patriarchal ideology. In her book The Second Sex, Simone de Beauvoir explains how such superiority gives man position in power and family (1989, p.267).

The term gender, as we know it now, was first introduced by Lill Matthews in 1984 in her study of the construction of femininity. According to Matthews, the concept of gender gives identification from the reality that each society distinguishes between women and men. Before it was given as a definition to the concept “sex” but gender is not sex. Although both words, sex and gender, are interchangeably used as synonyms; they are not synonyms and cannot be substitutes to one another. Sex refers to biological and physiological differences between male and female sex. Despite the clear definition to the word sex some scholars determine its role in construction of gender. Individuals are socialized according to specific gender expectation, male are socialized to behave and think in masculine ways; females are socialized to think and behave in feminine ways. As Simone de Beauvoir states, “one is not born, but rather, becomes a woman” hence gender is not natural but a cultural fact.

Sex is biological fact; gender is a cultural attribute. In other words the way people know who they are, how they behave and what are their roles. Gender began to be used differently from sex in the work of the anthropologist Sherry Ortner in her essay Is Female to Male as Nature is to Culture? (1974). Ortner explores the ways in which women’s body is paralleled with nature; however, a man’s lacking of naturality engages him to artificiality through technology and symbol use. Gender, according to her, is to culture as sex is to nature and thus it is the social expression of the roles assigned to gendered dichotomies of

men and women. Gender is not an essential identity and individuals do not possess clear and definite gender. It is the systematic way of understanding men and women socially.

Judith Butler's Gender Trouble: Feminism and the Subversion of Identity published in 1990 introduces her theory of performativity of gender. Butler's understanding of the term goes beyond the idea that gender is the performance to which a particular identification gives rise but it is the performance itself that constructs the identification. Sex comes first, gender is perceived as secondary. However, researches reveal the cultural studies of sex itself, the way physical characteristics are not separable from the cultural background.

In his work Robert Sapolsky discusses the way in which males are considered as aggressive more than females. Sapolsky's article ends stating that, "*Our behavioral biology is usually meaningless outside the context of the social factors and environment in which it occurs*" (1997, p.159)⁶⁷. The relationship between biology and behavior is reciprocal and inseparable. Thus, gender is a human invention a means by which people are called women or men. These distinctions exist because people believe that there is difference between men and women and the way in which an individual presents him/herself in the daily encounters with others is how gender is formed and reformed.

A modern and social point of view offers us a different understanding of gender. It includes different human experience and opposes any restriction of human behavior to single factor. Researches identify that women and men's behavior depends on time, place, context and situation. Decades ago, women were not expected to lead or play football. In context; including family, race, class and other features, gender has many definitions and practices. Both genders do both "masculinity" and "femininity" and both roles are constrained biologically and socially.

If one can provide a short conclusion to what gender identity refers to, then one may say that it is an internal feature rather than external one. It is personally defined and because it is internal it is not visible to others. Gender identity is expressed through sexuality. This latter is a central aspect to being human and encompasses sex, gender identities and roles, sexual orientation and reproduction. It is influenced by biological, social, economic, psychological, cultural, ethical and religious factors. People are expected from society to behave in way which society itself constructed as norms. However, if people challenge

⁶⁷ Robert Sapolsky. Discover (1997). Stanford University.

these norms, they are said to express “third gender” roles by behaving feminine men or masculine women. In this way they express their innate gender identities which they think they were not born with but attached to them unwillingly.

Transgender identities include transsexuals, where physical sex and gender identity are in conflict. It also embraces transvestites who cross between the two boundaries for satisfaction but do not wish to be a person of the other sex. The third are the intersex persons whose sexual anatomy is neither entirely male nor fully female. Sexuality has different orientations. A person is described as “heterosexual” if s/he gets sex and gender attachment and primary attraction to the person of the opposite sex. “Homosexuals”, from the other hand, are people who are attracted to the same sex; while “bisexuals” are those persons who do attract to both sexes.

Finally, gender identity is what confirms what or who person is or is not. Though it is an internal aspect; it is externally regulated. In contemporary time, gender identities are more expressed and understood thanks to the postmodern studies conducted to fully recognize their nature and reasons behind their distinctions.

I.6- Postmodernism and Identity

What postmodernism has done to identity is surely the most probed question in the contemporary time. Globalization, technology and the mass the world is living in has a damaging result upon identity in its multi-dimensional level. Fragmentation and lost identity are debated notions when tackling the identity issue but before moving to it, one must know what postmodernism is. Though it is considered as a movement; postmodernism can tell a lot about today’s world.

I.6.1- Postmodernism

One is not sure of what is postmodernism. For example, Scott Lash defines it as “*a cultural paradigm specific to, and pervasive of, contemporary society, which describes cultural type and stratification*” (Lash, 1990, p.ix).⁶⁸ It is also said to refer to “*the way we live now*” and to mean a notion that is ready to circulate freely crossing boundaries. The here and now definition to postmodernism, however, create a problem since “contemporary” and “we” in it refers to stability in time and inclusion (or exclusion of some), which contradicts its fundamentals since truth is an unstable notion itself.

⁶⁸ Lash, Scott. (1990). Sociology of Postmodernism. Routledge.

Postmodernism, also, is said to describe a period after modernism though this has always been a controversial and rather arbitrary distinction. As a philosophy and a movement it is introduced as a collection of theories that argue that there is no absolute truth and that one can view reality only as relative and subjective. It emphasizes how language and power are essential to the formation of attitudes and beliefs. It challenges the use of classifications such as male versus female, white versus black, and imperial versus colonial.

Postmodernism also “*applies to a stylistic trend in art, architecture, literature, typified by allusiveness, play, loose or arbitrary structure, fragmentation, wilful, superficiality, and collision or coming of high and low registers*” (Green, 2005, p.02)⁶⁹. However, it will be better to discuss postmodernism not to of asking what does it means but rather what does postmodernism do as a change? For that reason, it is preferable to understand it within the limits of texts that cite themselves as postmodern.

Postmodernism is a complicated doctrine, its roots can be traced backward to the early beliefs of philosophers such as Frederick Nietzsche and Martin Heidegger. There is no definite date précising the rise or fall of postmodernism. It is a movement that flourished since the 1950’s. However, it is claimed that Federico de Onis used the Word “postmodernismo” in his Antología de la Poesía Española e Hispanoamericana published in Madrid in 1934; and Dudley Fitts picked it up again in his Anthology of Contemporary Latin-American Poetry (1942). 1941, the year the Irish novelist James Joyce and the British Virginia Woolf both died is sometimes used as a starting date for postmodernism as a literary movement. It is also the period during which Jacques Derrida, Jean-François Lyotard, Michel Foucault and Jean Baudrillard formulated theories they think are suitable to better understand the new globalised world. Postmodernism developed from no single source, it is not a unified doctrine.

In his masterpiece The Postmodern Condition: A Report on knowledge (1979), Jean-François Lyotard discusses one of the basic ideas of postmodernism; the “ideas of reason”, of how ideas like *society* or *world* cannot be presented, since “*an idea in general has no presentation*”. He states that ‘reality’ is constructed not discovered and “*reason and power are one and the same*”. It is not the god-created reality; it is rather a reality of *text*. These

⁶⁹ Jeremy, Green. (2005). Late Postmodernism: American Fiction at the Millennium. Palgrave Macmillan.

texts are the only realities we can know, so who we are, how we think, and how we interpret the world is subjectively constructed through language.

Michel Foucault, on the other hand, combines the idea of how those in power shape the world with the idea of how language is an important tool for making culture; in relation to how those who dominate the official use of language in a society hold the key to gain power. For Baudrillard, postmodernism is a response to the economic condition within capitalist states. Postmodern Economics refer to multinational; consumer-based capitalism rather than controlled capitalism. It is also centred upon the fact that reality no more exists, what replaced reality is simulacrum, a false reality. Images are the only reality we know in a time image replaced reality and the signifier replaced the signified.

I.6.2- Postmodernism and Identity

Individuals within traditional societies were perceived as possessing fixed, solid and stable identities. Within the postmodern age, identity became mobile, multiple, personal, self reflective and subject to shift and change. As Hall states, “*the postmodern subject is conceptualised as having no fixed, essential or permanent identity*” (1992, p.277).⁷⁰ From a postmodern perspective, identity is socially and culturally constructed and with this option of construction, identity can be constructed and reconstructed according to individual’s needs and circumstances. However, identity still comes from a circumscribed set of roles and norms (p.141).

What globalisation has done to the world is a reality that can be applicable to people identities. Borders have been destroyed and the world lives in a borderless place where cultures are mixed, so are identities fragmented within the limitless spheres. What technology has done to identity is providing images of entertainment and consumerism. Identity, up to this perspective, became a game “a theatrical presentation of the self, allowing individual to present themselves to others in a variety of postures, roles, images and activities” (Damean, 2006, p.89)⁷¹. Advertising, television, fashion reshaped identities and provided ready ones for those who are in favour of change or imitation. Even today multicultural and multi-linguistic situation changed one of the most traditional stable identity forms, the linguistic identity. While monolingual condition gave identity stability,

⁷⁰Hall, S. (1992). *The Question of Cultural Identity*. In Hall, S., Held, D. and McGrew, T. Eds. *Modernity and its Futures*. Cambridge: Polity Press.

⁷¹ Damean, Diana. (2006). *Media and Gender: Constructing Feminine Identities in a Postmodern Culture*, JSRI No. 14, Summer.

today multi-lingualism transformed identity into fragmented self losing faith in its traditional construction

1.4- Conclusion

This introductory chapter entitled *Literature and Context* attempted at enveloping the meaning of identity as a whole next to an indulgence into words combined to it and which became so important to understand them for social human studies. The structure of the chapter was a division of sections and sub-sections which seemed to one more logical to be organised as such. Each term twined to identity was given the opportunity to be explained in details or in short it depends on the term's significance to the research paper and to the understanding of the exposed notions too. The aim of this chapter was to relate identity to aspects that are discussed in Kahf's novel; such as religion, ethnicity or diasporic experience, and to theories one selected for this discussion, post-colonialism, postmodernism and feminism.

Chapter Two

LITERATURE AND THEORY

II.1-Introduction.....	55
II.2-Mirroring “Clash of Civilisations”.....	59
II.3- Misrepresentation through Orientalist Eyes.....	63
II.3.1- Said’s Orientalism.....	64
II.3.2- Gendered Orientalism.....	64
II.4- Foucault and Discourse Theory.....	65
II.5-War on Terror.....	68
II.5.1- Immigration before and after 9/11.....	69
II.5.2-Consuming the Veiled Women as Other.....	72
II.5.2.1- The Veil before Islam.....	73
II.5.2.2- Veiling or not Veiling, this is the Question?.....	74
II.6- Arab-American Women Literature Re/Constructing Identity.....	77
II.7- Conclusion.....	81

Chapter Two

Literature and Theory

II.1- Introduction

I am an Arab,
 alienated from American,
 sitting on the other side of that hyphen.

Laila Shereen

72

Challenges and issues taking part at the international level in the contemporary time are the outcome of centuries of struggle between political, economic and cultural powers. It is a human nature to compete over who is going to lead and who is going to be leaded; but what is unnatural is the gain of power at any price even at the expense of others' will and safety. There have been numerous literary and historical texts debating causes and the effects that resulted from clash between individuals who structured themselves within group ideologies which governed over beliefs and belongings. If the surface of these challenging issues appears as economic or a political one; reality becomes shocking when one discovers that its basis is rather a cultural one. The indulgence one required when tracing information about identity and the crisis facing its development and construction has been altered by multifaceted reality that one is incapable to understand without being aware of facts and changing events taking place at the international level. Referring to

⁷²Laila Shereen. On Becoming Arab. <http://www.mizna.org/vol6issue1/becoming.htm>

some as rescuers while to others as terrorists is a discourse play that only those who are aware how to play it can benefit from. For that reason, discourse became a very powerful tool at the hands of those who master its construction and circulation.

This chapter, hence, aims to provide a theoretical foundation for the discussion of sum of theories and hypotheses scholars tended through them to explain what is hidden under the surface of what is perceived as truth. One's choice of Huntington's study, Said's and Hasan's is not randomly done. It is throughout these frames that one intends to clarify the clash between world powers. One's selection of Foucault's analysis to discourse has also a solid argument for as Sara Mills declares,

Michel Foucault ... continues to be one of the most important figures in critical theory. His theories have been concerned largely with the concepts of power, knowledge and discourse, and his influence is clear in a great deal of poststructuralist, post-modernist, feminist, post-Marxist and post-colonial theorising (2003, p.01)⁷³.

His analysis is important to the understanding of how language, or rather discourse, is constructed, deconstructed and reconstructed to serve power interests and how it represents people their nations, their pasts, presents and futures. It is by understanding those representations that a response can be possible and objective.

This theoretical foundation, also, takes into account literature written by scholars to better clarify misunderstandings and explain the split between world powers and the creation of binary systems of civilised versus uncivilised, superior versus inferior, coloniser versus colonised, Occident versus Orient and savers versus terrorists. The attacks of 9/11 and the events and reactions following them overwhelmed the world with stereotyping otherness that obliged this Other to resist it and create a speech of his/her own representing well self estimation, identification and representation. Women are briefly the real reflection of what happens in the world, be it positive or negative. As Suheir Hammad reports,

Today it is ten days, last night Bush waged war on a man once. Openly funded by the CIA. I do not know who is responsible ... But I know for sure who will pay In the world, it will be women, mostly colored and poor. Women will have to bury children, and support themselves through

⁷³ Mills, Sara. (2003). Routledge Critical Thinkers: Michel Foucault. Routledge.

grief. "Either you are with us, or with the terrorists" Meaning keep your people under control and your resistance censored (2005, p.101)⁷⁴.

It is this split between "them" and "us" that urged the world to enter a phase of clash that lasted for an eternity and seems just increasing despite technology and globalisation which tends to make people believe in unity, justice and human equality. For this purpose this chapter is organised in a chronological way, chronological not in matter of time but in theory, to reflect upon philosophies that have been theorised if one can say to explain the past and to prophesise the future. Huntington's clash of civilizations is a hypothesis that was wisely regulated to picture the past and future of humanity and Said's Orientalism is a monumental piece of work which revolutionised insights and perception of the self versus the Other.

After generalisation towards orientalist views of the West over the Rest, a revolution in gender and women studies focuses now on Orientalism as a theory that can target how the West views women of the rest, especially those of the third world and specifically who are Arab Muslims. These views are of a no new incidents, they are rooted in imperialistic and colonial plans that lasted for centuries. What is remarkable in current plans is that those classifications are serving the war US waged on terrorism under the name and cause of freeing non western women from their oppressors, who are at the same time their counterparts but the terrorists also. However, these tactics to destruct the Arab Islamic identity are clearly perceived and Third world women are conscious and aware of western projects. For that reason, a considerable amount of literature written by women have increased within contemporary scholar studies and literary texts and which intend to reconstruct the Arab Islamic identity and to deconstruct the hegemonic discourse that aims at destroying the Arab Muslim female identity. Strategies may differ but the objective is one; reverse hegemonic discourse and reconstruct Arab Muslim women identity.

The Summary diagram below leads to the structure of this second chapter:

⁷⁴ Hammad, Suheir. (2005). First Writing Since ZaatarDiva. New York: Cypher.

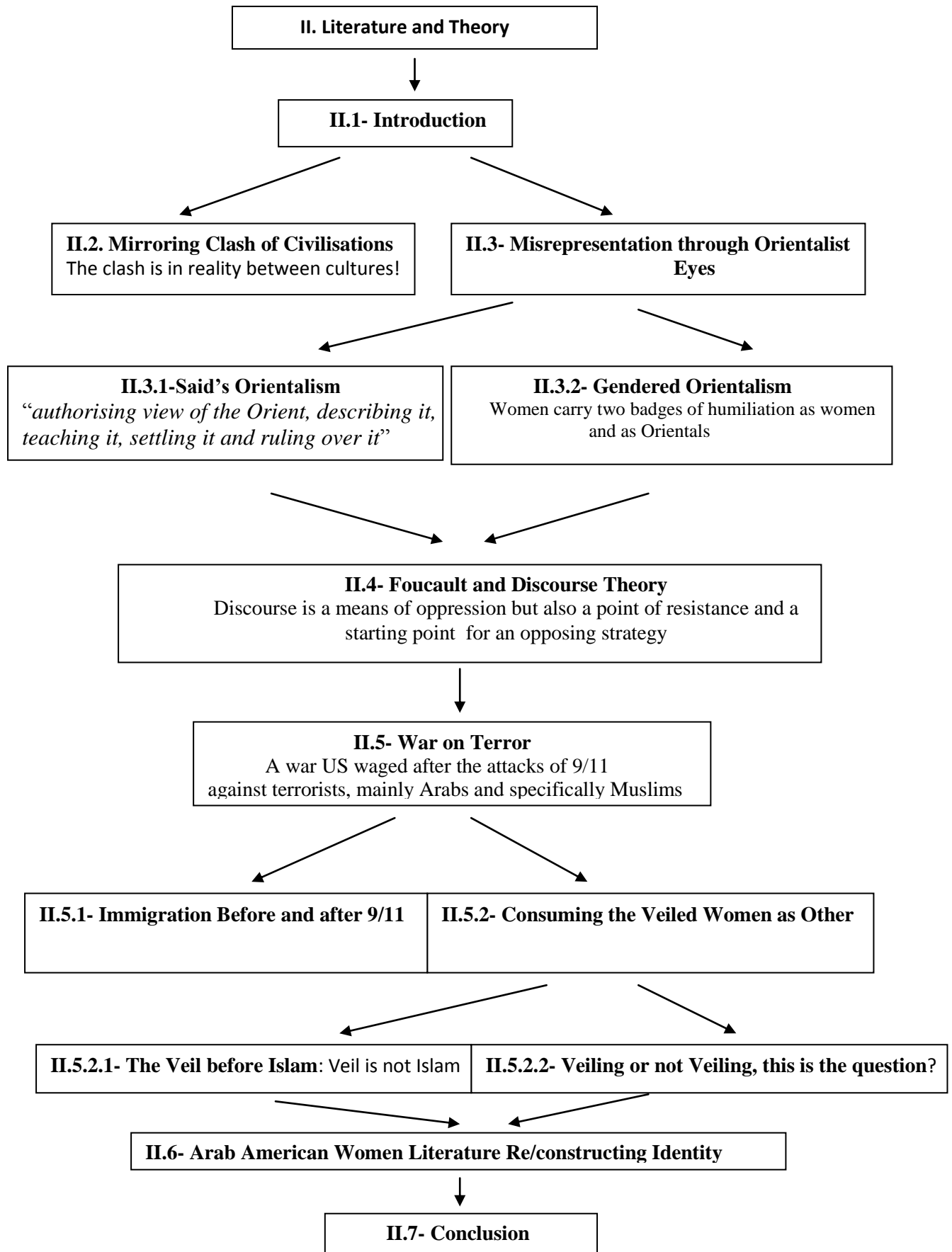


Figure 2: Chapter Two Diagram

II.2- Mirroring “Clash of Civilisations”

A renewed focus on culture and cultural studies has become so pronounced that notions and theoretical slogans has become differently perceived and theoretically enveloped. An increasing literature has emerged on the impact of cultures and civilisations on what is known now as globalisation and the people it enclose. What particularly has been noticed is the increasing number of notions that challenged and influenced the world of politics. One of these notions is Huntington’s phrase “clash of civilizations” which implies numerous interpretations despite his detailed explanation to what does it refer to. The coming up section deals with Huntington’s thesis that predicted a clash between civilisations importantly two of which are main concern of this study, the Western and Islamic civilizations.

A clash between world powers has been for a long time a natural outcome of nations’ struggle over economic and political dominance. What was new in Huntington’s thesis was that the coming up clash will not be based on political or economic benefits but a clash between cultures and civilisations. The theoretical foundation of this hypothesis takes the struggle over power that took place in nineties and its aftermaths that clearly appear to be reasonable at the contemporary time. This outcome is pictured in series of binary systems of who is superior and who is inferior, who intends to save the world and who want to terrorise it.

The possible conflict between different civilisations that Huntington referred to has gained a critical intention among scholars who rose up questions about its effects at the international level. The prominent role Huntington’s text played can be pictured in the various number it has been translated into other languages and how it repeatedly became cited within sociological, political, anthropological and literary studies. It also became a base for theories which intend to negotiate strategies about how to avoid this clash.

For centuries, particular civilisations played the role of superiority and made it a truth in perception and exercise to an extent that even the other civilisations accept it as an absolute truth. The fundamental argument of Huntington is that nations who do not belong to the same civilisation will fight each other; while those who belong to the same civilisation will not. Groups bounded by cultural and specifically religious identity despite their more or less racial or national different identities will compete to govern over other groups. Since the end of the Cold War there has been a rise in competing powers between

cultures such as that challenge between Asian and Islamic states against Western states who forced their hegemony over the last decades. This competing plan is due to the demographic and economic changes that imbalanced powers of these states and created a sense of fear of losing one's status. This, consequently, resulted in conflicts and cultural factors replaced ideological ones as a source of conflict (Henderson and Tucker, 2001, p.318).⁷⁵ Huntington's phrase urged scholars to question the nature of culture and how it is necessary to comprehend it as basis for future conflicts.

Culture is defined as way of life of a specific group. The governing culture over most parts of the world is the Western culture of Europe and America. One is living in Algeria but wears Western cloths and speaks Western languages. Even in most isolated regions of the world; like the tribes in Amazon, people have heard about Western hamburger and rugby sports. This was a result of centuries of European colonisation and imperialism of the West over the Rest. This governance was extra-enlarged by the use of media and communication technology of the present time. Clash of civilisations, hence, is not the outcome of the present conflicts; it is the aftermath of centuries of developments and interactions at the micro and macro levels.

For Huntington, the central characteristic of civilisation is not economic or politics; it is its religion. Civilisations are identified with great world's religions (1993, p.42)⁷⁶. Answering the question why civilisations will clash, Huntington points out on the importance of civilisation identity and how a specific number of major civilisations will shape the world in the future. This clash will occur because of many reasons.

First, it is because of differences between civilisations that the conflict will arise. Differences are not basically political or ideological but in every basic matters even the most practical aspects like religious or traditional ones. Second, interactions between civilisations are increasing and this does not only increase mixture between them; in the contrary it augments awareness of how different people are and thus concludes in

⁷⁵ Henderson Errol A. And Tucker, Richard. (2001). Clear and Present Strangers: The Clash of Civilizations and International Conflict. International Studies Quarterly.

⁷⁶ Huntington, Samuel. (1993). A Clash of Civilizations ? in Foreign Affairs, vol.72, n°3.

civilisation consciousness. Third, revival of religion creates a sense of unity between separated nations under one civilisation, a feature that even national borders or economic and social interests cannot provide. Fourth, the reign of one civilisation, like the Western for example, over the other civilisations resulted in a contradicted flow of from one side a revival in indigenous civilisations and from the other side confrontation to the hegemonic ones. Fifth, it is because cultural differences are less easily resolved than political and/or economic ones. And finally, the success of economic regionalism reinforced civilisation consciousness and thus protecting each civilisation's identity creates civilisations' conflict. These reasons are fundamental to the future conflict that will occur despite efforts that plan to avoid it.

The most occurring conflict appears in the modern time is that between the West and Islamic civilisations. It became clear in the last longing war reflected today via media and different means of communication. Though relations between the two civilisations never came into clear clash; since the most threatening ones were those civilisations that were considered as equal in power and history, the awakening of Islamic civilisation is considered as a threat to the West. The Gulf war and Saddam Hussein's attacks of Israel and blocking the West's invasion left Muslims proud of their civilisation. The economic and social developments thanks to oil exportation supported the Arab Muslim countries in gaining power at different levels. These improvements, however, complicated relations between Islamic and Western civilisations. The West who has been for centuries a manipulating power was challenged by Arabs and this destabilised the fault truth of its superiority as an economic, political and ideological power.

The clash became increasingly apparent after the attacks on the World Trade Centre and the Pentagon on September the 11th of 2001. From that time, the West concentrated its efforts on picturing Islam as religion of terror and Muslims and terrorists. Islam, consequently, has been identified since then the West's Other. Though Islam existed far before the American nation existed; it is now considered as a religion of terror and terrorism. However, as Billal Philips quotes,

The underlying problem of the west is not is not Islamic fundamentalism. It is Islam, a different civilisation whose people are convinced of the superiority of their culture and are obsessed of inferiority of their power. The problem for Islam is not CIA or the US Department of Defence. It is the West, a different civilisation whose people are convinced of the

universality of their culture and believe that their superior, if declining, power imposes on them the obligation to impose that culture throughout the world. These are the basic ingredients that fuel conflict between Islam and the West (Huntington, 1998, p.217-8)⁷⁷.

Difference between the self and the other is an elementary aspect to the originating conflicts between individuals, nations and even civilisations. This fear of the unknown and the other outside the self generates a clash that may progress into the state of denial and absolute rejection of the other.

Self and Other is a dichotomy that has been revolutionised within contemporary studies especially with the existence of racism and stereotyping even after the end of colonialism in most parts of the world. The self/ Other binary is simply a claiming that existence of another and the recognition of a self. It is the modern division of the individual that seems to comprehend the self in front of the Other. Self versus Other serve as basis to the present time situation referred to as Otherness. It is the result of digressive process by which a dominant in-group (the self/us) construct one or different out-groups dominated (Other/them). It consists of applying a principle that allows individuals to be classified, them and us. It is this rhetoric that reflects in an original sense the clash between civilisations Huntington prophesised and Said explained in detailed in his monumental piece of work Orientalism.

Though what Said hypothesised in Orientalism was fundamentally about colonisation and imperialism; it can, in my point of view, serve a better explanation in the present study. Therefore, the upcoming section in this chapter endeavours to reflect on Said's ideas and to the mixture that originated from his theory and feminist ideology and which resulted in what is known as "Gendered Orientalism". This is to allow us to understand the clash between the West and Islam from both masculine and feminist point of view. It also allows one to enter the feminist literary outcome that resulted as counteractions against otherness and stereotyping carried through hegemonic discourse via media and means of communications and which intend to deconstruct the Arab Muslim female identity.

⁷⁷ Huntington, Samuel. (1998). The Clash of Civilisations and the Remarking of World Order. London: Touchstone Books. In, Philips Bilal. (d.n) The Clash of Civilizations: an Islamic View. Al-Hidaaya Publishing Distribution LTD. Edt. Islam Future.

II.3- Misrepresentation through Orientalist Eyes

Representation is a basic aspect to the construction of human being relationships. It is through representation that one recognises him/herself and the other which is either similar to or different from. It draws lines of inclusion and exclusion in and out groups, nations and even civilisations. Dictionaries give different definitions to it. To represent is to present again or anew. It has a relational aspect since we represent something or someone but always in relation to something else. Arabs are represented as Muslims though not all Arabs are Muslim; it is because Islam came originally in Arabic and its book the “Quran” is written in Arabic.

Representation is also symbolic and stands firmly in the linguistic domain. It is through language that we represent the world as we can do it in a symbolic manner. If one says good bay or waves by hand it, for most people, represents the action of leaving a place. It also posses the element of arbitrariness since different actions can mean the same thing to different people as it can represent different meanings to different people or communities. Representation is a series of signals that are shared by both the sender and the receiver. If it is not shared and comprehended it may lead to misunderstanding. Representation is “to bring a sensation of into the mind” and “to form or image again in consciousness, as an object of cognition or apprehension, something which was originally apprehended by direct presentation.

Misrepresentation, from the other hand, refers to the way one individual or group of people are negatively represented to the world. It is the way one is implicitly represented and in connotation misunderstood. Misrepresentation is another level to representation. If one of the aspects of representation is neglected or misused it leads to misrepresentation. If the relational characteristic is misleading or the language used to present is done in an ambiguous way it consequently end to misrepresentation. If perception of the world is differently done between the sender and the receiver misrepresentation occurs. This is pictured in the Western Islamic relationship. Difference, as it was explained before in Huntington’s theory, is a key element to the understanding of the clash occurring at the international level today. And because Said’s Orientalism did not take into account female involvement next to male’s, a feminist analysis must be included.

II.3.1- Said's Orientalism

Orientalism by Said is one of texts that explain clearly the dichotomy of representation versus misrepresentation. Orientalism refers to systems of constructing knowledge about the Orient as a discursive object of colonialism and governance. Written by Edward Said in 1978, and despite being highly criticised by the time it was published, it rests a seminal text for scholars when referring to the contemporary events.

Through Orientalism the West is identified as Western civilisation, while the East civilisation is inferior and dismissed because of their backwardness and their struggle in ignorance. It is the ideology that sets up justifications for the west to misrepresent the non westerners and to treat them as evil Others that have to be cut from power. It is the construct by which the European culture was able to manipulate the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post Enlightenment period. It deals with “*authorising view of the Orient, describing it, teaching it, settling it and ruling over it*” (1978, p.03)⁷⁸. It is a Western style of dominating, restructuring, and having authority over the Orient. Thought considered as a pessimistic view, Said's work is a rational analysis to the whole standing between the West and the Rest. Despite this, a feminist view is said to be a completing one to his monumental work.

II.3.2- Gendered Orientalism

Despite that fact, there is no objectivity in knowledge. Knowledge serves some interests or unconscious purpose, the most obvious one is the will to power (Fredrick Nietzsche 1844-1900). In his essay The Orientalisation of Gender, Mahmudul Hasan relates Said's Orientalism analysis in portraying the hole distancing the West from the East reflecting a contradictory image of both. This is clearly provided in the way Orientalists, among them western feminists, represent or rather misrepresent the Arab Islamic culture and especially its women as passive towards their repressive culture and ignorant of the privileges the Western culture can afford to them.

The constructed truth about the East was enforced through time by the aid of colonisation and imperialism and the East could not but accept it and reshaped their identities to serve the imposing hegemonic truth. The West had to justify colonisation by convincing non western women that they were victims of patriarchal culture which they

⁷⁸ Said, Edward, W.(1978). Orientalism: Western Conceptions of the Orient. London: Penguin, 2.

have to be saved from. This burden has to be carried by white men and women who suggested rather more civilised and sophisticated way of life where western civilisation can afford liberation from as well as equality to men, denying that patriarchy is a western aspect too.

Hasen comments on Said's work as more focusing on politically structured and less caring about gender prejudices and misrepresentation. In this respect, Hasen stresses the issue of gendered Orientalism, of how women are characterized as everything that is opposite to them as a strategy to widen the gap between the two. Even feminist sisters from the west depicted non Muslim women as inferior to them, a fact that portrays no sense of sisterhood, and which positions these women to carry "*two badges of humiliation as women and as Orientals*" (p.31). Though women all over the world share the experience of being degraded on the basis of some biological and social myths; non western women situation developed from double colonisation status, colonised by men and coloniser, to a triple colonisation. Hasen compares this situation with Spivak's construction of "*poor, black and female*" (p.32)⁷⁹.

In her examination to gender Orientalism depiction of the Islamic Other in the Western world in official discourses and media, Maryam Khalid reflects on Said's Orientalism and how it is strictly related to the understanding of U.S. War on Terror. One first has to introduce what is meant by discourse and how is it different from regular utterances and language. To discuss discourse from a postmodern point of view, one chooses most contemporary eminent theorists, Michael Foucault the French critic, writer and philosopher.

II.4- Foucault and Discourse Theory

Discourse, from the onset, should not be taken as synonymous to language or a translation of truth into language. It is rather the way people perceive reality about the world and themselves. Though it does not confine it, it is a key term to this thesis. It was thanks to discourse that coloniser reigned over colonised, that women were constructed as inferior to men and political power became a governing power. Discourse is the means by which Orientalism spread and became truth. As Hamid Dabashi states, "*Orientalism is a*

⁷⁹ Mahmudul, Hasan. (n.m). The Orientalization of Gender. University of Portsmouth, Portsmouth, Hampshire, United Kingdom

discourse, a kind of representation of Orientals by the West” (2009, p.).⁸⁰ It constructs the Orient in a kind of knowledge and reconstructs it as truth. This truth is what post-colonial and feminist scholars suspect, a discourse that shaped images about men and women not according to their human abilities or intellectual competences but according to a historically imagined myth structured to keep along imperialistic projects. Though colonialism came to end in most of parts of the world and orientalist views should be erased, it is via discourse that war against terror and against Islam as representative of this terror that these views developed into a stereotypical standpoints.

Stereotype is term that appeared in 1798 when a French printer employed and perhaps invented the industrial process designed to duplicate pages of type and relief printing blocks. The essential features of these blocks were their permanence and unchanged nature. In the contemporary sense, the term stereotype refers to the “*assumed differences, social conventions or norms, learned behaviour, attitudes, and expectations*” (Naffziger and Naffziger, 1974, p.252)⁸¹. They also add that stereotypes usually are “*views and opinions*” held by a majority of people in a community. If one analyses how women and men are stereotyped as terrorists one will come to a conclusion that being a Muslim is the key term to that stereotyping picture. However, stereotyping cannot stand without discourse. For that reason, discourse; how it is constructed, reconstructed and/or deconstructed, is of a major importance to this study.

It is through discourse that coloniser Othered the colonised, even after land decolonisation. It is basis for the gain of cultural and ideological powers which preside over political, economic and social ones. It is the medium that helps determining people’s perception of the world. Discourse is one of most controversial terms that have been differently defined even by the same scholar. Foucault, for example, defined it in a number of different ways. In The Archaeology of Knowledge Foucault uses the term to refer to general sum of statements and sometimes for specific statements only (1972, p.80)⁸². The

⁸⁰ Dabashi, Hamid. (2009). Post-Orientalism, New Brunswick: Transaction Publisher.

⁸¹ Naffziger, Claudine Cline, and Ken Naffziger. (1974). Development of Sex Role Stereotypes. The Family Coordinator 23.3. JSTOR. Web.

⁸² Foucault, Michael. (1972) The Archaeology of Knowledge, trans. A. M. SheridanSmith. London: Routledge.

first implies all utterances which have meaning and effect while the second refers to sum of particular utterances that imply rules, though not written or apparent as rules, but followed and exercised. The latter sense is what Foucault was interested in his analysis to discourse.

Discourse encompasses notion of exclusion. It is not simply coherent set of statements; it is rather a complex combination of particular practices that are reinforced and keep circulating and others which are weakened and thus evaporate from the circle of circulation. It is an imposition of set of ideas on individuals and groups as it is an “*instrument and an effect of power*”. However, it is also “*a point of resistance and a starting point for an opposing strategy*”. It is through discourse that power is transmitted and kept as it is through it that power can be challenged and obscured or discouraged (p.100-1). Discourse, thus, is a means of oppression as well as resistance too. This is pictured in its use within postcolonial writing where the periphery challenged the empire throughout the use of discourse and wrote back.

Discourse from this angle is controlled, selected, organised and redistributed to serve specific objectives. There exist a division between what is forbidden as discourse, for example taboo or what is illogical, and what is logical and thus against illogicality. There also exist a division between what is true and what is false in discourse. This latter is our concern since it stands at the heart of construction and re/construction of identity of Arab Muslim women living in the US after the attacks of 9/11 since discourse shapes constructed realities of the West and non West.

Truth is something that is supported materially by practices and institutions some scholars vow. Governmental departments, scholar institutions and means of communication permit statements that are true, according to them, circulate while they exclude those which are considered as false. Their plan is to regulate a discourse which serves better the power’s benefits; they create a system of silencing in contrast to that of force to speak, map out power and to reproduce another discourse which reinforces the basic one.

Khalid, in this perspective, concentrates on how past time discourse still depicts non Western women as “*voiceless victims of barbaric (male) ‘Other’ enemy, and positions the*

U.S. as enlightened, civilised, and justified in its military interventions” (2011, p.16).⁸³ Though Khalid illustrated her study on three images from War on Terror: U.S. soldier Jessica Lynch’s ‘rescue’ from Iraqi forces, photographs of prisoner abuse at Abu Ghraib prison and, the image of the veiled oppressed women; one’s interest is on the veil as a sign used to demonstrate western orientalist gendered discourse. The first step however one has to stride on is historical one about US immigration before and after the attacks and the outcome known as War on Terror.

II.5- War on Terror

Terrorism and War on Terror are kind of statements that circulate since the attacks of 9/11 in US to represent that the waged war is against those who are endangering, not only US but the entire non Muslim world. And since it became an international affair it is very important to structure who is in danger and who is the enemy into a frame of truth that must circulate within different governments and institutions. This has, unfortunately, been strictly tied to Islam as religion and Muslims, men and women, as practisers of that religion despite the valuable reality that terrorism existed before the existence of Islam.

One shall hence probe what are the plans hidden under this discourse to rescue the West, and even the Rest, from terrorism? Isn’t it an invented tactic to resist what was prophesised in Huntington’s phrase “Clash of Civilisations”? I think that one have to explain first what is meant by terrorism and how contemporary practice of terrorism is different from the old one; or one may say how it is pictured as different?

Terrorism according to many is the conflict of the modern time; though it is deeply rooted in history of imperialism and colonialism. Though defined differently and practiced in different ways and via numerous means; it is the source of violence that had taken place a long time ago before any means of communication or propaganda existed or portrayed it. The word terror comes from the Latin word meaning *fear* or *horror* (Vasilenko 2004: 52).⁸⁴ It is said to be circulating from the time the Jacobins came into power and started what was called La Terreur or the Reign of Terror in 1792. Terrorism was introduced by

⁸³ Maryam Khalid. (2011). Gender, Orientalism and Representations of the ‘Other’ in the War on Terror. Global Change, Peace & Security: formerly Pacifica Review: Peace, Security & Global Change.

⁸⁴ Vasilenko, V.I.(2004) The Concept and Typology of Terrorism, Statutes & Decisions: The Laws of the USSR & Its Successor States, vol. 40, no. 5.

the Jacobin leader Maximilien de Robespierre as nothing but justice end consequence of democracy applied by that time in France and according to the country's needs at the time of French revolution (Laqueur, 2001, p.07)⁸⁵. It was the sole effective mean to solve the conflict and which implied a positive connotation. After recognising the aftermaths of terrorism as a mean to end disagreements; the term since then has been negatively perceived till the present day.

The term has shifted through time to refer to any system of intimidation exercised on any individual or group of individuals acting in a just way. By the nineteenth and twentieth century it changed to refer to violence committed against governments based on political or religious goals. From then, terrorism circulated as notion that implies any action that reflects violence against governments or its people. What encourages terrorism is violence as action itself but the formation of different ideologies which via the creation of separately groups in almost every part of the world who exercise attacks which have changed over time in terms and means. However, the meaning of terrorism still remains the same, the installation of fear and terror for the aim of gaining desired goals.

The role media played and still do in serving propaganda to terrorism and depiction of certain races and ethnic groups such as Muslim Arabs, men and women, created what most European and Western countries individuals experience known as Islamophobia. The attacks planned according to the media by Osama Bin Laden resulted in strengthening the stereotyping of Muslims as terrorists. Though it is for centuries that Islam has been characterised as religion of oppression and transgression, especially against women, the attacks are now interpreted as the outcome of this characterisation that developed from internal to an external level.

II.5.1- Immigration before and after 9/11

As a result to the attacks of 11 September 2001, the US government changed its immigration procedures and visa application. Since then, new legislation has been enacted and implemented to assure national security and the US nation started a war against terrorism. The United States is a nation of immigrations and their descendants. The first migration is said to take place 50,000 and 20,000 years ago when nomadic Asian hunters

⁸⁵ Laquer, W. (2001). The New Terrorism. Oxford: Phoenix Press.

became the first settlers in the Americas, later known as Native Americans/Indians. The European arrival began with the coming of Columbus in 1492. During the period of their conquer Europeans built new independent nations in the North and the South of America and Caribbean. These included Britain, France, Spain and Holland. With the flourish of sugar, tobacco and cotton plantations many Africans were forced to immigrate there as slaves to work the land and serve European masters.

By 1840 and 1880 new European groups migrated to the US, among them were the Irish who fled persecution of the British, the German who came because of war and failed revolution and the Chinese who were job seekers. Most of these new comers became workers and helped built the nation and when the economy was strong they were all accepted. However, economic hard times brought strong anti-immigrant feelings and helped in the spread of racist ideas. Many attacks occurred and laws were enacted to keep out immigrants. Between 1880 and 1921, millions of new immigrants came from Eastern and Southern Europe and from Mexico.

The immigration of Arabs dates back to the end of nineteenth century as traced in the Arab-American literature. It can be divided into three phases. The first wave of Arab immigrants in U.S. ranges from 1880 to 1924 and which was composed of Syrian and Palestinians who were documented as Turks because of the Ottoman Empire domination at that time. The second wave began after the Second World War made up of Palestinians who became homeless after the Arab Israeli war in 1948. The third wave started in 1967 and continued until nowadays.

Consequently, the overview of how the different Arab immigrant waves are classified, indicate that immigration to the United States includes the experience of being placed into a racial hierarchy, which becomes one of the primary means by which identity is established. New immigration laws were enacted since then and established the end of quota system and the Lebanese civil war between 1970's and 1980's contributed to a greater flow of immigrants. This group was involved more in nationalist movements and political events of their homelands and it was the first time that Arab-American formed organisations to defend the Arab point of view destroying by that the negative stereotypes of Arabs in popular press (Ludescher, 2006, p.94).⁸⁶

⁸⁶ Ludescher, Tanyss. (2006). From Nostalgia to Critique: an Overview of Arab-American Literature. Melus,31, 4.

It was until 1993's bombing of World Trade Center that serious restrictions started to be adapted to visa and border systems. However, it cannot be compared with new policies taken by the government by the post 9/11/2001 attacks. By the year 2000 about 11% of US population was foreign born and one of every five children lives in an immigrant family (Haskins and Greenberg, 2004).⁸⁷ Since September 11, 2001 borders have hardened more than ever. US immigration policy has historically been racialised with concepts of nationality that excluded non-white people justified by claims of immigrants' inability of assimilation into the nation's political culture. Another cause now has been added to these assumptions is the national security threats. Policies taken after the attacks are seen to be based on stereotypical beliefs of Middle East and Asia as irrational, menacing, untrustworthy and inferior to the West (Said 1978)⁸⁸.

On the economic scale, the attacks worsened immigrants' labour situation and thus it has many affects on their personal, social and psychological life. Many workers lost their jobs in the last months of 2001 and 50% of them were immigrants who worked in restaurants, hotels, air transporting and building services. Immigration policies, after the attacks, have taken many immigrants' liberties and human rights. In October 2001 Attorney General John Ashcroft declared that the primary weapon in the efforts against terrorism would be immigration rules. These policies differ from campaigns against suspected members as non-citizen Muslims, Arabs and South Asian families living in US.

The USA Patriot Act of 26th October, 2001 gave the FBA right of arresting any suspects are said to threaten the national security. More than 1,200 Arab, Muslim and Asians were rounded up and detained and many were held for months without charges with no access to attorney or their families and then were put into removal proceedings. Male immigrants over the age of 15 were ordered to report to the government to register and to be fingerprinted, photographed and questioned (American Law Immigration Foundation, 2002). The implementation of the National Security Entry Exit Registration System in June

⁸⁷ Haskins, R., Greenberg S., & Fremstad, S. (2004). Federal Policy for Immigrant Children: Room for Common Ground? The Future of Children.

⁸⁸ Said, Edward. (1978). Orientalism: Western Conceptions of the Orient. London: Penguin, 2.

2002 established a series of regulations and registration requirements designed to track foreign visitors who are suspected to be terrorists. Even charities that helped Muslim immigrants were challenged and weakened. Reports of hate crimes against Muslims and Arabs increased of about 50 % in 2004.

Women in this series of changes had their part of discrimination and racist sentiments not only because of their facial features, those of being neither white nor black, but because of their appearances. Just like bearded Muslim men were archetypes thanks to their beards as terrorists, Muslim women practice of the veiling has had its role in consuming them as ‘Other’ to the western culture and even to their feminist sisters.

II.5.2- Consuming the Veiled Women as Other

Misrepresentation of Arab Muslim women in media and different means of communication discourses became a truth in the world of politics today. In this perspective, gendered Orientalism discourse made Muslim women’s identity in danger. Gender is important to identity formation, as Khalid states, “*gendered identities do not exist independently of other factors, and must be viewed as intertwined with, for example, race or ethnicity if we are to understand the hierarchical organisation of identities*” (2011, p.19)⁸⁹. One important image of Muslim women identity is the veil that have to be discussed in this work since it is through the veil that these women are being measured and valuated.

The veil is defined by the Online Oxford Dictionary as a “*piece of fine material worn by women to protect or conceal the face*”.⁹⁰ It is a piece of cloth that is intended to cover the head and some parts of woman’s body including sometimes the face. It is most of the time a sacred object associated with religious practices in Christian, Jewish and Muslim religions and which is related particularly to women. However, the veil is clothing that can be worn by men as well as it is the case of Touareg tribes in the Saharan parts of Niger, Mali and Algeria.

⁸⁹ Maryam, Khalid. (2011). Gender, Orientalism and Representations of the ‘Other’ in the War on Terror. Global Change, Peace & Security. Formerly Pacifica Review: Peace, Security & Global Change, 23:1.

⁹⁰ <http://www.oxforddictionaries.com>

II.5.3- The Veil before Islam

Though it became firmly related to Islam and Muslim women; the veil does not originate from Islamic religion. In her essay Women and Gender in Islam: Historical Roots of a Modern Debate (1992)⁹¹, Leila Ahmed rooted the Middle East women history before the Arab conquest and the coming of Islam. Ahmed stresses that despite Christianity valuing of ideals of spiritual worth of men and women, slaves and masters as the superiority of virginity and women obedience to husband; these spirituals were restricted under male dominance. Women were unable to gain control over their lives and celibacy was the sole way to retain control over wealth and life for them. Though many attributes Christians associate with Muslims rather themselves, patriarchy existed long before Islam came. The birth of a boy was a joy while that of girl was considered as a curse and if not betrothed, girls were generally married at an early age. Education was available to boys; an option that was not given to girls. Silencing and keeping women inside home at an early age was a symbol of men's well governance over their houses. Women, Ahmed concentrates, were supposed to be veiled and the veil by that time was a symbol of distinction between 'honest' and prostitutes (p.26). Even hands were covered and sexes were separated to guard women safe. The only works women undertook were those related to home and even the institutions that were related to women presence, like bath or doctor matters, were ruled by women.

Even in the pre-Christian Greek societies women were secluded so they could not be seen by men except their relatives. Woman's life was confined to home keeping taking care of husband and children. Qualities admired in women by that time were silence and submissiveness (p.28). This is clearly traced in Aristotle's understanding of nature of woman as biologically inferior to man as she is, according to him, mentally and physically weak by nature. Aristotle pictures man's rule over woman as the rule of "sole over body" (p.29). Compared to the Egyptian women of that time, Greek women were unable to associate in trade with men except under male guardianship. Egyptian women were "*neither veiled nor secluded and they could socialise freely*" (p.32). Ahmed, however, asserts that the decline of women's rights and privileges was due to the European

⁹¹ Leila Ahmed. (1992). Women and Gender in Islam: Historical Roots of a Modern Debate. NewHaven and London: Yale University Press.

dominance and laws. This decline was long before the Arabs conquered Egypt and though Islam is claimed to be the source of women's oppression and submissiveness; "*the Greek, Roman and Christian period had already brought major losses in women's rights and status*" (p.33). Therefore, Islam Ahmed asserts did not bring radical change but rather patriarchy was already in place.

It is also noteworthy to mention that patriarchal ideas originated from Judaism. Jewish patriarchal regulations regarding women were transmitted via thoughts that developed in Mesopotamia, where the Hebrews probably originated (p.34). Women at that time were represented as danger to men and therefore the veil was emphasised to protect both from evil attitudes. All what has been exposed about realities of women before Islam was recovered by western scholars about their own roots not those of Islamic civilisations. A knowledge that has to be declared in courses and textbooks but not really done yet, Ahmed summarises.

II.5.4- Veiling or not Veiling this is the Question?

As introduced before, a veil means different things to different people in matters of understanding and practice. In Algeria, the veil means the headscarf, or Hijab, that women wear and which takes many forms from simple headscarf to 'Djilbab', which is Abaya worn to cover the body from head to feet and which includes hand gloves and sometimes face cover. In Saudi Arabia the Abaya that covers the body is veiling. The 'Purda' or 'Pardah' is the Persian reference word given to the veil in Afghanistan, Pakistan and Northern India. The usual 'purdah' garment worn is known as burqua which may or may not include a 'gashmak', a veil to conceal the face in which the eyes may or may not be exposed. Among Hindu women a form of purdah is called the 'ghoonghat' which is used by hindu women in front of their elder men in laws presence.

The original meaning given to the veil as it is known today is not common to the veil itself as a practice. It is rather a social construction expressed through cultural discourse. It has been differently interpreted even within the same cultural entourage and though Islam is a united religion; Muslims themselves interpret it in multidimensional ways. According to the religion of Islam the veil is an obligation for every woman who crosses the age of puberty, specifically it is the age when a woman has her first menstruation period between the age of eleven and eighteen. Though not clearly mentioned in the Quran; it is Allah's rule exercised by Islam women mothers known as 'Omahat al Moemineen' and who are in

fact the wives of prophet Mohamed peace and bless be upon him; and which was exercised following his orders. Called ‘Hijab in standard Arabic and translated in English language as the ‘veil’; it is practice that takes multifaceted shapes and beliefs. It is a purpose to regulate corruption that results from contact between men and women. Since men are in danger of not taking control over their sexual desires when it comes to contact with women; Islam prohibited women to be in contact with men who are not blood relatives without a veil. In this way; women themselves are protected from lust and men’s discrimination. It is then Allah’s ordained solution to men’s and women’s sexual appetites.

As mentioned before, the veil is a piece of cloth that is intended to cover the woman’s body from top head to feet and which should not be attractive in either colour or in shape. It is a distinction between the two sexes since only women are required to wear it unlike men who are prohibited to resemble them in cloth or in behaviour. It is for many a sign of devotion to Allah’s rules obedience; and a reminder to woman’s responsibility over her husband and children. It is also the way by which a Muslim woman shows her loyalty towards her cultural heritage and a pillar to her unique identity. These arguments are illustrated by Muslim from suraà of Quran and prophet Mohamed’s Hadiths that urged women to veil for their safety and that of their counterparts.

Despite what is known as sacred in Islam as the veil it is; many Muslims as well non Muslims argue on the unreliability of the veil as an obligation to Muslim woman since there is no clear ‘Aya’ from the Quran that refer to it. Numerous Muslim feminists, like Mernissi, think of it as rather a male domination and patriarchal oppressive exercise towards women. They consider it as cultural practice that normally originates from outside Islam regulations and which has been traced a long time ago before Islam showed.

In their study of the practice of veiling in Texas and its relations to identity negotiation, Read and Bartkowski (2000)⁹² focused on the motivation behind Arab American women veiling in a host country that do not oblige them to wear it especially as it became targets to pejorative stereotyping. As they state, “*caricatures that portray Islamic women as submissive and backward have become more and more in light of dominant U.S. social norms and modernist discourses that often define these women as Other*”. Veiling, then,

⁹² Read, Jen’nan Ghazal. and Bartkowski, John P. (2000). TO VEIL OR NOT TO VEIL? A Case Study of Identity Negotiation among Muslim Women in Austin, Texas. Gender & Society, Vol. 14 No. 3,

did not only degrade these women but make them in a situation that does not come to an end and which creates alienation and not belonging.

Discussing motivations to it, however, shows various justifications these women give despite of its contradiction to the difficulties they face. Some of the motivations behind veiling in U.S. is the veil make these women feel connected to each other as it serves as a valuable resource in resolving many dilemmas “*to fit in*”. Friendship network with other Muslim women who are immigrants in non Islamic countries and considering it as a sign that serves to differentiate them from non Muslim women are other justifications. It is also a sign by which Muslim women challenge the feminine masculine myths, situating men as more valuable than women.

Woman in Islam is distinct by the way she is protected by the veil and hence far to be touched which in fact reveal her more valuable nature and a source of purity and at relevant status that equalises her with man. It is a practice that liberates women from men’s domination over their bodies, Muslim and non Muslim men alike. For many Muslim women, the veil is an invaluable aid which helps them to engage in the life different engagements without facing contact problems. It is an advantage to more safe and respectful life. Intellectual abilities, in this perspective, are judged rather than physical ones and thus she is equally treated to man.

However, according to Muslim women who are not veiling, a veil in a host non Islamic country as U.S. is a sign of being weird that interprets lack of understanding. It is a threatening rather than a distinctive aspect and it is for many against modernity. The veil for them reinforces gender distinctions used to control women because of men’s inability to control themselves, it is a mechanism of patriarchal control. Some Muslim feminists argue that the veil does not originate from Islam and should not be understood as central women’s devoutness to religion or ethnic identity identification. They consider it rather as political weapon to differentiate Westerners from Easterners. Islam is not the veil, women can be Muslim without veiling.

Despite contradictory standpoints over veiling practice in non Islamic host countries; what do these women agree upon is that portraying a veiling woman was and still a degrading sign which portrays them as less valuable to non Muslim women and men. Muslim women, however, through writing and persisting to show their abilities to be effective and active, rather than passive, give a new reflection to the picture of Muslim

women. The coming up section is devoted to the exposing of different women literature written by Arab Americans and which reveals a new coming age where these women deconstruct western discourses about them and through which they reconstruct their fragmented identities showing rather a multicultural world throughout which all women and men are equal despite their different races, religions, languages or cultures.

II.6-Arab-American Women Literature Re/Constructing Identity

Though Arab American women literature is considered as new born one; the last years it could achieve what others struggled for centuries; the construction of a particular canon that expresses their voices and experiences. Many factors led to the noticed increasing but two basic ones highly contributed to the growth of Arab-American literature. The first was search for voices outside the traditional canon of Anglo-American male literature, a search which led to the growing interest in ethnic American writers. The second factor was a political one. Recent events in the Arab world combined to raise the political consciousness and solidarity of the Arab American community to combat stereotypes regarding their community and have shown a connection to their roots and homelands. Besides, there was an increased interest in the Arab community after the happenings of 9/11. The most important question these writers faced according to Ludescher was” *should Arab American writers focus on the Arab side of experience, emphasizing the traditions and values of the Arab world, or should they focus on the American side of experience, emphasizing American immigrant experience in the context of multiculturalism?*” (2006, p.106).⁹³

The defining moment in the history of Arab American literature came with the publication of two anthologies of Arab American literature, a twenty-page collection called Wrapping the Grape Leaves: A Sheaf of Contemporary Arab-American Poets (1982), edited by Gregory Orfalea, and the larger and more comprehensive anthology, Grape Leaves: A Century of Arab-American Poetry (1988), edited by Orfalea and Sharif Elmusa.

In her book Western Representations of the Muslim Woman: From Termagant to Odalisque (1999)⁹⁴ Kahf carried out a survey on literary representations of women in

⁹³ Ludescher, Tanyss. (2006). From Nostalgia to Critique: an Overview of Arab-American Literature. Melus, 31, 4.

⁹⁴ Kahf, Mohja. (1999). Western Representations Of The Muslim Woman: From Termagant To Odalisque. Texas,

western discourses from medieval times up to eighteenth century. Kahf argues that such representations have not always been the same during the course of history and the usage of victim Muslim woman has not been as such in western discourses. Studying a sum of literary texts written originally in English, French, Spanish and Italian from Medieval to Romantic periods in the history of Europe, Kahf states that these images had not been unified images. What affects their change is the change of geographical origins of the representing texts, time, and ideologies affecting the relationship the West and Islamic societies and shift of power relations between them (p. 3-9). She remarks that Muslim women in European Medieval texts are not submissive or oppressed; in the contrary they are masculinised warriors who take part in the battles with their counterparts, men.

In the Middle Ages Muslim women characterised as archetypes of ‘*termagant*’ a medieval term for a “quarrelsome and overbearing woman” (p.33). This was due to the antagonism between Islamic empire and Christian world. The story of powerful Muslim noble woman who falls in love with Christian hero and finally converts to Christianity and immigrates to Christian land and situates her father’s fortune in the hand of Christians maintaining balance between Christian and Muslim was circulating at that time (p.19).

By Renaissance, Kahf adds, Muslim woman’s image shifted to become a more feminine one. However, with the explosion of the Moors from Spain in the sixteenth century a shift in the renaissance started to portray the Muslim woman as “*rescued Muslim Maiden*” as it is pictured in Cervantes’ *Don Quixote* (p.56-58). In the eighteenth century with the colonial expansion of Europe to the Muslim world, Muslim women started to be represented in discourses as helpless and repressed victims, Odalisques who were in need of rescue from their misogynistic culture. This was the justification colonialists needed as it “*helped generate a supportive cultural environment for the colonisation of the Islamic Land*” (p.117)⁹⁵. With flourishing of Islam and the inaccessibility produced by the veil there was a rise to the colonialist fantasies about Muslim women.

⁹⁵ Kahf, Mohja. (1999). Western Representations Of The Muslim Woman: From Termagant To Odalisque. Texas, University Of Texas Press.

With the increasing number of Muslim immigration to European countries and the rising of tensions at the political, economic and cultural levels between the West and the Islamic world; the image of Muslim women worsened portraying her as either victim or a terrorist. To face this situation, Muslim women writers started to form a line of defence by creation of an Arab Muslim immigration literary cannon where they can express from one hand their denial of hegemonic discourses and on the other hand to assert their existence, freedom and intellectual ability. Arab-American women writers in particular insist on issues of immigration, exile and their living in the gap of in-betweenness as hyphenated identities.

Among these authors is Laila Halaby, a Lebanese American writer who moved at a very young age to U.S. with her parents and experienced immigrant life there. Halaby consider herself more than Arab-American, she represents herself as Arab and American caught between two different cultures. This position allowed her to transfer her thoughts and feelings of her and other women like her onto novels and throughout diversity of characters.

Her two noticeable novels Once in Promised Land (2007) and West of Jordan (2003) carry out stories about women immigration experiences. The first tells about the story of a couple who left Jordan to live in Arizona and struggled to cope with the situation the Arab live in since 9/11 while the second, which gained her the PEN/ Beyond Margin Award is made up of chapters which are narrated in the voices of four different narrators. The four cousins; Hala, Soraya, Khadija and Mawal, who are late teenagers tell the stories of four different lives and multiple facets and experiences. Despite their belonging to the same family and sharing many similarities; the girls have different backgrounds and personal views about the world around them and thus different attitudes towards their in-between condition and hybrid identities. The experience of a diasporic life in this novel portrays how the four female characters cope with sense of displacement both within domestic and public American sphere. It narrates how these characters challenge and rebel to achieve freedom and how their behaviour is related to the desire to be accepted in host country questions their success or failure. This novel accentuates on how these female characters intend to deal with their hyphenated identities and what strategies they use to achieve balance and to deconstruct stereotyped images of Arab Muslim women.

Ibtissam Baraket, on the other hand, is a Palestinian writer who goes through immigration, or rather exile, at an early age of three after the 1967 Arab-Israeli war that urged her family to fly from persecution to the Promised Land, U.S. Barakat's two published chapters of her memoir describing her family fleeing from Palestine to Jordan and during which she is separated from her family for a while marks a sense of destruction in the writer that implicitly depicts her isolation and alienation from the starting moment she left home. When meeting again her parents, the writer expresses her feeling of strangeness and physical dislocation.

In her Poem Diaspora Step by Step Barakat portrays the journey of man who lost identity in exile and in her essay entitled A Morning with my Mother she describes her reunion with her mother after eleven years of distance, a distance that entails separation from home and in which strands of political and personal loss are intertwined. Barakat writes about how Arabs are rejected in U.S. just because of their Arabness and how they feel as unwanted Others. She also tackles gender segregation when she accuses her family, especially her mother, of preferring males rather than girls and how it creates a hole of separated distances between them. Trying to overcome feelings of strangeness inside and outside what one considers as home, Barakat suggests that home is matter of self creation that lead to the future.

Besides these literary works, another important one is the autobiographical novel Children of the Roojme: a Family's Journey (1991), by Elmaz Abinader. Important because the author gives realistic accounts of the hardships experienced by immigrants, besides exploring the different ways in which men and women relate to diasporic conditions. Abinader's Profile of an Arab Daughter is an autobiographical short story that deals with the aftermaths of 9:11 on the Arab American community. The story revolves around two tragedies; the first is about the collapse of the Twin Towers and the second is about her mother's fall. By describing the two events simultaneously, one of which is a tragedy at the world scale and the other at the family scale, Abinader mixes the two events and pictures in this way the negative effects of 9/11 on the Arab American community.

Just off Main Street (2002) a novel produced a year after deals with the story of Abinader herself that precedes the already discussed novel. In the first part of the novel entitled "Crossing the Threshold" the writer introduces Abinader family life and customs and how there is a clash between the family and social life that leads to identity

fragmentation. The second part entitled “Making a Writer” tells about how education and the entering to college changes her view on identity and make her find benefits of her hyphenated identity.

Diana Abu-Jaber’s Crescent (2003) is a noticeable novel that deals with many aspects of postmodern issues especially identity, multiculturalism, hybridity, ethnicity and exile. Though Abu-Jaber was born in U.S. and writes in an American environment, her novels; including Crescent, show awareness of the aftermaths of 9/11 attacks on the life of diaspora Arabs in U.S. It extends over history that exceeds one generation of cultural clash between the West and Islamic countries. It addresses stories of love across different cultures and ethnic groups.

Crescent presents events from an Arab point of view that speaks to a Western audience and it builds bridges of cultural understanding that leads to balance and harmony and cultural integration. It tells the story of American born Sirine, the protagonist, and her infatuation with an Iraqi professor Hanif or Han who works with her father in California University department. Through her working as cook in Nadia’s café and which primarily Middle Eastern; stories and news about Arabs are discussed. Throughout the love story of Sirine and Hanif there is a sharing of familial, ethnic and geographic memoirs and losses; caught between a past that haunts her and a present that she trays to cope with. Abu-Jaber also questions some stereotypes that have become affiliated with Arabs such as irrationality, superstition and violence. Through female characters, Sirine and Aunt Camille, the writer breaks the image of the helpless victimised Arab woman publicized by U.S. literary culture.

Naomi Shahib Nye is a daughter of a Palestinian refugee who was born in the U.S. to an American mother. This mixture of origin gave a bicultural environment that effected the construction of the writer’s identity. Belonging to different cultures makes Nye a writer aware of multiculturalism and diversities between the East and the West. Different Ways to Pray (1980), her first book of poetry, portrays this difference and the richness of other heritages, Nye focuses in her work on alienation of exile insisting that every story can be rewritten. Her poem Half and Half claims that belonging to a mixed heritage does not have to mean fragmentation, it can mean holding the over all. Exile is always present in Nye’s works. Her father’s experience offers her not just understanding of exile but also a home

recognition. Home is not only that you left or you are living now; home is a state of belonging.

II.7- Conclusion

The second chapter of this research paper and as its title *Literature and Theory* suggests endeavoured a journey in the world of philosophical and social theories that intended through time to explain issues faced by different civilisations and people of different cultures. Clashes happen but justifications differ according to the justifiers' backgrounds and analyses. The outcome of all those analyses and points of view is a sum of literature that according to me merits to be studied and taught about.

The start was with Huntington's clash of civilisations which gives a western analysis to contemporary conflicts between powers. The second, however, was an Eastern standpoint about how the West views the Rest, an imperialistic analysis that explained the vague gap between the two worlds. The third point was a completion to Orientalism theory but from a feminist point of view which necessitated the foundation of new theory called Gendered Orientalism. The fourth step was a discussion to one of the most sensitive aspect of Arab Muslim women identity features, the veil. Considering the veil as terrorist sign instead of a woman's choice at the first level and religious liberty at second level deserved to be mentioned within the scope of this paper. Finally, literature written by Arab American women, Muslims and non Muslims alike, misrepresented and stereotyped because of some ideologies and islamophobia sentiments was exposed with an emphasis on diasporic experiences of Arab and Muslim women who through writing aim at reconstructing the Arab Muslim women identity after it was challenged.

Third Chapter

VOICING THE VOICELESS

III.1-Introduction.....	84
III.2-About the Writer.....	85
III.3-Text and Context in Facade.....	86
III.4-Identity Crisis in <u>The Girl in the Tangerine Scarf</u>.....	87
III.4.1- Book Cover Analysis.....	88
III.4.2- Three Stages to Identity Construction and Re/construction.....	89
III.4.2.1- The Immature Stage.....	90
III.4.2.2- The Transitional, Black-scarf, Stage.....	91
III.4.2.3- The Neoclassical Stage.....	93
III.5- A Counter-Narrative towards Asserting Arab Muslim Woman Identity.....	94
III.5.1- The Imperialised Writes Back.....	95
III.5.2- Retelling History about Muslims and Islam.....	96
III.5.3- Asserting Arab Muslim Female Identity.....	98
III.5.4- Resisting Patriarchy and Asserting Sexual Identity.....	100
III.6- Conclusion.....	103

III.1-Introduction

Under the layers of that power that calls for justice, freedom and human rights there lies an age of new imperialism and colonising minds who attempt at de-contextualise histories and realities about Third World countries, Muslims and non Muslims alike. These hegemonic powers replaced past and history with false realities and misrepresentations about others, their cultures and their civilisations. However, despite the fact that this hegemonic mentality imperialists have got for a long time; now it is concentrated upon Muslims and Islamic countries, especially after 9/11 attacks.

This chapter attempts at exposing the different ways this hegemonic power is exercised and how discourse plays an important role in maintaining power on Arab and Muslims all over the world. As an act of resistance, many writers, women and men alike, devoted their pens to create a counter discourse and narratives to deconstruct this hegemony and to reconstruct their pasts, histories and the Arab Muslim identity.

The core emphasis of this chapter, and the study as a whole, is particularly about post-colonial women writing. Mohja kahf is one of contemporary Arab-American feminist writers who choose to have a voice for her own, a room where she can express her standpoint and to speak on the behalf of her and all Muslim American women, who are stereotyped, dehumanised and underestimated because of their race, colour and religion especially. This chapter, hence, studies Kahf's fiction The Girl in the Tangerine Scarf as a counter-narrative that resists patriarchy and imperialism and which creates a voice for these women to exist in world of mixture of First World and Third World, Muslims and non Muslims, feminists and anti-feminists.

One prefers to begin this chapter with a discussion to Du Bois' theory on "Double Consciousness" and expand it from a post-colonial theory into a postmodern one by adding to his study about African American situation a more contemporary complex situation; that of imperialist orientalist one. This is to be applied on Kahf's work. This chapter breaks down this fiction and each subsection emphasises in general techniques used by the writer such as the deconstruction of hegemonic discourse, the reconstruction of identity through positive representation and the reinvention of self and cultural history by retelling history

about Muslims and their rich culture and peaceful religion. What is really impressive about Kahf is that she has a realistic point of view via which she exposes misrepresentations and misunderstandings from both sides. Through three levels of identity formation; the immature level, the transitional level and the neoclassical level, the female protagonist Khadra works to find a world for her own where she chooses how to react and is responsible for her decisions and choices far from the pressure of any person or ideology.

The chosen novel works to persuade readers that Khadra's self understanding and self development depends to a great extent on her terms towards identity construction. Different characteristics interfere during this process of reconstruction from a stable to fragmented to reinvented identity but what Kahf wants to emphasise is that it is possible and desirable for any Muslim woman to cherish her Muslim identity and experience to love its symbols and to uphold it as vital to her sense of well being. She reflects that a devoted Muslim can be critical and self reflective about the world around her even Muslims like herself.

III.2-About the Writer

Mohja Kahf was born in 1967 in Damascus, Syria, and came to the U.S. as a child. An associate professor of comparative literature at the University of Arkansas, she is the author of *Western Representations of the Muslim Woman: From Terzagant to Odalisque*, and winner of an Arkansas Arts Council award. Her first book of poetry, *E-mails from Scheherazad*, was a finalist in the 2004 Paterson Poetry Prize. 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. According to *The New York Times*, her writing on contemporary subjects "*draws sharp, funny, earthy portraits of the fault line separating Muslim women from their Western counterparts.*"

93

⁹³ *She Carries Weapons; They Are Called Words*, The New York Times.

Mohja's 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 colour the story. Of 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.*⁹⁴

The beauty in Mohja's writing ranges from the classically reverent in her poems about historical figures to a beautiful humour that simultaneously enlightens.

III.3-Text and Context in Facade

Khadra, the main character of The Girl in the Tangerine Scarf, is brought up in a highly devout Muslim family and community in Indiana, USA. In fact, her parents are among the founders of a Dawah community in Indiana whose mission is helping Muslims in the USA and spreading Islam. It is in her late teenage years that she begins to acknowledge some hypocrisies and contradictions in the Dawah's views about Islam. She starts to doubt her religious community and subsequently her religious faith.

However, the moment of doubt becomes a starting point for her to embark on a spiritual journey which culminates in a much deeper faith than that she enjoyed previously. Meanwhile, she has entered university and married a Kuwaiti man; the marriage, however, due to their incompatibility ends in a divorce. Following her divorce and her having quit college, Khadra travels to Syria, from where her parents had brought her to America when she was three years old. In Syria, Khadra, who has now released herself from her dogmatic views about religion, experiences spiritual moments that make her willing to return to her faith. Back in the USA, Khadra decides to make a new start in life. She does a course in photography, works as a journalist and even thinks of marrying again. She still cares

⁹⁴ Writing & Language, ASMA Society.

deeply for Islam; however, now she holds a much more flexible view towards her religion than in the past.

III.4- Identity Crisis in The Girl in the Tangerine Scarf

“*My name is Khan and I am not a terrorist*”⁹⁵, is a phrase quoted from a newly exhibited movie that tells the story of an Indian Muslim in America and who is affected by the 9/11 attacks and the Islamophobia crisis that resulted from those attacks. However, Khan is not the only person who wants to resist stereotyping and misrepresentations. Khan plays the role many Muslims in US want to play and strive for speaking and telling the president of America; who in fact represents power and the voice that speaks to the whole world, that being a Muslim does not mean to be a terrorist.

Instead of starring in a movie, Kahf as a writer resists hegemony and orientalist by telling the story of Khadra, the Syrian Muslim American girl who lives in a bridge of in-betweenness stuck between her Muslim and American identities. The work of Kahf exposes different female characters’ lives and diversity of stories that enriches the reader with numerous situations about the female Muslim American experience. The identity paradox Khadra is trapped in takes three levels: a separation level, a transitional level, and a level of reincorporation.

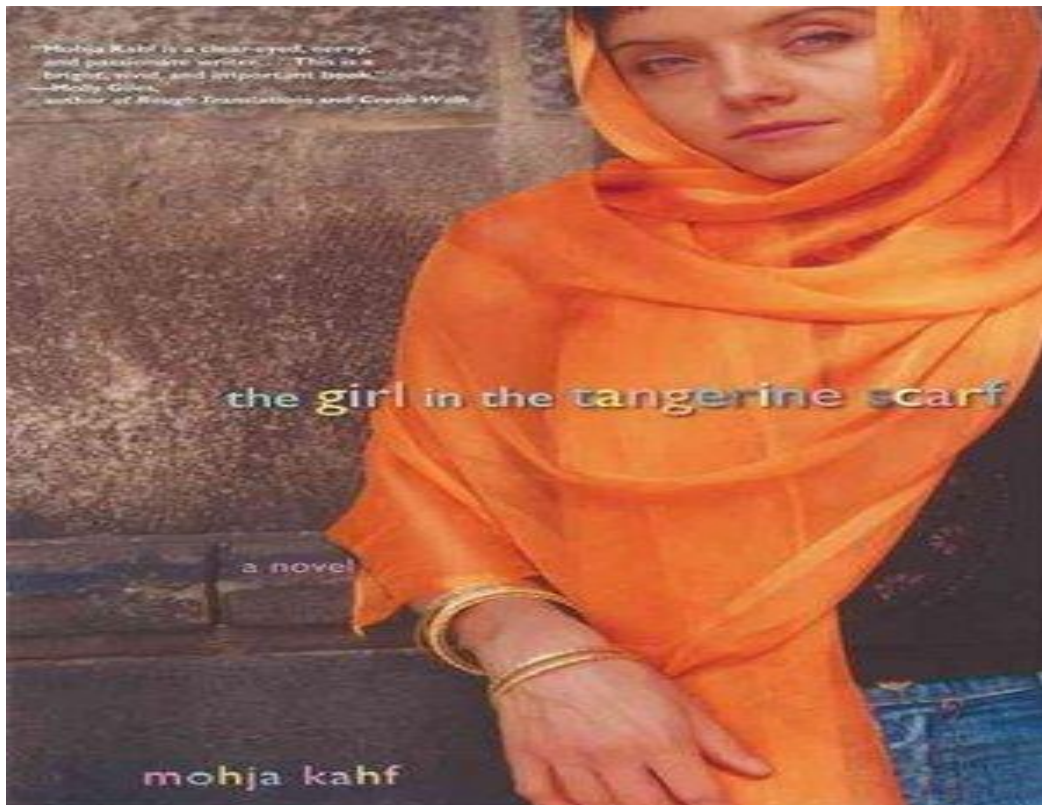
The levels of identity construction and re/construction are not forcedly different of follow one another in an orderly way. Khadra’s suffering from racism and prejudices are basics for identity issues from the starting point. She is, throughout series of events, exposed to a wide range of options and styles of lives and Muslim individuals that help her in the formation of her identity and the development of the self. In this journey, she meets practicing and secular Muslims, traditional and empowered Muslim women and men who all add to her experience and knowledge of Islam. She also meets different Americans, “*nice Americans, nasty Americans and ignorant Americans*” (Kahf, 2007, p.67)⁹⁶ who will change her life forever.

⁹⁵ My Name is Khan. (2010). Commonly referred to as *MNIK*, it is an Indian drama film directed by Karan Johar, written by Shibani Bathija and starring Shah Rukh Khan and Kajol in the lead roles.

⁹⁶ Kahf, Mohja. (2007). The Girl in the Tangerine Scarf. PublicAffairs first Edition.

III.4.1-Book Cover Analysis

First of all, the book cover deserves some attention since it portrays most of what is told between the lines inside it. Designed and photographed by Susan Shapiro, it is picturing a woman wearing a tangerine scarf which coincidentally happens to be the portrait of the author herself.



The woman in Kahf's book cover wears a black t-shirt and blue jeans which implies that the writer is transmitting implicitly messages about Muslim women regarding Islam and the West, messages of multiple identities. Despite the modern appearance of the girl in the cover that reflects a mixture of American and Muslim cultures; she still wears her golden jewels a sign of purely a Syrian and Arab culture. Kahf main concern is said to be a changing move towards discourses regarding Muslim women and the act of veiling as sign of oppression and discrimination. By wearing colourful cloths; which are known as forbidden to wear in Islam, and the veil; which is a sign of degrade and oppression by Westerners, Kahf challenges both, Western and strict Muslims ideologies and creates a new persona, a new identity which does not seek to be accepted by either but herself.

III.4.2- Three Stages to Identity Construction and Re/construction

America and Americans have had always issues of superiority/ inferiority dichotomy from the beginning of the rise of their nation. History can tell. When Columbus found the Promised Land that can afford liberty of speech, religion and equality, the Indians did not know that they are going to be excluded from the equation. Once the Europeans found that the Indians, the original people of the land, are not white like themselves, Christians or modernised people, which means simply different, they were persecuted. When they settled down and started building their nation it was with the help of millions of African Americans who were brought there to work; not to be slaved. Again race issues appear and Blacks were the victims.

After the World Wars, One and Two, and the globalisation of the world thanks to technology, America started to compete for controlling all the globe as the inside of herself was secure and all handled. The challenging power against now is Islam, a powerful religion practiced all over the world and a unifying strength to all Muslims despite their race, colour or country. Islam, because it is the religion that is prophesised to lead all races sooner or later, as explained clearly in the Quran and emphasised by scholars such as Huntington. Muslims are going to pay this time for the bill.

Khadra in The Girl of the Tangerine Scarf; among other Arab Muslim characters, is going to take part in the hegemonic plans going on. This will make her enter, despite her will, into an identity crisis. And like Indian Americans and African Americans before her she is going to struggle to survive and to challenge that hegemonic power. In his book, The Souls of Black Folk, Du Bois claims that,

The history of the American Negro is the history of this strife, — this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face (1903, p.102)⁹⁷.

⁹⁷ DuBois, W.E.B. Du Bois. (1903). The Souls of Black Folks. Cambridge: University Press John Wilson and Son.

If this is the state of an African American who has been brought to America centuries before and learned through time how fight and gain his liberty by an Abolition Act and won finally to become a descendent of a slave who became the President of America, like Obama is now; what percentage of success can be expected from an Arab Muslim woman for her voice to be heard and for her dreams of equality and freedom to be achieved?

Khadra's identity construction and re/construction shifts numerously as much as her physical shifts are, moving from place to place inside U.S. and from country to country starting from American, Saudi Arabia, Syria and going back to America. In each station she learns more about her people, about the others and about herself. However, three identity stages are clearly identifiable; though not separately or successively experienced.

III.4.2.1-The Immature Stage

The first stage, the indispensable stage is when Khadra learns the basics towards identity creation not as she chooses it but as it is introduced to her by her parents, society and culture of those surrounding her. In this stage Khadra finds out differences between her and American children, differences starting from language, religion, customs and culture. Here, she learns how to situate herself in a space of belonging to an Arab Muslim world and identity. But she is also exposed to conflicts and sufferings Muslims survive in U.S. especially that she was a child when the 9/11 attacks happened. As a woman, Khadra will face complications about her wearing the veil as it is consumed as a sign of oppression and degradation from one side and as a symbol of terrorism from the other side. Like other Muslim women wearing veils, she will discover herself, her people and commitments to her religion and subculture.

Kahf, in this stage, exposes Khadra to a range of different life styles of Muslims and non Muslims, Arabs and Americans who in fact shake her world of expectations with sum of hypocritical ideologies and ambiguous behaviours. From an early age, Khadra knows that she is not welcomed in American with Americans telling her, "...*BACK YOU PEOPLE WHERE YOU COME FROM*" (Kahf, 2007, p.7). She is also exposed to discourses about how Muslims, men and women, are backward, uncivilised and powerless as it is declared by Téta, "*And they think they are more civilised than us, and tell us how to run our countries.*" (p.69). When their neighbour Hubbard was forming the American Protectors of the environs of Simmonsville, he announced warning his people from them

saying, “*I am not speaking from ignorance, I’ve lived in their countries and I know. They will destroy the character of our town*” (p.42) and the first act the Protectors did was to collect and charge illegal immigrants around.

Khadra knows more about hegemonic discourses and how they manage mass media to tell what they say to be the truth when Zuhura, a Muslim girl like herself was murdered. After four days of searching with the police ignorance to the event, Zuhura was found “*Murdered. Raped. Cuts on her hands, her hijab and cloths in shred*” (p.93). Though an American citizen, Zuhura’s murder was falsified by the news introducing her by different identities from “*a young black woman*”, to “*a foreign woman*” to “*an IU international student*” treating her murder as some random crime, giving it one tiny paragraph in the back pages of *The Indianapolis News*. Even though Zuhura’s murder was clear as it was done for political and race causes, the only suspect *The Indianapolis Star* reported was a Middle Eastern Connection to the woman murdered with a sidebar on “*the oppression of women in Islam*” (p.97). The suspect finally was not charged but deported on a technical visa violation.

However, when the revolutionaries in Iran blindfolded American embassy workers and took them hostages, “*America was mad at Khadra personally*”, as she wears hijab such as one of the hostage takers and at “*the Shamy family, and all other Muslims of Indianapolis*” (p.119). Where was America when Zuhura was murdered, when the Somalis were in grip of a terrible famine, when there was a fighting in Western Sahara and when the Israeli were and still persecuting Palestinians with American arms and support? None of this is important to America, Khadra finds out. Hegemony presided even over education, she discovers. Whenever Khadra wrote an essay about how America was pretending democracy while supporting dictators like the Shah in Iran and Israeli in Palestine; she got “*big red D’s and Mrs Tarkington found a reason to circle every other word with red ink*” (p.123). Finding all this truth about herself among Americans, different people from her and her family, Khadra is going to transfer from a stage of unawareness toward another identity stage, a transitional one.

III.4.2.2-The Transitional, Black-scarf, Stage

Achieving the age of sixteen is known as an important bridge between puberty to maturity level. It is said to be prominent to the identity construction. For Khadra it is an age of discovering truths about people surrounding her, Muslims and Westerners alike.

Since Kahf has a realistic portrayal towards the contemporary events, she exposes Khadra to them all and let her choose what she wants to be as a person.

Khadra's big tragedy begins when her father decided suddenly to become American citizens, he and his family. This of course means to obtain an identity of "Kufar", as Muslims call them, to become one of them and to oppose everything she believes in, everything she was introduced to about Islam and how Muslims should not be part of them. *"To her, taking citizenship felt like giving up, giving in"* (p.141). She starts then to ask, *"Wasn't she supposed to be an Islamic warrior, a Nusayba, a Sumaya, an Um Salama in exile, by the waters dark, of Babylon?"* (p.141). It is now that Khadra discovers that her life was *"a big fat lie,"* especially after she was asked to protect U.S. in war when called so. Is not this is America she was always threatened by, a terrorist power that killed Muslims in Iraq and Iran and who empowered Israeli to kill Palestinians and Lebanese? The only answer she has got from her father is that *"our futures are at stake"* (p.143).

A transitional shift in behaviour symbolises her move towards a new identity stage. It is the first time Khadra replays to an argument with her parents saying, *"Just me practicing my first Amendment right to freedom of expression"* (p.143). Contradictions in others' behaviours and faith was known by Khadra, but contradictions in her own people those she belongs to and believe in this is the last thing she was expecting. This however goes from bad to worse when Khadra's family decides to go to do Hajj in Mecca.

Leaving America toward Mecca was a trip of her dreams and though she felt like leaving home for an instant in the plane; she remembers after a while that *"a true Muslim feels at home wherever the call for prayer is sung,"* (p.157) not in America. However, the truth about Islamic countries commitment to their religion was unveiled before the plane arrived Saudi Arabia when Arab women taking the same plane and wearing Western clothes cover up their bodies in black abayas, *"as if God sees them only in one country and not in the other"* (p.158).

Khadra is shocked when she learns that women, unlike men, in Islamic countries are not allowed to pray in the mosque. She is astonished by the way her mother defended American women wearing no hijab as "moral" even if they pray to no God. She is strange to her cousin Affaf's behaviour who is supposed to go to her aunt's house and instead she takes her out to see her men friend where they party, take drugs and throw their veils her and her friend in front of men. Is Khadra going to shake hands with men in the Land of the

Prophet while she had never done it in America? For the first time Khadra admits she “*felts so far from home*” (p.177).

Disappointment takes Khadra far from she was expecting when she was a little girl, or her parents were expecting for her. When she get married to Juma, a Kuwaiti regular Muslim, who has been chanted by her being a perfect Muslim wife; she did not know that being a Muslim wife means “*compromise after compromise, until you’d frittered away all the jewels in your red box*” (p.244). She did not know that she has to be the perfect Muslim wife, not riding any bikes or speaking to other men even in classes. She learns that she has to bow to everything her husband asks for, like cooking for him each time he is back home and having babies even if she did not want to have any.

Refusing to be the ideal wife Juma and his community are expecting is the first step that leads Khadra to a new stage, another phase of her life that she calls ‘*the neoclassical phase*’ when she decides to have an abortion, get a divorce from Juma; and the whole family figuratively speaking, and to fly to Syria to her homeland where all things started. In this stage, Khadra wonders if she has lost her inner self, her identity;

Where was it, this will of hers, this misshapen self? She needed to know it. Hello, self. Can we meet at last? It was not vain glorious to have a self. It was not the same as selfish individualism, no. You have to have a self to even start on a journey to God ... She had not taken even a baby step in that direction (p.248).

It is this kind of self judgment that leads her to another phase where her identities, Arabness, Americaness and Islamness, come to an agreement and self appreciation. Though the three seem unrelated in any way to one another, Khadra discovers how to appreciate the outcome of their mixture and learns how to achieve a state of equanimity cherishing all its hybrid essence.

III.4.2.3- The Neoclassical Stage

During her trip to her home country, Syria, Khadra finds herself trapped between religion and culture. Khadra does not desire to lose either one; she chooses a path that allows her to adjust her identity as well as the components that will form her ultimate ‘self’. In fact, Khadra’s journey with the veil ends in Syria where she decides to take off her veil and practise Islam through other manifestations. She tries to come to terms with herself and her views of religion,

The covered and the uncovered, each mode of being had its moment. She embraced them both. Going out without hijab meant she would have to manifest the quality of modesty in her behavior, she realizes one day, with a jolt. It's in how I act, how I move, what I choose, every minute. She had to do it on her own now, without the jump-start that a jilbab [long garb] offered. This was a rigorous challenge. Some days she just wanted her old friend hijab standing sentry by her side (p. 312).

The trip to Syria made Khadra not only harmonise between the two sides of herself, Arab Muslim and American. She makes decisions about her life like having a degree and work in photography, a job she dreamed about all her life, and opens her mind to different people from different cultures and religions. Exchanging thoughts and news about America, about the world and especially about Muslim countries exposes Khadra to different views and perceptions about the whole picture, she learns about “*its dark underside*” (p.375).

When Khadra thinks to reunite herself altogether and find the good in both sides of her as Arab Muslim and as American, it was the first time she realises that she can act and take decisions about her life according to what she believes in. It is now that she can wear hijab not because it is what others expected her to do but, “*it was something her body felt at home. She knew this now from letting her body speak to her from the inside—rather than having it handed to her as a given*” (p.473). It is also now that she can contribute to the positive representation of Islam and Muslims not as pictured by discourses as terrorists but by telling and retelling of histories about them. Kahf’s techniques towards Arab Muslim women Identity reconstruction hold different stories and characters used by the writer to resist misrepresentations and narratives through a counter narrative well organised and richly exposed.

III.5- A Counter-Narrative towards Asserting the Arab Muslim Woman Identity

In her resistance to the imperialistic narrative, Kahf creates a counter narrative in which she exposes how discourses work to keep people ignorant of what is important and be trapped in minor issues. Narratives about Arabs in general and Muslims in particular increased the stereotyping and Othering processes and the Islamophobia sentiments the West is experiencing today. A number of techniques are intelligently emphasised by Kahf and by which she attempts to contribute to the positive portrayal of the Arab Muslim character, male and especially female one.

III.5.1-The Imperialised Writes Back

First, Kahf's use of the English language is not a random act. As it was clearly depicted in the first chapter, language is a tool of inclusion and exclusion as it is an important instrument at the hands of writers by which they write to the empire back, as some post-colonial writers suggest. Kahf comes from a previously colonised country and knows how French can be useful to write about her country and its journey towards independence. However, as postmodern writer Kahf is aware that what is happening at the global level exceeds traditional colonial/postcolonial projects. The world now lives under the hegemony of one First World against Third World she belongs to. Kahf also knows that the First World language it uses to hegemonies the Rest, using mass media and communication, is the English language.

As an Arab-American writer and a teacher of comparative literature, Kahf possesses the ability and knowledge of how English works and she is aware how to respond to discourses, how to write back to the imperial this time. She writes not only to the English speaking countries, she speaks to the world since English becomes an international language. Kahf shows a mastery of the English language by using standard and dialect at the same time. She proficiently refers at the beginning of the novel subsections to British and American writers such as Howard H; Peckham, Theodore Dreiser, Emily Dickinson, James Baldwin, James Madison, E.M. Foster among many others. What is fascinating about these writers is that Kahf uses each author's experience, words from their hearts, to lead each of her novel's subsections as summaries to what will happen after.

Furthermore, Kahf does not neglect that her Arab Islamic identity is important as much as her being American immigrant. Her use of verses from Quran and Hadiths of the Prophet (PBUH) and Muslim scholars just shows how she keeps her original religious identity through the use of the Standard Arabic language written in English alphabetical signs. The use dialect is another way via which Kahf exposes her multicultural identity. In some cases it needs a "Hoosier's" language to communicate with Arab-Americans and American friends. This is by use of less formal words replacing syllables with apostrophes like in "whyn't", "count'em", "I ain't cheatin'", "we're gonna"; or skipping grammar rules like using the past participle of a verb without mentioning the auxiliary like in "We been her longer"; or skipping the third singular third person "s" after conjugated verb with he/she. After all as Lisa Cohen Minnick states,

In order to give a thorough evaluation of an artist's work with respect to literary dialect, neither exclusively linguistic nor exclusively literary approaches can do justice to literature that incorporates imaginative recreation of the sounds of language with social themes surrounding the places in time that are created (2004, p.149)⁹⁸.

In this respect the Arabic dialect Kahf utilizes chains her with her Syrian identity. Those words from her parents or grandmother like “ey wallah”, “te’ebrini”, “binti” and “yooh” cannot be spoken and felt like they are really said instead being told in Syrian dialect Arabic. Kahf does not miss to include some conversations in French language between her grandmother and Mrs Moore just to refer to the colonial aftermaths on the colonised’s culture, language and religion as well.

III.5.2- Retelling History about Muslims and Islam

In The Girl in the Tangerine Scarf Kahf describes the situation Muslims live in U.S. after the 9/11 attacks and how moderate Muslims are taken to be terrorists even if they do nothing to be suspected for. Despite this they are victims of hate and racial segregation. She breaks down discourses that imperialists use to regulate people attention from the real oppression they exercise over Third World and Muslim countries. The Only Muslims on Television “*were Arab oil-Sheikhs who were supposedly bad because they made America have an energy crisis*” (p.83). Kahf draws the readers’ attention how Arab and Muslims and their wars are rarely and indifferently portrayed by the media always picturing them as terrorists instead of victims and how powerfully people feel about it:

Where was the soul at peace? ... There was fighting in Western Sahara. Afghans filled refugee camps in Iran and Pakistan. Patani Muslims were being persecuted in their Buddhist- dominated country. Life in Lebanon was a hell of shelling and death. None of this was an important part of the news in America. Whereas the minute details of the lives of the American men held hostage, and the tears and hopes of their mothers, fathers, grandparents ... in Kissamee made news every day. Only they were Human, had faces, had mothers. (p.122)

⁹⁸ Minnick, L. C. 2004. Dialect and dichotomy: Literary Representations of African American Speech. Tuscaloosa, AL: University of Alabama Press.

Not only people in the Arab Muslim countries are affected by this stereotyping and otherisation but also Arab Americans living in the U.S. When the Iran revolutionaries blindfolded American embassy and took its workers hostages it was the Dawah Center that was attacked while women were praying throwing on them rotten eggs and tomatoes and once finished they found windows sprayed with expressions like: "*FUCK YOU, RAGHEADS. DIE*" and signed "*KKK, 100% USA*" (p.82). Though The narrator states that "*Vandalism of the Dawah Center with soap and white spray paint was something the police couldn't seem to stop; they only came and took pictures every time it happened*"(p.119); Khadra and her family took pictures and used them under *The Islamic Forerunner's* article "*Hostage Incident Sparks Increased Vandalism of U.S. Islamic Centers*" (p.119). These images of intolerance and religious discrimination are going to be held against images of Muslims and their positive achievements through time.

As an act of resistance, Kahf takes a strategy of positive representation providing her readers with portrayal of the rich Islamic civilisation that was responsible for the flourish of other civilisations, how Muslims contributed in the building of nations instead of destroying them as it was reported. Khadra's father educates his children about the inventions and discoveries Muslim scientists have accomplished. He refers to Ibn Sina who "*advanced the science of optics in the eleventh century*"(p.120). Khadra's mother, Ebtelahaj, teaches her children that "*Islam ... encourages us to learn science. In history, Christianity killed the scientists*" and her father, Wajdy, explains that "*It was an Arab who discovered the world was round*" but the children came to learn that it was an African Muslim named al-Idrisi who wrote in Arabic and discovered the world (p.120).

Research published by Arab World And Islamic Resources and School Services (AWAIR) in Berkeley, California indicates that it is actually true that Al- Idrisi (1100-1166), who was a Muslim Moroccan scholar, was the one to discover the earth is round. Khadra realizes that none of this information is in her school books nor is it taught to American children. As a child she plays the role of a counter narrative writer when she writes essays about who truly were Muslims and how their achievements benefited the world in many scientific and sociological and religious areas; even if it were D's that she took from her teachers instead of A's for the so called neutrality she was expected to follow.

III.5.3- Asserting Arab Muslim Female Identity

Though Kahf's novel targets many issues Muslim Americans are experiencing such as racism; the core concern The Girl in the Tangerine Scarf takes is how to deconstruct homogenised realities about Arab Muslim Americans and to construct heterogeneous identities of Muslim women as they are in reality, active, successful and challenging.

The image of Bitsy, Khadra's roommate, is what Orientalism has been sustaining for the Arab Muslim woman image. Bitsy contributes to the stereotyping image in different ways. Though she is a Muslim girl from Iran, Bitsy refuses to keep her real name, Fatima Zahra, just "*So we could do things like ... order pizza without the guy on the phone getting all confused ... And job applications and such, ... Makes things just a whole lot easier*", (p.369) as she states. When she sees Khadra wearing her scarf, Bitsy freaks out saying "*You're not one of those fanatics, are you?*" To which Khadra replies: "*Of course I am ... I come from a long, proud line of fanatics*" (p.363). Khadra was surprised how a Muslim girl coming from an Islamic country has negative attitudes towards Islam and Muslims.

Kahf dismantles the negative Muslim woman images as oppressed and silenced. She places a lot of pressure on lives of her female characters which will reverse misconceptions about them and show to the West how different they are. The first image is Khadra's grandmother, Téta, who tells the experience of a Syrian woman warrior. Téta was a telephone operator at her early age; she was among the very first wave of working women. Téta admits that even if her society "*tried to make out that a telephone girl's job was a bad thing, she and her friends wanted to be 'The New Woman'*" (p.272). She tells Khadra how she and her friends created a "*circle of friendship*" a symbol of solidarity between women who challenged social constructed patriarchy and Orientalists about them as inferior and incapable to succeed. Téta asserts "*We were all Azizahs...women who cherish themselves, women who are cherished*" (p.272).

Téta also tells Khadra how she eloped in her teenager time with a Circassian man and got married to him in Palestine. Téta eloped because her Muslim parents refused to let her marry an immigrant, a behaviour that is non Islamic at all. "*Doesn't the prophet say if you find a good loving man, accept him?*" *Does the prophet say unless he's Circassian? Does the prophet say he must from your people?*" (p.273). Téta provides Khadra with an image of woman's strong character. Kahf, in this perspective, reminds her readers that Muslims have their prejudices and racist behaviours against people different from them.

Another image of an Arab Muslim woman warrior is Khadra's Mother Ibtihaj who pictures the ambitious woman who sacrifices her dream of getting a medical degree to take care of her family. She announces to Khadra, "*I used to dream I would be a doctor one day, and open a clinic for poor people*" (p.26). However, Khadra's mother does not retard to show her daughter that staying home does not mean to be inactive or ignorant. Ibtihaj takes a time at home to read books, interfere successfully in all different communication even political ones following the path of the mothers of Islam like Aisha. "*How could you not admire Aisha, the courageous daughter of Abu Bakr? So full of intellect and activism so well studied, not only in Islam but also in medicine and history*" (p.110).

The image of dependent Muslim woman is challenged through the character of Hanifa. Hanifa is introduced in the novel not only as a wife or a mother but also the first Muslim woman professional driver who participates in car race. Khadra becomes impressed by the modern woman Hanifa has become. She is also fascinated how many Muslim women were attending the car race and cherishing the American life style without breaking Islamic laws. Khadra's friend Maryam is another image of a successful working woman. Maryam works as an assistant public defender and though she does not show an interest in practicing Islam publically, like praying at the mosque, she practices Islam in her way. This introduced Khadra to new perception of Islam. As the narrator declares,

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 (p.367).

This reflects the picture of a Muslim woman liberated in mind and actions, a successful one both at the personal and professional level. The last image one wants to introduce is the character of Zuhura, a well educated woman who instead of accept inferiority and racist feelings the whites have against the blacks, Kahf portrays her with the strongest character a woman ever has within the novel. Zuhura, known as the "Big Z" is an active woman who participates in every event Muslims needed her to be present. When the KKK attacks took place and the women were praying, the narrator pictures Zuhura "*who immediately transformed from a henna'd bride to a pre-law student activist, taking charge and calling out directions: 'Don't touch anything! Don't step in the footprints!'*" (p.82).The

fact that Zuhura was murdered was because she was rejected as an activist woman who called for justice and Muslim rights in America.

III.5.4- Resisting Patriarchy and Asserting Sexual Identity

Gender inequality and myths of masculinity versus femininity as social constructions are not absent in The Girl in the Tangerine Scarf. According to the West, Arab Muslim and Third World women live in a patriarchal environment where they find themselves trapped between father, husband, and son enchainment circle. This portrays them as passive, obedient and silenced. Though patriarchy and social constructed myths that overweighs masculinity versus femininity are exercised in every society; Arab Muslim women are suspected as being supportive encouraging patriarchy through their inactive behaviour. Kahf as a feminist writer challenges those hegemonic discourses through the character of Khadra. She gives the image of an Arab Muslim woman who resists their image as subordinate and disempowered. Kahf focuses on Khadra's journey in search of herself and identity throughout which she rejects patriarchy and gender oppression.

Khadra is presented in the novel as a powerful woman when it comes to her gender identity. When married to Juma, Khadra finds herself restricted by her traditional husband and his patriarchal views on life. She, unlike her husband, looks at marriage as *"...a new stage of life, an adventure; A change"* (p.207). But for Juma, marriage to Khadra was an advantage, *"She had a pure Arabic accent...She spoke English with a regular accent too. She wore perfect hijab, even a little conservatively for his taste but that was okay, better that she erred on that side than the other way"* (p.201). She is all what she was expected to be. However, what Juma did not know is that he met her *"...when her black-scarf was fading into her neoclassical phase"* (p.201).

Juma's patriarchal behaviour arises once Khadra becomes his wife; an expected behaviour from a male living in a male dominating society. When she goes to ride her bicycle, as she always does, he forbids her because he thinks it is un-Islamic behaviour. *"As your husband, I forbid you,"* he declares one day. Khadra was shocked because her father, who was the source where she learned about Islam, *"never said things like that to her mother. It was alien to everything she felt and knew"*. This makes *"something inside her rusted a little, too,"* the narrator states (p.230).

Juma also complained every time she participated in campus meetings or demonstrations telling her *"Does it have to be you? Let somebody else demonstrate. There*

is no shortage of people. Does it have to be my wife?" (p.241). Juma expects her to be a typical wife who follows the norms and makes compromises for him. He expects her to be obedient and fit his life rules. This creates a phase of conflicts that will widen the gap between them. Khadra at this stage questions her decision to be married telling her brother, *"I don't know if I can stay married to him... I feel like I can't go on in this marriage without killing off the 'me' that I am"* to which he responds saying *"Do you really want to be a twenty-one-year old divorcee?"*(p.242). Khadra's family, husband and society do not accept her to complain about what is sacred in life.

Kahf makes of Khadra a challenging character who refuses to be a subservient and silenced woman. When Juma asks her one day about dinner telling her and excusing that it is not his role to cook; Khadra replies *"Well, it didn't come with my BOOBS!"* (p.241). Kahf demonstrates how social myths about gender inequality make people think in a restricted way, males as doing only male affairs and females doing only female stuffs, such as thinking that cooking or taking kid's responsibility is a wife's job.

Khadra plays the role of empowered woman who resists male domination. Having a baby, for her, is a kind of enchainment to Juma, to patriarchy, for life. She knows that it is an act of submissiveness, as the narrator notes *"Her self was a meager thing, scuttling behind a toilet, what she hadn't given over of it to Mama, to Juma. Too much, she has given away too much. She will not give the last inches of her body, will not let them fill her up with a life she does not want* (p.248). Choosing to have an abortion and a divorce at the same time makes her feel free from male domination; being dependant to a father, a husband and society.

Another discourse Kahf deconstructs is the Orientalists' view of the Arab, Muslim and Third World women's suppressed sexuality. These women, according to the hegemonic discourse, lack control over their bodies and miss-enjoying their sexual bodies, unlike Western women.

Through the novel, when Khadra was married; she is portrayed by the narrator as fully enjoying her sex life with her partner and even when she get a divorce she does not change her attitudes towards sex. When Khadra is asked by Chrif to live a partner life without marriage or live her life alone, she asserts *"I certainly don't want to sleep alone forever. I would like to get married one day and have sex again. Good sex. Great sex"*(p.360).

Kahf, through the character of Khadra, does not show any avoidance towards discussing any type of subject even those considered as ‘taboo’ in society, and even in writing sometimes. Khadra knows her right to enjoy sex but she is neither ignorant nor willing to force herself in a relationship against her standards, against her faith. Chrif is an image of many Arab and Muslim men who contribute to the stereotyping of Muslim woman as ignorant, poor, uneducated, traditional, bound, domestic, family oriented and victimised. After Khadra refuses to fit in the liberated woman image; he just states:

Alls I know... is that you want to pretend you're some kind of liberated woman on one level, but on another level you're just your typical backward Muslim girl with the old country still in her head... You'd rather sleep alone in a cold bed forever than take a lover? Just because some old men back in history made up a rule that you have to be married to have sex? (p.359)

Despite all misconceptions and misrepresentations about Muslims; Khadra asserts the positive image of Muslim woman as active, well educated, liberated and professional.

While she assigns for the Alternative Americas Magazine, she supports in picturing of Muslim community in America discussing their experience as a minority group in the melting pot of US. Khadra's boss is excited that she really comes from that community stating “*Behind the veil! Wow! A keyhole view of the hidden, inside world of Muslims*” (p.48). This assignment gives her the opportunity to speak her identity as Muslim and as American, a different role she expressed before. She takes a neutral position; “*Because it takes both sides to make a whole picture- the dark and the light,*” she states. Khadra now tries to negotiate her identity freely from any racial, religious or gendered restrictions. She does not play any prejudicial roles as she emphasises to find a place to herself in between space of both cultures, despite their clash. She argues telling Eyad,

Despite all that ... Yeah, even in spite of the Islamophobes and the ignorance out there. I'm counting on the intelligence of the readers... You don't have to tell me how harsh the scrutiny is that the Muslim community is under. I know all that. We still need to face our darkness too. Negatives and positives ... for our own sake... For the sake of studying what our own souls put forth (p.436).

Khadra, finally, does not give up on either identities but chooses to accommodate her personal thoughts, her own identity exposing diversity and multiculturalism.

III.6- Conclusion

This chapter's aim was to undertake theory into practice. The first chapter attempted to discuss identity into its theoretical space, suggesting scholars view on what identity is and how differently is perceived as a wide and ambiguous term. In this third chapter, the endeavour is targeting construction, crisis and re/construction of Khadra's identity. Khadra, the protagonist of the novel, finds it difficult to stick on one face of her hybrid identity. As an Arab Muslim American woman, she experiences an unresolved conflict between two different cultures. It seems, when first reading the novel that she is lost, she entrapped in an in-betweenness which costs her losing her original identity. But Identity is process, it changes, it progresses, it challenges and it is reformed. For an empowered character as Khadra's, she has the final word for who she wants to be despite constraints. Within the novel, Khadra is pictured according to the hegemonic discourse and according to her community expectations. As female character she is expected to fit to one of them. To challenge the norms, cross the boundaries and the tabooed is not the path she is anticipated to follow. But Khadra, a post-colonial and postmodern feminist persona chooses to be neither this nor that. She is both in a new self constructed identity.

Chapter Four

Didactics and Literature

Creating a Bridge

IV.1- Introduction.....	105
IV.2- What is, and what is not Literature?.....	106
IV.3- Critical Approaches to Literature.....	109
IV.4- A Definition to Didactics, Curriculum and Syllabus.....	112
IV.4.1- A Definition to Didactics.....	112
IV.4.2- Curriculum and Syllabus.....	115
IV.4.2.1- Components of Syllabus.....	116
IV.4.2.2- Types of Syllabuses, Approaches and Methods to Teaching Literature	118
IV.5- The Introduction of LMD System in the Algerian University.....	122
IV.6- How to Plan a Literary Course.....	123
IV.7- Assessment.....	125
IV.8- Teaching Feminism.....	128
IV.9- Suggesting a Syllabus to Feminist Studies Module First-Year Master.....	130
IV.10- Conclusion.....	131

Chapter Four

IV.1-Introduction

For a long time, literature has been noticed as profitable source of not only its theoretical, philosophical and entertaining profits but also as a rich language supply full of vocabulary, grammar structures, language variants and for the cultural diversity it reflects. The place of literature within the designing of foreign language curricula has been differently perceived and its effectiveness has been a debatable subject between language curricula designers and teachers who are in fact the exercisers of the given product.

Apparently, there has been a chasm between the literature of the language being taught, in our case literature written in English, and the English language teaching itself; even if the former has shown the ability to be useful in terms of methodology, testing and linguistics especially that today's academic environments react within interdisciplinary approaches. Most of the time the split between the two fields is justified by the difference they imply: one purely theoretical; the other tied to culture and differently perceived and interpreted, and which denies any classification under any given terms.

The split between didactics and literature has been argued by the fact of the inability of literature to be a basic source to the language learning. Those who support this view argue that literature is there to be entertained; it is a human being product full of beliefs and sentiments as it reflects the writers' cultural background, one of which is his or her language. Literature in this respect cannot provide learners with a "correct" language structures they need to achieve linguistic proficiency. The way writers use their dialect or different language varieties, the unstructured grammar forms and use of day to day slogans limits literature ability to achieve language teaching aims. What these doubters neglect is that even those "incorrect" forms of language which are seen as inferior to the standard language are languages themselves.

One may wonder, what is the purpose of literature if not to be read, entertained and academically exploited as a wide register of different human experiences? More than that, one probes what is in fact the principle of didactics if not designing the "how to teach" task for subjects like literature? This can be summarised in one answer: literature and didactics are tied disciplines within the language teaching-learning process. However, the first questions coming to mind when asked to teach literature are: which curriculum fits

better the language learning objectives? Which literary texts should be prescribed for study? Which texts meet contemporary ideologies? And which ones are inappropriate and have to be replaced?

Hence, this chapter aims at conducting a journey within different curricula researches which tended over time to reflect the importance of literature in the improvement of language teaching and learning goals. One's intention is not simply provide arguments that support literature in enriching language and the benefit of marriage between literature and didactics; but this humble chapter's purpose is to afford the reader with contemporary academic insights of how the teachers' various and effective strategies to execute the curriculum have beneficial results in language learning outcomes especially at the students' linguistic, psychological and cultural levels. Methods and techniques may vary but the objective is one, learners' proficiency. One's objective also is to conduct a short research about the appliance of LMD system in English department with a focus on feminist studies as a new module in the Algerian university. Finally, I will attach this chapter with a suggested syllabus to feminist studies module first year Master in literature, which in fact does not come from a real action experience but from learning of others experiences.

Nevertheless, various concepts have to be defined before any indulgence into the practical side. Which definition denotes a better meaning to literature? What is meant by curriculum and syllabus and why are they used interchangeably most of the time? What is the difference between these two and methodology?

IV.2-What is, and what is not Literature?

First, literature exists but is difficult to define because it holds indefinite controversial points of view. The Penguin Dictionary of Literary Terms defines literature as,

A vague term which usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story, ode... If we describe something as 'literature', as opposed to anything else, the term carries with it qualitative connotations which imply that the work in question has superior qualities; that it is well above the ordinary run of written works (Cuddon, 1992, p.472).

99

⁹⁹ Cuddon, J.A. (1991). The Penguin Dictionary Of Literary Terms And Literary Theory. Penguin Books,

Therefore, literature includes any written form that have to possess certain qualities in order to be called as such. However, the above definition sets many interpretation problems into platform in the basis that it excludes the oral form of literature which is considered both as important and a predating variety of literary outcome. This latter, called “Orator”, is the outcome of centuries of human being existence, before any writing form came to appear. Another issue is that if we consider any written text to be a piece of literature is in itself an arguable matter. Scientific texts, biographies, histories and pamphlets, for example, do not intend to exceed their purpose of writing to the entertaining per se aim of literature even if they possess high qualities and sometimes treated as a valuable piece of literature. Their objective is limited to the educative, informative, political or only personal transmission; yet considered literature.

Many theories intended to discuss the nature of literature. According to the imitative theory, literature is an imitation to something through which a writer is imitating life experiences. On this basis, Art gives us not only pleasure but also knowledge about people and the world they live in. The Great Gatsby by Scott Fitzgerald, for example, is considered as a novel which describes the life of the writer himself in the roaring twenties in the USA and the destructive aftermaths that led to the loss of the American Dream. However, interpreting a piece of literature from this angle excludes the fictional charm and the entertaining fantasy that the writer may try to share or to express.

On the other hand, the expressive theory holds that an artist is not essentially an imitator but someone who expresses his feelings and emotions, his thoughts with his readers. In her novel Pride and Prejudice, Jane Austen seems that she wants to express her feminist point of view about the patriarchal society she lived in and her implicit intention to break the myth through the use of a very high, feminine and intelligently cunning style.

But, if literature is mainly expressive then its core objective to change the world into a better world is a vanishing dream. Mostly for that reason, the affective theory embraces that a work of literature ought to arouse affect and provoke people’s awareness about the world they live in. Alice Walker’s The Color Purple attracted diverse readers and critics’ attention by addressing Black female life issues of violence, exploitation and segregation. If a theory should recapitulate all what has been said, then literature is any oral or written form of text that possesses the measures to be called as such and that seeks imitation to

real and unreal life experiences, that is expressed in a charming attractive way and that aims at changing the world to a human paradise.

The question of the identification of literature is differently perceived and interpreted. If the question is asked by a regular person then the answer should be “*stories, novels and anything produced for entertainment*”. However, if the question is asked by a literary theorist, or a researcher in our case, then it will be harder to answer because it challenges many fields and it meets them in many intersections. These intersections may be interpreted from different points of view, some of them intrinsic and some extrinsic. Intrinsically, literature is considered as such by virtue of possessing certain qualities common to the arts. It denotes works which belong to prose, poetry or drama and it implies superior qualities. Extrinsically, it is considered as a definite cultural constitution in which any society gives it value as literature. This value varies from one society to another, from age to age and from genre to genre. Literature, in this perspective, has been seen always a potent tool to transmit and preserve cultural values. It represents and embodies people, societies and ideas; and it affectively causes stability and harmonization to the impulses. All together, literature expresses cultural differences in relation to language use, race, religion, traditions, personal identity and many other parts of the cultural heritage.

As a subject of study literature is defined as an activity that involves and uses language .Ganakumaran Subramaniam, Shahizah Ismail Hamdan and Koo (2003)¹⁰⁰ state that literature is referred to as big “L” and small “l”. The former is both a source of language in use and a context for language use. It is the entourage where there is an interaction between reader and writer. Literature has its principle aim, the development of the capacity for individual response to language use. In its literary basis, literature entails numerous literary discourses which help students to the appreciation of the nature of literature as literature. The primary aims to literature teaching, in this perspective, is language learning; which is known to as small “l”. It is an interaction between teacher, learner and the text being taught. But literature exceeds this fundamental goal to a variety of objectives like encouraging critical thinking, students’ involvement in cultural knowledge and diversity of styles. For that reason, for an effective language comprehension and production there must be a need to grasp the social and cultural

¹⁰⁰ Ganakumaran Subramaniam, Shahizah Ismail Hamdan, Koo Yew Lie. (2003) Pedagogical Implications of the Incorporation of the Literature Component in the Malaysian ESL syllabus. Petaling Jaya: Sasbadi.

environments in which texts have been written and within which the target language is actually exercised.

The integration of literature in the non native classroom is not of a new subject. It goes back to the early years of the nineteenth century when literature was a prestigious subject. Taught within the Grammar Translation Method, literary texts were translated and grammar was at the heart of the teaching process. Replaced through time by other methods such as the Silent Way Method, Suggestopedia, Community Language Learning and Natural Approach, literature as subject to language learning was neglected and the core focus transformed on the teaching of language for language sake. However, with the flourish of the contemporary theories towards literature and its expressive nature to decode human experience and discourse and to reflect the globalised world, literature returned again in picture. Different theoretical approaches aroused great interest in literary texts for tracing human being history, politics, language evolution, culture, religious beliefs among many other factors that only literature has the power to carry. The beauty these theories show is how marvellous and numerous are the ways one can decode literary texts.

Approaches suggested by scholars to literature study vary just as syllabuses and methods to teaching literature do. For that reason, the coming section will give a brief summary of different critical approaches to literature that are supposed to enrich the syllabus and teacher artistic ways to deal with literature.

IV.3- Critical Approaches to Literature

Discussing a piece of literature between two or more regular persons is a normal behaviour since literature, oral or written, is a part of human life whether it be in form of night tales, myths, daily stories or more sophisticated genres of literature. The discussion, however, would be casual and unorganised if it is kept in subjective and un-academic frame. For that reason, philosophers, thinkers and critics created series of approaches that are useful to shape literature within a theoretical and academic sphere. Despite their uniqueness and diversity, these approaches may be interrelated in reading one piece of literature. However, an interdisciplinary approach to literature requires awareness towards different approaches because one approach may be more advantageous than the other depending on the nature of the text being dealt with. The coming session of this chapter

attempts at a short description of critical approaches to literature, approaches which play an important role in enriching critical thinking and feedback toward literary texts.

The most known approach is said to be the formalist criticism. For a formalist, a novel or a poem is not primarily a social or a historical document. It is rather a literary work that can be understood only by reference to its intrinsic features. The focus, thus, is on the words not on facts about the author's life or historical milieu s/he lived in. Style, structure, tone and genre are examined but not in isolation because for a formalist what gives a literary text its special status is its elements altogether. The techniques of a formalist criticism are close reading, step by step analysis and explication of the text. For a formalist, form and context cannot be separated and the primary concern is the work itself.

A formalist critic reading the *Great Gatsby*, for example, might consider how the story begins and ends, contrasting its opening matter-of-fact objective description with its concluding shift of perspective and heightening of language. A formalist perspective would typically include observations about the relations among the characters, particularly with Nick, who is clearly an outsider, invited in among Gatsby's parties. Character relations are of paramount interest in Fitzgerald's work since a conflict occurs when Daisy has to choose between Gatsby and Tom, one that is resolved only through the use of temptation towards money. The relations between the characters are equally interesting, since their surface behavior contrasts with their feelings about each other. Other aspects that may interest a formalist are the writer's use of first-person narrator yet not at the center of the story which makes him a peripheral narrator or an observer. A formalist critic may ask what would happen if the story were told in the third person or if the narrator's thoughts were to be voiced in a direct dialogue.

Another approach to literature is the biographical criticism. Understanding the author's life can help readers comprehend the work being read. Knowing the biography may affect response to the work also. Biography is a branch of history, it tells about persons' life and it is used by biography critics to focus on explaining literary works stripped of the facts of their own lives. Knowing, for example, that George Orwell served in the Spanish civil war can tell us a lot about his experience with totalitarianism and the effects of communists-fascists struggle. *Animal farm*, a well known piece of work, circulated in the world reflecting how propaganda can control the opinion of the enlightened people in democratic countries. As a consequence the Soviet Union Orwell known became *Animal Farm*. A

biographical approach considers a work's first-order context the author's life and recognizes literary study as being an art not a science.

Historical criticism is an approach that investigates the social, cultural, and intellectual aspects of a text. This investigation necessarily includes the artist's biography and milieu. Historical critics are less concerned with explaining a work's literary significance than with helping the reader in understanding it by creating the exact meaning and impact it had on its original audience. It explores the way the meaning of a text has changed over time.

Psychological criticism uses three approaches. It investigates creative process of all arts; what is the nature of literary genius, and how affects the reader. It also uses psychological study of a particular artist. Biographers employ psychology to understand writer's motivation and utilises analysis of fictional characters. It deals with the unspoken, unspeakable memories motives, fears and how it shapes the work.

Mythological Criticism is interdisciplinary approach that combines insights of anthropology, psychology, history and comparative religion. How human imagination uses symbols and situations in a way transcends its own historical milieu; an archetype a symbol character, situation, that evokes a deep universal response.

A sociological criticism examines literature in a cultural, economic and political context. It explores relationships between the artist and society and looks at sociological status of the author to evaluate the work. A sociological critic analyses the social context of literary work and examines the role the audience has in shaping literature. One type of sociological criticism is Marxist criticism which focuses on the economic political elements of art. Within sociological criticism content determines form, thus; the artist is political. Gender Criticism concentrates on how sexual identity influences the creation and reception of literary work. It is a part of feminist field that occurred in the late of twentieth century and targeted literature written by men and women and drew a line between the two, how women and men write about women and how their writings are perceived.

Despite its richness and effectiveness, literature has been marginalised in contrast to language in a syllabus design. While teaching English language syllabuses are often designed and frequently evaluated, English literature ones are more stable depending on literary critical approaches and the teachers' artistry and creativity. However, there is an

agreement between contemporary scholars, syllabus designers and curriculum developers that if a teacher is more acquainted with syllabus construction he or she will be more successful in knowing what to teach, when and how to teach it. S/He will become able to motivate students better, instruct them more proficiently and gain the anticipated feedback

Before going any further with syllabus designing and its effectiveness to reach the teaching objectives it will be better to give definitions to the terms that will be repeatedly used in this chapter. And since definitions have always been controversial, it is necessary to collect contradictory ones. Hence, what is meant by didactics? Is it a discipline? How does it entail curriculum and syllabus? What is meant by curriculum and syllabus? Are they different or the same? What relates them to methodology? And why are they used synonymously though perceived differently? What assistance can they afford to the educational expectations?

IV.4-A Definition to Didactics, Curriculum and Syllabus

Henceforth, the chapter will attempt to articulate answers to the sum of questions probed previously next to giving definition to each term before discussing its nature. To do so is not an easy task since one's area of expertise is more literary than didactical; however, one's awareness of didactics gives a plus to the previous knowledge and is expected to benefit future researches.

IV.4.1-A definition to Didactics

First, it must be mentioned that a consensus over a stable definition to the word "didactics" is rather imaginary one since the concept, as many concepts discussed in this thesis, has shifted in meaning over time. Didactics originates from the Greek word "Didaskein" meaning to educate or to teach. The term implies various references, it encompasses: the ability to teach, the content being taught, teaching materials, classroom, students, teaching methods and the learning process. Hence, the term handles broadly different teaching and learning aspects. Sometimes it is referred to as methods of teaching; other times it is not question of method but it covers questions of the discipline, questions about what to teach and how to teach it. It is simply an area that discusses the nature of the content, how teach it and to whom exactly.

By the twentieth and twenty first century the notion gained a considerable attention of scholars and theoreticians who were eager to answer those questions and how to classify them as didactical, each according to his/her point of view. This raised tensions in didactics, but tensions existed long time ago before the term came to existence.

Early in the Greek times, speech and the art of making choices were keys to gain power. In order to learn how to speak properly, people started to be interested in learning language skills and therefore the teaching profession came into the ground. Philosophers like Plato, Aristotle and Socrates started conducting researchers about the nature of teaching methods, or how to teach. Their writings were concerned with observation, planning and evaluation, in other words factors taking part in a place called in Greek “didaskaleion” or school.

However, stressing teaching aspects was not sufficient since teaching is always intertwined with learning and a question of whether students have to learn the same content the intellect were learning or only a part of it had to be answered. What to teach to the students was centred to didactics evolution. The focus on content from the middle Ages to the seventeenth century was related to what was known as the Seven Liberal Arts. Latter, the focus shifted to include students’ relation to the content, a content which philosophers proposed its source to be drawn from the questions coming from the student’s mind (Oerback, p.03)¹⁰¹ .

Didactical questions and issues can be classified under two traditional models: the first has a triangle shape (p.04) which stresses three components: content, teacher and student. These components have been stressed differently in different positions but in a reciprocal way; the content is in the minds of the students but waiting to be called, the teacher is the one who leads the chosen content to the students and finally the student is the one who receives the content that the teacher constructed.

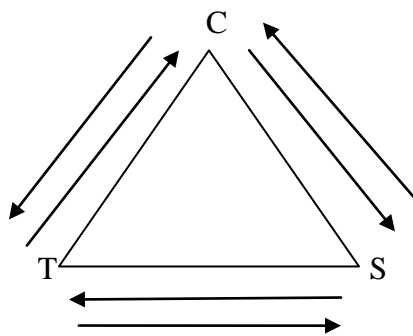


Figure 4

However, with the spread of schools and the interference of society in shaping the content being taught; the relation became more complex and can be illustrated by a circle which surrounds the didactical triangle representing the un-academic interference of society

¹⁰¹ Oerbaeck, Karin. Didactics and Didactisizing. University of Denmark, Odense.

knowledge. This knowledge is reshaped in an academic way and performed between the teacher and the student. Therefore, when the natural life becomes school; this natural which is in fact culture, content will follow the changes of society (p.05).

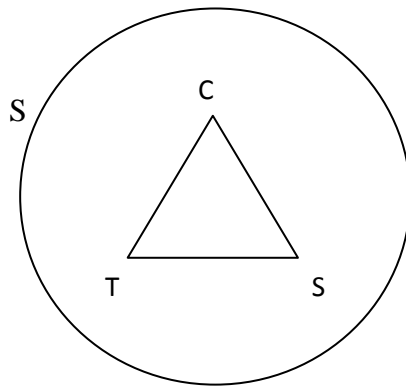


Figure 5

By the twentieth century, when what was natural became criticised of being as such and started to be rejected by society; things grew more complex and tensions between individual, society, culture and the rules of community; the school changed its fundamental goal from transmitting knowledge into making a balance between what is natural and what is cultural. This created a bridge which tended to master tensions between demands of nature and society (p.04).

Consequently, this became the basis for didactics of twentieth century. The appearance of new insights raised new questions into platform questioning whether didactics should be considered as theoretical or practical. The split between theory and practice in didactics, however, can evolve as continuum instead of a separating one since practice implies theory within. This way didactics became reflective, instead of describing theories about teaching it deals with validating didactics itself tackling questions of what to teach, how to teach, who will be taught and how are students going to learn it.

In the early didactics subject specific movement, the task was to find the determining elements in the content of the different disciplines, the stress was the “what”; while the “how” was neglected. This movement, however, was criticised by behavioural scholars who believe that didactics takes place in the act of teaching. According to them, school is only a part of the life learning process; so the process should be measurable. In other terms the how question is the core of this realistic turn. The what, how and who questions have been always probed since then within general didactics.

In subject specific didactics, thus, teacher is the one who chooses and this latter will control the question; while in general didactics the content is artificial and the focus will be on the competence and skills that will be used in every discipline. So as Oerback states, *“The difference between specific subject didactics and general didactics is the perspective. This perspective is centred in the perception of the content, the subject/ the discipline”* (p.14).

Hetmar goes a step further in didactics researches by considering the student as disciplinary participant. Her didactics aims at meeting the student at his/her own level and the teacher will start from these levels to discover the disciplinary content. Didactics according to her is not teacher’s planning of the lesson; it is implanted in practice and implied in the parts of the student’s feedback to the lesson, to the homework, in his/her utterances about the discipline. Hence, didactics developed to become meta-didactics where all components react together so as to achieve better educational objectives in an organised way. For that reason, curriculum and syllabuses are expected to reflect what didactics tends for as a discipline (Hetmar, 2004)¹⁰². But what is meant by curriculum and syllabus? The coming part of this chapter attempts at answering these questions by giving some definitions to the terms, academic and commonly used ones.

IV.4.2- Curriculum and Syllabus

In day to day communication, curriculum and syllabus are used interchangeably to mean given planned courses directed to a given area of study and structured to fulfil certain educational goals. However, academically speaking a curriculum is different from syllabus and from methodology as well. A curriculum is a Very general concept which involves considerations of the whole complex of philosophical, social and administrative factors which contribute to the planning of an educational program. Syllabus on the other hand *“refers to that subpart of curriculum which is concerned with a specification of what units will be taught, which is a matter for methodology”* (Allen, 1984, p.61).¹⁰³

Therefore curriculum according to Allen is more general than syllabus which is in fact only a component of the whole. For Candl curricula *“are concerned with making general statements about language learning, learning purpose and experience, evaluation and the*

¹⁰² Hetmar, Vebeke. (2004). In Oerbaeck, Karin. Didactics and Didactisizing. University of Denmark, Odense.

¹⁰³ Allen (1984). In Nunan, D. (1998). Syllabus Design. Oxford : O.U.P.

role relationships of teachers and learners” (1984)¹⁰⁴. So curriculum does not only structure learning objectives but takes into consideration attitudes towards the learning process and the assessment of those attitudes. Syllabuses, on the other hand, deal with recording the outcome of teachers and learners interaction in classroom while applying a given curriculum. These recordings are used by designers and teachers to fix the curriculum gaps (Candl, 1984). A syllabus then is the practical side of curriculum in which teachers interfere to accomplish curriculum purposes.

Curriculum has at least three phases: planning phase, an implementation phase and an evaluation phase. It deals with reconstructing, editing, revising, reducing, or expanding a syllabus. It also deals with a syllabus grasp. Students, in this perceptive, are expected to master knowledge delivered by the teacher and which has been planned under educational system. Widdowson defines syllabus as “*frame work of activities which when regarded as rules destabilizes pedagogy*” (1983)¹⁰⁵, a syllabus thus is a flexible notion that handles change and revision. Syllabuses in general deal with the selection of materials based on objectives, duration of the courses and level. Distinctions have been drawn between curriculum, syllabus and methodology. A curriculum involves philosophical, social and administrative factors of a given educational program; a map that executers of a program have to follow. While a syllabus is a subpart of curriculum which specifies what units will be taught; which means the content. Methodology, on the other hand, tells how the units of syllabus should be taught; or simply the method (Allen, 1984).¹⁰⁶

One’s focus henceforth will be on syllabus different types and the issues confronted by designers as well as teachers to implement a given syllabus with an emphasis on literature teaching ones. The first issue that confronts a syllabus designer is from where should the content come from? How it might influence the decision making? What should be included and what have to be revised; and finally how to grade it?

IV.4.2.1-Components of a Syllabus

If literature was not our concern and has not been related to language teaching and learning, it would be easier to design a syllabus that meets most of the language teaching-learning needs. According to scholars, a syllabus has to meet some characteristics to be

¹⁰⁴ Candl. (1984). In Nunan, D. (1998). *Syllabus Design*. Oxford : O.U.P.

¹⁰⁵Widdowson, H. G. (1983). *Learning Purpose and Language Use*. Oxford: Oxford University Press.

¹⁰⁶ Allen (1984). In Nunan, D. (1998). *Syllabus Design*. Oxford : O.U.P.

called as such. There are in fact given standards or components for a syllabus for it can be applicable.

For Nunan (1998, p.137)¹⁰⁷, a suitable syllabus should contain aim, resources, procedure and evaluation as parts. But according to Mills (2006); title, objectives, background, problem statements, procedures, resources and assessment must be taken into account. A syllabus designer is not necessarily the subject teacher; literature teachers may get help from language teachers. What is important, however, is that students have to be aware of the syllabus objectives before starting it. They have to know what is expected from them at assessment level by the final phase of the program.

According to John Munby (1978)¹⁰⁸, it is important for syllabus designer to collect information on nine elements: information about participants, purposive design, setting, interaction, instrumentality, dialect, target level, communicative event and communicative key. A designer has to collect information about the learners' identity and language: their age, sex, nationality, mother tongue, target language level....etc. Purposive domain refers to the purpose for which the target language syllabus is designed. The setting is the environment where the target language will be employed. Interaction means the people with whom the learner will interact. Instrumentality, on the other hand, refers to medium used in language (written or spoken), mode of communication (dialogue or monologue) and the channel (face to face or indirect communication). Dialect refers to the language variety in a specific field. Communicative event refers to the productive and receptive skill learner need to master. Communicative key specifies the interpersonal attitudes and tones learner will be required to master.

A syllabus must meet some criteria like grading, integration, needs analysis and sequencing. Grading refers to the gradual planning of syllabus content, frequently arranged from easy to difficult. The integration of new techniques into the syllabus has to take into consideration the final outcomes. Sequencing, on the other hand, means that the order must be done according to the difficulty, frequency and learners' needs (p.159)¹⁰⁹.

However, teaching literature is at the core of our discussion of the language teaching, it does not only require the teacher's proficiency of literary theories and criticism; it requires

¹⁰⁷ Nunan, D. (1998). Syllabus Design. Oxford : O.U.P.

¹⁰⁸ Munby, J. (1978). Communicative Syllabus Design . Cambridge: Cambridge University Press.

linguistic skills next to an acquaintance with target language cultural beliefs and attitudes and a methodical knowledge to arrange all these together in an appropriate way. For that reason, designer's choices affect the decision making in syllabus design. Value judgements and choices in deciding what to include or omit from syllabus content must be dealt with carefully.

IV.4.2.2- Types of Syllabuses, Approaches and Methods to Literature

Before, syllabuses were designed to focus on language learning such as taking grammar as a basic tool to tackle a literary text. In other words, it is by understanding rules of how language acts that a learner can interact with the text. By the second half of the twentieth century, the use of structural syllabus has been highly criticised for its ability to lead learners into mastering neither literary nor language structures next to limiting learners' creativity and critical thinking.

Many questions have been asked, how can the learning of organised items lead to mastering the language? If there is in fact a particular order to the learning process for the grammatical items, as proposed by Krashen (1974), why do learners face difficulty in performance or perform differently while achieving the level of acquisition? If this sequential order exists then syllabuses should be reflecting such an order. In fact this type of syllabus has been called the "Additive" or the "Grammatical syllabus" which organises items in a way that introduces a basic item before moving to the next one as a method to prepare a ground for what will come latter. An example of this kind of syllabus is to deal with poetry characteristics before moving to the poem itself. Hence, any syllabus based on using literature in the language classroom has to maintain language as the focus; but also has to reflect the importance of pedagogy to enable students not only to use the target language mechanically but also creatively and critically.

With the failure the previous syllabuses, designers shifted from the view of what language elements learners need to master to view what do learners want to do with language. In this basis, there is a long way between process and product when dealing with literature as a subject in teaching English as a foreign language. Process from one hand refers to a series of actions directed towards an end; while product is the final phase of that process. A

recent trend in language syllabus design has been to introduce learners into the syllabus decision making. Many factors have been taken into account like the learners' age, attitudes towards the learning process among many others. The aims of the course are that learners' purposes vary according to those factors and also the way they want to develop the needed skills. For constructing such a syllabus, designers have two types of analysis: learner analysis and task analysis. The former entails information about the learner and the purpose of the course is rather for what reason the learner is interested in literature and language as a whole. The collected information serve various purposes: it can guide the selection of the content, it is used by teachers to modify what is not appropriate within the syllabus and methodology. It may also indicate what themes learners are interested in, and which they can relate to their life experiences. This will, consequently, enhance their motivation and creativity. The latter, or task analysis, is used to specify and categorise language and literary skills required to carry on the syllabus. It shapes the subordinate knowledge that a learner needs to carry out real world communicative tasks and an objective interaction with the literary texts being chosen.

Other syllabuses include analytic or synthetic syllabus. In the analytic syllabus, different parts are taught separately and what differentiates it from the grammar syllabus is the lack of items' order. In the synthetic syllabus the content is divided into discrete items and learners are required to reunite the elements. Dealing with literary text within one literary criticism aspect, let us say gender in feminism, can be successfully done within a synthetic syllabus.

Wilkins drew attention to the distinction between synthetic and analytic language syllabuses. A synthetic language teaching strategy refers to the way in which language is taught separately in gradual way until the structure is built up. However, analytic syllabuses are organised in terms of the people purposes towards learning the language and language items necessary to meet those purposes (1976, p.2-13)¹⁰⁹. As far as functional versus notional syllabuses, the former implies communicative purposes for which the language is used; the latter focuses on concept meanings expressed through language. Another binary is the product oriented in contrast of process oriented syllabuses. In the first the focus is on the knowledge which should be gained as a result of

¹⁰⁹ Wilkins. (1976). In Nunan, D. (1998). *Syllabus Design*. Oxford : O.U.P.

instruction; in the later the focus is on the learning experience and the teacher in the process syllabus should not go beyond the necessities of the course (p.27).

A procedural syllabus makes the difference between what and how. When teachers use this kind of syllabuses language is better analysed and critical theories have to fit the genre. Within critical theories, for example feminism, a novel written by a woman fits better while in new historicism a historical novel will be more useful. The analogical syllabus uses courses like literary criticism in which many thinkers are regarded in comparative studies, for example a comparative study to Foucault, Derrida and Said can be effective despite the difference between them. A historical syllabus introduces different literary texts in an ordering way in matter of history. A novel like Huckleberry Finn has nothing to with a novella like *Of Mice and Men* but as a matter of history they have to be in order. Chronological syllabus is an approach suggested for the better appreciation of literature especially poetry. After students adapt to language and atmosphere of poetry, the instructor can move back.

Syllabuses are designed in diversity of methods. One relevant method is the “cultural-response” method which is designated within multicultural syllabus to fit all students’ interests. It is a transmitting model of ideas and feelings in the target language by exposing them to wide variety of words and expressions. Students learn about culture and ideology other than their own. It includes literature written by minorities and it is said to be affective to motivate students to speak about their origins and learn about others’ cultures.

The “Active Learning” method is the oldest method to literature. It is teaching literature for its use in language development. It dictates self instructional materials and self study courses. A teacher plays the role of a guide way towards the understanding of the text. Remedy sessions are settled whenever students need support and find difficulty with the aspect being learnt. The focus is on reading the subject not about the subject. The appliance of critical theories, providing materials needed, giving feedback on the activities provided are all steps of this method.

“The stylistic method” implies the interaction of the reader and the text being read. Students are motivated by the top-down processing which relates the new information with what is already known. The selection of the text is of a more importance since it

deals with comparing day to day language with literary language, and connecting it with bottom up processing; the process of decoding linguistic items.

“The personal growth method” is an engagement with reading a literary text, an engagement to liking literature rather than confine to university scores. It is a student centred method which aims at urging students to relate what they are reading to their personal experiences. Students are encouraged to evaluate a literary text and distinguish the merits of the word they read. Savvidou (2004)¹¹⁰ suggests an integrated approach by setting out six stages scheme: The first stage is for preparation and anticipation of the text, the second is for the actual experience of the text, the third stage is for contributing initial responses to the text, the fourth focuses on meaning through intensive reading of the text, the fifth is about analysing the text at a deep level from a linguistic perspective and finally the sixth stage is for exploring what the text means personally.

Among methodological approaches used to teach literature in English language classroom are language based approach, literature as content and literature for personal enrichment. Language based approach is an approach that focuses on the language as a literary medium. It includes techniques and procedures which are concerned with the text itself. Texts are beneficial in the basis that they offer a wide range of registers and styles and in providing multiple interpretations and language skills. They are also rich of vocabulary and grammatical structures that enrich language input.

However, this approach is criticised for its limited nature since it neglect creativity and the pleasure provided by reading literary texts. Literature as context is an approach that focuses on content rather than structure. It emphasises specifically the historical, social and political background of the text. The text is dealt with as a product from which students learn of critical schools, literary movements and biographical facts about the author and different synopses. Literature for personal enrichment stresses students’ personal engagement with the literary text. It focuses on the use of literature as a resource in developing language proficiency. It also focuses on students’ critical awareness so they become critical readers and thinkers (McKay 1982)¹¹¹. It involves students in both intellectual and emotional growth towards a piece of literature.

¹¹⁰ Savvidou, C. (2004). An Integrated Approach to Teaching Literature in EFL Classroom. The Internet TESL Journal Volum X. N° 12 December 2004.

¹¹¹ McKay, S. (1982). Literature in the ESL Classroom. *TESOL Quarterly*, 16, 529-536.

All these literary and critical approaches to literature diversified the methods teachers and students can analyse a piece of literary work. However, the problems faced in academic institutions, especially those in Algeria, are not related to the limited number of techniques, methods, approaches or syllabuses design. The traditional Algerian educational system had been in need to be revolutionised so as to meet the globalised world needs. Students had to be prepared to face real world situations and to be at the level of world academic research requirements. For that reason, there has been new decision made to replace the traditional system by the LMD system adopted by many European countries. The coming section will be devoted to expose the contemporary Algerian university educational system.

IV.5- The Introduction of the LMD System in the Algerian University

The new system adopted by the Algerian educational system has been introduced by the academic year of 2004/2005. LMD refers to the three cycles of Licence, Master and Doctorate. The Licence phase is made of six semesters; three years equivalent to Bachelor of Arts degree. The master degree, which is the second phase, made up of four semesters. The last one is the doctorate degree composed of six semesters, three years period. In every semester, students are expected to attend 400 hours in 16 week period, 25 hours per week. The core purpose of this refinement to the educational system is to create an innovation within the Algerian university system and to prepare students to follow the flow of scientific research and educational evolution taking part in the whole world.

The new pedagogical management includes new characteristics. It is first a semestrial system which targets organisational objectives since it is considered ad more organised and flexible and which divides the period into semesters rather than whole years. It is also composed of three main units, which incorporate different subjects. These units are known as: elementary, methodological and discovery units. The elementary unit (16 hours) includes subjects that are elementary to the learning process. In our case English, subjects like written expression, oral expression, linguistics and phonetics, introduction to literature and introduction to culture are required. The methodological unit (Three hours) consists of methodology as a core subject where students are required to acquire skills which allow them to conduct a research at the end of each phase of formation. It includes note taking, use of dictionary and the reading for information skills. Discovery unit contains new subjects in new fields. Another unit is the cross-section unit which consists of a foreign language, German or Russian, and students are free to choose two options

among three: introduction to use of computers in language being learned, a subject in social sciences and an introduction to Arts.

Each unit corresponds to a number of credits; a total of credit for each semester is equal of 30; 180 in Licence and 120 in Master degree. This new system is also characterised of being helpful to the students' professional life. Students, by finishing the first phase which means licence, are free to either select a professional career or to continue their Master and Doctorate degree, for some both of them. It also has the benefit of orienting students who reach the master phase to more specialised fields; according to their final competences and achievements.

The LMD system started to be adopted by some universities; while others did not apply it either because of their opposing new methods or because of the limited number of teachers academically prepared to apply it.

IV.6- How to plan a literary course

The students' view of literature is most of the time simple and direct. If asked what they are doing they just reply we are doing drama, poetry or specifically the Fitzgerald's Great Gatsby. A teacher's view, however, must be more organised in plan and action, in teaching and assessment. Most of teachers use the same basic methods to teach literature but each one of them has his/her individual way to do it. It depends also on his/her aptitudes towards what is taught and to whom. Each teacher, not restricted to particular curriculum objectives like the Algerian situation, has to decide on what to teach, how and what is expected from the students at the final phase. Then, a women literature teacher must know:

- How much time is available and how to organise it.
- How well does he/she know his/her students and how much they know about women literature?
- How much does s/he know about this particular literature and what are his/ her views towards it? One agrees that a male's teaching to this kind of literature is simply different a female's. Therefore, objectivity must take place instead of subjectivity.
- What teaching methods are more useful to it and is one's focus on feminisms as whole or only particular standpoints?

-What are responses of students to technology use in literature courses and how much they know about it? Particularly that today film theory is widely used to teach feminism by the use of movies and different media means.

- How the class will be organised and is it better to work individually, in pairs or in groups?

- What is expected as a written form from the students and does the syllabus prepare them to achieve such level? As we know by experience, most teachers focus on oral participation and performance to literature while the final product is a written one! This is a paradoxical situation that must be taken into account.

- What is the place of criticism and/ or theory in the course? Do students need to know about criticism and names of pioneers of each trend?

- To what extent students are free to express their ideas far from teacher's opposing views?

Teachers attitudes to literature must take into account that:

-Literature learning never finishes.

- It is not only teacher's role to teach; students also can teach.

- Literature is not only reading and responding to that; it is way of thinking, it enhances personal activity.

- Teachers' attitudes to their way of teaching are crucial. Teachers who teach in an interesting way motivate their students and challenge them.

-Teaching is not the teacher's concern; students must be involved in this process. It is no more teacher centred method; it is now learner centred method where competences are confronted.

- The organisation of classroom has to serve the teaching and learning objectives. Class work should consider warm up and debate into account; while group work monitoring should insist on the whole class participation. Pair working, though rarely used in literature classes, is an active method especially in drama. The individual work should be balanced and well organised.

Despite its newness as an approach to literature reading and criticism in the Algerian system; feminism and women literature studies is crucial to individual's identity construction; an individual aware of differences and their natural occurrence. For this reason, the introduction of feminist studies at the Algerian university curriculum should be carefully structured and implied as well. The coming and last part of this research paper is a suggested unit to feminist studies module to first year master students, university level. One's suggested work does not intend perfectness; but an initial step toward improvement to literature teaching, particularly women literature.

IV.7-Assessment

Assessment is a necessary part of the teaching process. How to assess students in a module of literature is to sharpen one's perception of the nature, purposes and methods of teaching literature. Teachers must know what constitutes assessment and that assessment does not dominate or regulate the teaching and the learning process.

Assessing literature sets teachers two major assessment problems that have to be resolved practically. First, there should be balance between individual and group assessment. Literature is not only literary written texts; it includes drama and poetry, which can be performed in the case of the former, and can be recited, in the case of the latter. Second, teachers have to know what is to be assessed. Assessment is based on the process and the product as well. It can take many forms. Judging the students' performance takes many stages and differentiates in nature and grades each stage. It also differs according to the students' level and background.

Approaches to assessment vary but two of them can be better recognised to literature. One of them is specification of precise objectives in advance; the second is assessment by general feel of quality which depends on teacher's personal preferences. Assessing literature is more complex than many other study subjects like grammar or phonetics. Students have to be assessed in literature appropriate context. If the objective of assessment is the already learned figurative language then students' success is judged of how well they can recognise, understand, and use the targeted figurative language aspects. If the assessed object is rather group work and about applying different analysis approaches to the same piece of literature then assessment is more complicated. It encompasses the groups' perception of the work first then on how to apply the analysis according to each approach's standards. Analysing Jane Austen's Pride and Prejudice

from a structuralists' point of view is different from analysing it under feminist standpoint; though the two may overlap.

When assessing literature, a considerable number of principals should be taken into account. Assessment, just like teaching methods and analysis approaches are, has to be diverse. It also should balance knowledge and appreciation of the content with personal and social skills. Students, furthermore, should be judged according to their study level not as future critics or professionals to literature. They should know the standards according to which their performance, written or oral, will be assessed and when it is going to take place as well. Assessment in literature should avoid single right answer attitudes, students have to feel free to unleash their imagination and invention still within the educational frame. Assessment should be reviewed and revised if necessary since students' perception and the difficulty of literary texts' analysis increases.

Assessment should not be taken as an overall process which will be performed at the last stage and when students are expected to write an essay as it is required in the Algerian university system. The evaluation can be at the end of each lesson or unit where integration of students in the learning teaching process is still fresh and reflected in their different interferences.

Women literature is full of stories, themes and characters that are source of experience and significance for every person, women and men, their different races, black or white or in-between, and to every generation present and future, young and old. Its relevance lies in the endless opportunities it provides for reinterpretation of early and present-day texts. It tells about people like fathers and mothers, brothers and sisters, sons and daughters, wives and husbands. Mr. Grand Grind regulation of his daughter's life Louissa in Charles Dickens' Hard Times is the same action as King Lear's to his daughter Cordelia or Prospero's to Miranda in Shakespeare's works. Women literature tells about different experiences and perceptions and reactions to those experiences, Toni Morrison's Pecola in the Bluest Eye narrates the story of black African American woman's experience of racism, sexism and stereotyping; an experience that many women share despite their different races or social statuses.

Literature is social, it encourages students to work in groups or in pairs acting playwrights' plays and sharing novels' stories. It also celebrates imagination since every text; poem or play invites them to imaginative implication. Students' involvement in the

characters' lives and actions enhance their performance towards literature; their different ages, personalities and backgrounds have numerous abilities to respond to literature. They can invade areas of differences and otherness as they can relate their real life events with those written or told in literature.

There is no single way to teach literature, the variety of methods and approaches to it vary. Teachers can draw a variety of resources to construct courses suitable to their students. In one's case, the Algerian students. In order to choose suitable texts to non native speakers of the English language who most of them are ignorant of the culture of the targeted language is of a no easy task.

Most of our students are Arabs of an Islamic background and teaching them texts related to Christianity will be difficult to deal with since perceptions will be in contradiction. Students do not know yet how to deal with difference or rather otherness since in their daily life they are taught to reject any contradicted new situations. This is a reality merely apparent when discussing mythology of masculinity and femininity within the Algerian scope. To introduce to students that perceptions of their gender are socially constructed rather than biologically is a difficult task that need teacher's art of regulating views and accepting feed backs. Literature after all is there to be entertained and enjoyed. Treat literary texts as active, imaginative and co-operative inhabitation is the key to successful achievements.

Literature under past criticism was enveloped under sum of assumptions which limited its creativity and genuine. It was framed under canon that gave classifications that referred to some works as great works while other ones as just works. It considered literary texts as genius products of men, neglecting brilliance of women though both can be compared equally in this perspective. Discovering the intuitions of authors was the basis for literary study and transparency of those works suspected any theoretical envelopment of them. It considered them as whole unity which is strictly related to one another and it had essential attributes which can be traced within the text itself.

Contemporary approaches to literature, however, expanded old critical sights into diversity and richness of literature. Texts according to current readings do not convey universal truths about human condition; rather, they are used to express the ideology of dominant groups to maintain their power over the rest. Reading literature, now, is never objective or straight forward; interpretations serve particular ideologies.

A text is not a writer's product; it is the reader's as well since it is by this later that it will be interpreted and comprehended. An author's work does not transcend his/her time, place or human understanding; it is hence her understood if framed in its context of social, political and ideological scope. Literature is not harmonious in sense and content; it is full of contradictions and fragmentation. These new approaches enhance imagination and challenge interpretations.

IV.8- Teaching Feminism

The main objective of introducing Feminist studies module at University program is to enable students understand society and culture through contribution of women authors writing in English, the most spoken and read language at our time. Students are expected to be exposed to a variety of works and one of the objectives is to engage them into conversation about the chosen texts and to construct a collection of women literature that challenge issues especially those related to female experiences, representations of female writings and female identity. Objectives that intended to be achieved are requesting:

- Is it significant that the author is female?
- What is feminist about a literary text?
- What is being contested in terms of gender values, philosophies, history, class and race?
- What does include to the students life to know about all this?

Students will draw conclusions about the significance of the proposed texts and can articulate and situate feminism anti-feminism and female characters, concerns and challenges. The module should serve awareness to feminist issues raised in the suggested texts and this can be accomplished with the help of traditional approaches/methods and with surveying literary, historical and philosophical trends concerning women writers.

- Students should be able to demonstrate critical thinking, discussion and writing skills,
- They should be able to engage in close reading, analysing, assessing, research synthesising and establishing significant connections,

-They also should be able to identify, analyse, engage in independent and guided investigations of texts and interpret feminist issues.

The module serves two primary disciplines: literature and women studies, and since the course takes the form of face-to-face setting twice per week it requires flexibility in syllabus and classroom. Taking into account Bloom taxonomy can be beneficial for more organised lectures and fruitful outcomes.

Taking into account one's observation to literature teaching during three years of my BA degree, the only literature one experienced was mainly male dominated including texts like George Orwell's *Animal Farm*, John Steinbeck's *Of Mice and Men* or Josef Conrad's *Heart of Darkness*. Even when dealing with Jane Austen's *Pride and Prejudice* or Harold Pinter's *Who is Afraid of Virginia Woolf*, feminism or female writing was never mentioned! It was until one was indulged in the Magistère program that one realised that there exist a difference between male and female writing. However, research in studies cannot be sufficient for teaching feminism or about feminism. Students' involvement in this new trend, new for the Algerian university, requires organised pedagogical preparation in terms of curriculum, syllabus and classroom management.

In this perspective, Hetmar's work on pedagogy will be helpful. As mentioned before, Hetmar's emphasis on students as disciplinary participants serves teachers in building disciplinary contents. By this one means, students can envelope their learning process as well as taking part in the teaching process. Participation and knowledge exchange between students and their peers and students and their teachers will break barriers between them as it destroys Mr/Mrs know all myth of teacher as owner of knowledge and student of no knowledge. This will foster the educational intellectual, personal and cultural experiencing and will encourage access to topics that are generally considered as inaccessible and create an atmosphere of respect and objective interaction between peers.

The module should be a mixture of teacher-centred and learner-centred approaches to teaching and proposing opposing points of view and creating rooms for discussions which will enhance the examination of their ideas and create a scope of sharing them with their colleagues. Teachers do not only rely on how contributions the students make

but s/he make sure that all of them are participants in a way or another; for example reading aloud a text if s/he is not able to respond or ask questions.

Teachers also should connect the theorist and his/her theories with the assigned reading for that period or week next to alluding to what has already been read and thus prepare them to the final phase of assessment. Students should become discussion leaders to the text and its author and be prepared to expose their work and prepare questions for their peers so as to include the whole classroom in participation.

Teachers and students should be familiar with professional conferences and it works to participate in. Being aware of that at an early age makes them more able to indulge in research world. The nature of questions asked during unofficial conferences and workshops will enhance their intelligence and knowledge. Finally, assignments should be designed in a way that students cannot easily cheat and teachers can assess their understanding to the course content taking into considerations openness of critical thinking within the scope of what has been taught.

IV.9- Suggesting a Syllabus to Feminist Studies Module First Year Master

Week 1: Virginia Woolf- Modernist Feminism and Feminist Literature- Introduction to the 1st Wave Feminism.

Week 2: Helene Cixous French Poststructuralist Essay on Women's Writing, focus on women material conditions.

Week 3: Elaine Showalter's Essay on Feminist Poetics with some poems.

Week 4: Collins Essay on Black Feminism paired with Toni Morrison's novel The Bluest Eye and a focus on contemporary African American women writers.

Week 5: An Expert from Gloria Anzaldua Borderlands with an emphasis on writers who mediate among different ethnic cultures (like Kincaid and Walker).

Week 6: Assia Djebar's translated novel in English Algerian Women in their Apartments paired with Third World Feminism.

Week 7: Gendered Orientalism with reference to Said's original text Orientalism and focus on gender. Extract from Mohja Kahf's The Girl in the Tangerine Scarf.

Week 8: Students conduct research from the mentioned bibliography.

Week 9: Toril Moi chapter from her book on Sexual and Textual Politics pertains on stereotypical representations of women and women writers.

Week 10: Spivak Can the Subaltern Speak? paired with Post-colonial theory. Mention Ashcroft's The Empire Writes Back.

Week 11: engage in class workshops and conferences.

Week 12: Monalisa Smile movie focus on Feminism and Film Theory.

IV.10- Conclusion

General Conclusion

In questioning and exposing some constructed hegemonic discourses, through the reading of Mohja Kahf's novel The Girl in the Tangerine Scarf, and their role in reinforcing views about Muslim women as oppressed, subservient and silenced; this thesis has exposed some of the urgent problems and techniques used by the writer to solve those problems. Muslim women today are negatively portrayed not only in a traditional way as submissive, a standpoint which has been highly supported by colonisation, but also as supporters of their male counterparts in terrorism. Problems faced by Muslim women all over the world, because of their belonging to a religion that has been suspected lately to support violence and terrorism, cannot be compared to those problems encounter as immigrants in Western host countries. As a result, it seems that Muslim women continue to carry the burden of political, cultural and religious unsolved problems and pay their bills especially in Western multicultural societies.

Post-colonial and postmodern Arab American Muslim women writers, notably Kahf, have established an exposition to those conflicts women experience against the trilogy system of patriarchy, colonialism and imperialism. Writing in English seems a rational and intelligent tool for English has become not only language of assimilation into the multicultural worldwide space but also language of empowerment and resistance. At the cross of roads of different cultural clashes and their aftermath spaces on in-betweenness and hybridity, there lay identity issues to be negotiated and resolved. Though Arab American Muslim writers share diasporic experiencing of displacement and rejection; each of them exposes a different story told from a different angle of constructing and reconstructing identities. Each experience results in a different artistic outcome beautiful in its inside content and objective in its targeted outside against discrimination and silencing. These women concluding target is to affirm their identities by challenging patriarchy, local and Western, hybridity and gender transgression.

Chapter one, *literature and Context*, undertakes different views, definitions and scholars' contradicted judgments about what really identity means. However, perfection in decoding identity mystery is not one desires; my one in this chapter is to highlight what important role identity play in the identification of persons in contrast to the Other at the personal, social, national, cultural and religious scale. This chapter entails post-colonial

and postmodern views about identity, as well as what they do to identity so it became fragmented and apparently lost. A feminist reading to what has been exposed in this chapter is key tool, a literature written by women towards identity identification.

Chapter two, *Literature and Theory*, provides a Western and a non-Western reading to the cultural conflicts the world is witnessing today. Clash of civilisations is one theoretical approach to understand why the world powers are competing and for what precisely. How Orientalism reinforces to the increasing of this clash is another step towards explanation of what Arabs and Muslims around are experiencing especially after the 9/11 attacks and the islamophobic reactions of the West. A gendered reading to Orientalism gives a new perception in which scholars expose how Muslim women are portrayed as powerless, reinforcing patriarchy subjects who turned through time into terrorism supporters.

Arab American Muslim women literature provides an exceptional understanding and reading to the post-colonial and orientalist aftermaths. Their literature is regarded as means to voice the voiceless and to challenge the stereotypical image the West reinforces about them through discourse and media manipulation. They have produces literature full of counter narratives that aim to present voice to the Muslim women all over the world in a feminist cadre. These writers have an endeavour to resist silencing, subordination and subvert patriarchal structures of oppression whether it be local or Western. They contribute to a non Western feminism to exist, grow, succeed and rise in the face of White feminism which considers itself superiority and hence able to speak for both. They rewrite stories and histories rejecting any stereotypical characterisation and they succeed in caring spaces to speak up, develop and produce an artistic upshot against discourse domination.

Chapter three *Voicing the Voiceless* entails a critical reading to Kahf's novel *The Girl in the Tangerine Scarf* as a counter narrative to hegemonic discourse. Realistic in her exposure, Kahf pictures Khadra's journey towards identity construction and reconstruction. A journey full of challenging experiences and conflicts that pushes our protagonist into a path of failure, which may lead the reader to predict her losing herself in the world of fragmentation and hybridity. However, one's conclusion leads to read Khadra's journey as a transitional phase towards maturity and awareness. She ends with a provisional reconciliation of her multiple identities as an Arab, American and Muslim. Khadra learns how to cherish her new identity and openness towards other cultures, religions and

civilisations. Through Khadra's journey, Kahf presents her experience of Othering and marginalisation and provides readers with techniques to resist subordination, racism, sexism and patriarchal manipulation.

Chapter four, *Didactics and Literature: Creating a Bridge*, aims at taking part in the learning-teaching processes. A major focus is on the organisation of curriculum and syllabuses introducing how the cultural and social aspects are important in preparing more practical ones. Most successful educational systems today put an emphasis on the integration of learners in the teaching process. They also stress cultural diversity and gender equality for more beneficial outcomes. What this chapter refers to is that society and culture are parts of learning and teaching development and once neglected it leads to failure. Diversity and difference provide learners with multifaceted standpoints and experiences and openness towards other cultures.

Furthermore, this fourth chapter exposes how literature and didactics are separately dealt with as different study fields. One, however, gives a more logical view in which both literature and didactics mixture may lead to more proficiency at the linguistic, methodological and cognitive levels. In addition, it takes a look at feminist literature written in English and how it can provide second language learners an understanding to gender identity and more comprehension of masculinity and femininity roles.

Finally, for future studies efforts should be dedicated to analyse a feminist reading to cinematic literature concerning Third World women stereotyping. It would be interesting to study different portrayals of these women in cinematic works both in Hollywood and Bollywood which would enrich one's understanding of different civilisations and their depiction of woman especially Arab and Indian contradicted to Western white woman.

GENERAL BIBLIOGRAPHY

- Adriana, Val, and Polina, Vinogradova,(2010). What is the Identity of a Heritage Language Speaker? University of Maryland Baltimore County: Center for Applied Linguistics
- Ahmad, Aijaz. (1995). The politics of Literary Postcoloniality. Race & Class 36(1).
- Allen. (1984). In Nunan, D. (1998). Syllabus Design. Oxford : O.U.P.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. (2002). The Empire Writes Back: Theory and Practice in Post-Colonial Literatures. London: Routledge.
- Bakhtin, M. (1982). The Dialogic Imagination: Four Essays. Austin, TX: University of Texas
- Bedjaoui, Fewzia. (2005). Femininity Between Illusion and Social Construction: The Case of Indian Writing. Unpublished Doctoral Thesis. UDL, Sidi-Bel-Abbés, Algeria.
- Beltz, J. A. (2002). Second Language Play As a Representation of the Multicompetent Self in Foreign Language Study. Journal of Language, Identity, and Education, 1(1).
- Bhabha, Homi. (1994). The Location of Culture. London: Routledge.
- Bhabha, Homi. (1995). In an interview by W.J.T. Mitchell International Magazine Inc. v.33, n.7. (March).
- Bakhtin, Mikhail. (1988). The Dialogic Imagination: Four Essays. Transl. Emerson Caryl and Holquist Michael. Austin: University of Texas Press.
- Block, D. (2007). Second Language Identities. Norfolk UK: Continuum.
- Brah, A. (1996). Cartographies of Diaspora-Contesting Identities, London & New York: Routledge.
- Burr, V. (1995). An Introduction to Social Costructionism. London:Routledge.
- Candl. (1984). In Nunan, D. (1998). Syllabus Design. Oxford : O.U.P.
- Cokley, Kevin O. (2005). Racial(ized) Identity, Ethnic Identity, and Afrocentric Values: Conceptual and Methodological Challenges in Understanding African

- American Identity. Journal of Counseling Psychology. Vol. 52, No. 4, 517–526
- Crawshaw, R. and Callen, B. and Tusting, Karin. (2001). Attesting the Self: Narration and Identity Change during Periods of Residence Abroad. Language and Intercultural Communication, 1 (2). ISSN 1470-8477.
- Cuddon, J.A. (1991). The Penguin Dictionary Of Literary Terms And Literary Theory. Penguin Books.
- Dabashi. Hamid. (2009). Post-Orientalism. New Brunswick: Transaction Publisher.
- Damean, Diana. (2006). Media and Gender: Constructing Feminine Identities in a Postmodern Culture, JSRI No. 14, Summer.
- Davis S.C. (1996). Religion and Justice in the War over Bosnia. Routledge: London.
- Dieckhoff, Alain. (2004). Hebrew, the Language of National Daily Life, In Tony Judt and Denis Lacorne (eds.), Language, Nation, and State. Identity Politics in a Multilingual Age. Palgrave Macmillan: Basingstoke.
- Du Bois, W.E.B. (1903). The Souls of Black Folks. Cambridge: University Press John Wilson and Son.
- Erik, Erikson. (1968). Identity: Youth and Crisis. New York: Norton.
- Furrow, J.L., King, P.E., and White, K. (2004). Religion and Positive Youth Development: Identity, Meaning, and Prosocial Concerns. Applied Developmental Science, 8:1, 17-26.
- Faist, Thomas. (2000). The Volume and Dynamics of International Migration and Transnational Social Spaces. Oxford: Oxford University Press.
- Foucault, Michael. (1972). The Archaeology of Knowledge, trans. A. M. SheridanSmith. London: Routledge.
- Ganakumaran Subramaniam, Shahizah Ismail Hamdan, Koo Yew Lie.(2003). Pedagogical Implications of the Incorporation of the Literature Component in the Malaysian ESL syllabus. Petaling Jaya: Sasbadi.
- Gee, J. P. (2001) Identity as an Analytical Lens for Research in Education. Review of Research in Education. 25.
- Geert, Hofstede. (1980). Culture's Consequences: International Differences in Work-Related Values. Beverly Hills, CA: Sage.

- Guibernau, Montserrat. (2001). Globalization and the Nation-State. In Montserrat Guibernau and John Hutchinson (eds.), Understanding Nationalism. Cambridge: Polity. Communities Programme Working Paper No. 1.
- Hall, Stuart. (1990). Cultural Identity and Diaspora. Identity, Community, Culture Difference. Ed. Jonathan Rutherford. London: Lawrence and Wishart.
- Hall, Stuart. (1992). The Question of Cultural Identity. In Hall, S., Held, D. and McGrew, T. Eds. Modernity and its Futures. Cambridge: Polity Press.
- Hall, Stuart. (1997). Cultural Identity and Diaspora in Identity and Difference, K. Woodward, Ed. London: SAGE Publication, pp. 51-59.
- Hammad, Suheir. (2005). First Writing Since. ZaataraDiva. New York: Cypher.
- Hansen, J. T. (2000). Identitet og Integritet. (Identity and Integrity). In: Knudsen, A. & Haskins, R., Greenberg S., & Fremstad, S. (2004). Federal Policy for Immigrant Children: Room for Common Ground? The Future of Children.
- Henderson Errol A. And Tucker, Richard. (2001). Clear and Present Strangers: The Clash of Civilizations and International Conflict. International Studies Quarterly.
- Herrigel, Gary. (1993). Identity and Institution: The Social Construction of Trade Unions in the United States and Germany in the 19th Century". Studies in American Political Development.
- Hetmar, Vebeke. (2004). In Oerbaeck, Karin. Didactics and Didactisizing. University of Denmark, Odense.
- Hogan, Patrick Cohen. (2000). Colonialism and Cultural Identity: Crisis of Tradition in the Anglophone Literature of India, Africa and the Caribbean. Albany: State University of New York Press.
- Horowitz, Donald. (1985). Ethnic Groups in Conflict. Berkeley: University of California Press.
- <https://prelectur.stanford.edu/lecturers/bhabha/interview.html>.
- <http://www.oxforddictionaries.com>.
- Hutchinson, John, and Smith, Anthony, D. (1996). Ethnicity. Oxford University Press.
- Huntington, Samuel. (1993). A Clash of Civilizations ? In Foreign Affairs, vol.72, n°3.

- Huntington, Samuel. (1998). The Clash of Civilisations and the Remarking of World Order. London: Touchstone Books. In, Philips Bilal. The Clash of Civilizations: an Islamic View. Al-Hidaaya Publishing Distribution LTD. Edt. Islam Future.
- Isajiw, W. (1981). Ethnic Identity Retention. Department of Sociology: Research Paper N° 125.
- Jenkins, Richard. (1996). Social Identity. London: Routledge.
- Jensen, C. N. (trans). Ungdomsliv og Lærepocesser i det Moderne Samfund. (Youth and Learning Processes in Modern Society). Denmark: Billesø & Baltzer.
- Jeremy Green, (2005). Late Postmodernism. American Fiction at the Millennium. Palgrave Macmillan.
- John, Joseph, E. (2006). Language Problems & Language Planning. Fall, Vol. 30 Issue 3.
- Kahf, Mohja. (2007). The Girl in the Tangerine Scarf. PublicAffairs first Edition
- Kahf, Mohja. (1999). Western Representations Of The Muslim Woman: From Termagant To Odalisque. Texas, University Of Texas Press.
- Katharine, Sarikakis, Ramona R. Rush, Autumn, Grubb-Swetnam, and Christina Lane. (2008). Feminist Theory And Research. Stacks_C032.indd.
- King, L. Wagener, & P. L. Benson (Eds.), The Handbook of Spiritual Development in Childhood and Adolescence. Thousand Oaks, CA: Sage Publications, Inc.
- Kuortti, J., and J. Nyman. (2007). Reconstructing Hybridity: Post-colonial Studies in Transition. Amsterdam: Rodopi.
- Lane, Lisa Ann. (2000). Ethnodialectology: Dialects and the (Re-)Construction of Identities. Volume 75, Number 4, Winter .
- Laila, Shereen. On Becoming Arab. <http://www.mizna.org/vol6issue1/becoming.htm>
- Laquer, W. (2001). The New Terrorism. Oxford: Phoenix Press.
- Lash, Scott. (1990). Sociology of Postmodernism. Routledge.
- Leila, Ahmed. (1992). Women and Gender in Islam: Historical Roots of a Modern Debate. NewHaven and London: Yale University Press.
- Lippi-Green, Rosina. (1997). English with an Accent. New York: Routledge.
- Ludescher, Tanyss. (2006). From Nostalgia to Critique: an Overview of Arab-American Literature. Melus, 31. 4.

- Mahmudul, Hasan. The Orientalization of Gender. The American Journal of Islamic Social Sciences 22:4.
- Maryam Khalid. (2011). Gender, Orientalism and Representations of the 'Other' in the War on Terror, Global Change, Peace & Security. Formerly Pacifica Review: Peace, Security & Global Change, 23:1.
- Mattis, J. S., Ahluwalia, M. K., Cowie, S. E., & Kirkland-Harris, A. M. (2006). Ethnicity, culture, and spiritual development. In E. C. Roehlkepartain, P. Ebstyne.
- McKay. S. (1982). Literature in the ESL Classroom. TESOL Quarterly, 16, 529-536.
- Melluci, A. (1995). The Process of Collective Identity in Social Movements and Culture. Eds. H. Johnston and B. Klandermans. London: UCL Press.
- Miller, J. (1999). Becoming Audible: Social Identity and Second Language Use. In: Journal of Intercultural Studies, Vol. 20, No. 2.
- Mills, Sara. (2003). Routledge Critical Thinkers: Michel Foucault. Routledge.
- Minnick, L. C. (2004). Dialect and Dichotomy: Literary Representations of African American Speech. Tuscaloosa, AL: University of Alabama Press.
- Munby, J. (1978). Communicative Syllabus Design. Cambridge: Cambridge University Press.
- Naffziger, Claudine Cline, and Ken Naffziger. (1974). Development of Sex Role Stereotypes. The Family Coordinator 23.3. JSTOR. Web.
- Oerbaeck, Karin. Didactics and Didactisizing. University of Denmark, Odense
- Ott, S. (1989). The Organizational Culture Perspective. Chicago: The Dorsey Press.
- Oxford Word-power Dictionary (2006). Oxford University Press.
- Parham, T. Cycles of Psychological Nigrescence. The Counselling Psychologist, 17 (2).
- Peggy Levitt (2001). Transnational migration: Taking Stock And Future Directions Global Networks 1, 3 195–216. ISSN 1470–2266.
- Phinney, J. S. (1989). Stages of Ethnic Identity Development in Minority Group Adolescents. Journal of Early Adolescence, 9.
- Portes, A. (1997). Globalization from Below: the Rise of Transnational Communities. ESRC Transnational Communities Programme Working Paper No. 1.

- Read, Jen'nan Ghazal, and Bartkowski, John P. (2000). TO VEIL OR NOT TO VEIL? A Case Study of Identity Negotiation among Muslim Women in Austin, Texas. *Gender & Society*, Vol. 14 No. 3.
- Robert, Sapolsky. Discover. (1997). Stanford University.
- Ritivoi, Andreea Deciu. (2002). Yesterday's Self: Nostalgia and the Immigrant Identity. Rowman and Littlefield Publishers, inc.
- Said, Edward. (1978). Orientalism: Western Conceptions of the Orient. London: Penguin, 2.
- Savvidou, C. (2004). An Integrated Approach to Teaching Literature in EFL Classroom. The Internet TESL Journal Volum X. N° 12 December.
- Schiller, Nina Glick. (1995). From Immigrant to Transmigrant: Theorizing Transnational Migration. *Anthropological Quarterly*, 68:1.
- Seul, Jeffrey R. (1999). Ours is the Way of God': Religion, Identity, and Intergroup Conflict. *Journal of Peace Research* 36(5).
- She Carries Weapons; They Are Called Words. The New York Times.
- Smith, M.P. and Guarnizo, L.F.(1998). Transnationalism From Below. New Brunswick, NJ: Transaction Publishers.
- Smitherman, G. (2000). Black Talk. Boston: Houghton Mifflin Company.
- Thomason, Sarah J, and Terrence, Kauffman. (1988). Language Contact, Creolization and Genetic Linguistics. Berkley: University of California Press.
- Tong, R. P. (1998). Feminist Thought (2nd ed.). Boulder CO: Westview.
- Toril, Moi. (1989). The Feminist Reader Essays in Gender and the Politics of Literary Criticism. edited by Catherine Belsey And Jane Moore. Bazil Blakwell, New York.
- Ulf, Brunnbauer. (2010). Labour Migration and Transnationalism in the Balkans. A Historical Perspective. pectives at the Südost-Institut, Regensburg, 10–11 December: P. 4.
- Vasilenko, V.I. (2004). The Concept and Typology of Terrorism, Statutes & Decisions: The Laws of the USSR & Its Successor States, vol. 40, no. 5.
- Waldinger, Roger. (2008). Foreword. In *Diasporas*, ed. Stephane Dufoix. Berkeley: Univ. of California Press.

- Widdowson, H. G. (1983). Learning Purpose And Language Use. Oxford: Oxford University Press.
- Wilkins. (1976). In Nunan, D. (1998). Syllabus Design. Oxford : O.U.P.
- Writing & Language. ASMA Society.
- Young, Robert. (2003). Colonial Desire: Hybridity in Theory, Culture and Race. London: Routledge.
- Zimmermann, Laura, Liliya Gataullina, Amelie Constant, and Klaus F. Zimmermann (2006). Human Capital and Ethnic Self-identification of Migrants. IZA Discussion Paper No.2300. In print 2007: Economics Letters.

APPENDICES

Appendix1 Figures

Appendix2 Glossary of Concepts

GLOSSARY OF CONCEPTS

-Alterity: The dictionary definition is “the state of being different, diversity or otherness”.

This term has emerged in the twentieth century philosophy that have shifted from the Cartesian humanist preposition of the self contained consciousness to subjectivity located in social contexts, the other is not something outside or beyond the self it is deeply implicated within the self.

-Aestheticism: as philosophy of life and art it is an artistic and literary movement that emphasises aesthetic values more than social political themes for literature, music and arts. Writers of aesthetic style tend to profess that the arts should provide refined sensuous pleasure rather than convey moral or sentimental message.

- Culture: the term is employed by sociologists and anthropologists to denote the totality of customs and institutions of a human group (society). It is considered as a body of values, values transmitted from the past to the future through works.

-Deconstruction: refers to a philosophical activity initiated by Jacques Derrida in 1960. It is a critique of concepts. Deconstruction involves the close reading of texts in order to demonstrate that any given text has irreconcilably contradictory meanings rather than being a unified logical whole. People according to Derrida tend to think and to express their thoughts in terms of binary oppositions white not black, masculine and therefore not feminine.

- Diaspora: the voluntary or enforced migration of peoples from their native homelands. Diaspora literature is often concerned with questions of maintaining or altering identity, language, and culture while in another culture or country.

- Dissemination:** the term is used by critic Derrida designates the idea that meaning is never stable or fixed but it is rather dispersed or scattered throughout the language system. It questions the possibility of definition.

- **Ethnicity:** a fusion of traits that belong to a group—shared values, beliefs, norms, tastes, behaviors, experiences, memories, and loyalties. Often deeply related to a person's identity.

- Écriture feminine:** literally women's writing is a philosophy that promotes women's experiences and feelings to the point that it strengthens the work. Hélène Cixous first uses this term in her essay, "The Laugh of the Medusa," in which she asserts, "Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies. Écriture féminine places experience before language, and privileges the anti-linear, cyclical writing so often frowned upon by patriarchal society'

- Feminism:** the term is defined by the Webster's Dictionary as the policy, practice or advocacy of political, economic and social equality for women. The Oxford English Dictionary, in its seventh edition, defines feminism, as 'the issue of equality for women'. It was a serious attempt to formulate the issues and find solutions to gender problems.

- Feminist criticism:** developed as part of discourse of the second wave feminism which emerged in Europe and America in 1960s. Both feminists and feminist literary critics tend to recover and reread the work of women writers.

- Gender:** frequently the term is still used as a synonym to "sex" however they are not synonyms or substitutes.

- Globalisation:** the process whereby individual lives and local communities are affected by economic and cultural forces that operate the worldwide.

- Hegemony:** the term signifies simply power but in contemporary critical discourse it has come to mean power exercised by creating the belief in the majority of people in a society that power is the prerogative of a group or class as a natural or otherwise justified right.

- Hybridity**: an important concept in post-colonial theory, referring to the integration of cultural signs and practices from the colonizing and the colonized cultures. Integration may be too orderly a word to represent the variety of stratagems, desperate or cunning or good-willed, by which people adapt themselves to the necessities and the opportunities of more or less oppressive or invasive cultural impositions, live into alien cultural patterns through their own structures of understanding, thus producing something familiar but new
- **Identity**: even though the word identity is known and used properly in every day discourse, it is difficult to give a short precise statement equivalent to its meaning. Identity is a Latin word formed of “idem” which means “same” and “entitas” which means entity. Identity primary meaning was individuality, personality or individual existence. Now critics debate the question of identity stating its relation to numerous features: gender, sexuality, nationality, language, race,, ethnicity, culture and many other features. Identity can be explained in relation to two linked senses; social and personal.
- **Identity Reconstruction** essentially involves a subtle balancing act of deep rooted ethnic values, cultures, modes of operating with often new and in most cases different norms, cultures and interests of the host country where the migrant’s resettlement takes place. The process of identity reconstruction is neither straightforward nor essentially successful, especially in cases where ethnic factors came into the calculus of decision making or perhaps threatened directly or indirectly or even perceived to have been threatened.
- Language**: a body of words and the systems for their use common to a people who are of the same community or nation, the same geographical area, or the same cultural tradition.
- Orientalism**: the term was popularised by Edward Said. It is a discourse that produces the Orient as Europe’s “Other”. It tends to acquire a negative connotation as it has become shorthand for western feelings of superiority over Asian and North African cultures.
- Other**: the complexity of the concept is due to its key role in the formation of the identity. It is constructed as inferior to the self. This construction may be caused

not only to justify colonisation, sexual inequality but also naturalise them. It assumes a prominent place within feminism and postcolonial theories.

-Post-colonialism: Literally, postcolonialism refers to the period following the decline of colonialism, e.g., the end or lessening of domination by European empires. Although the term postcolonialism generally refers to the period after colonialism, the distinction is not always made. In its use as a critical approach, postcolonialism refers to "a collection of theoretical and critical strategies used to examine the culture (literature, politics, history, and so forth) of former colonies of the European empires, and their relation to the rest of the world. Among the many challenges facing postcolonial writers are the attempt both to resurrect their culture and to combat preconceptions about their culture.

-Psychoanalytic Criticism: The application of specific psychological principles particularly those of Sigmund Freud and Jacques Lacan to the study of literature. Psychoanalytic criticism may focus on the writer's psyche, the study of the creative process, the study of psychological types and principles present within works of literature, or the effects of literature upon its readers.

-Sexuality: Generally speaking, human sexuality is how people experience and express themselves as sexual beings. The study of human sexuality encompasses an array of social activities and an abundance of behaviors, series of actions, and societal topics. Biologically, sexuality can encompass sexual intercourse and sexual contact in all its forms, as well as medical concerns about the physiological or even psychological aspects of sexual behavior. Sociologically, it can cover the cultural, political, and legal aspects; and philosophically, it can span the moral, ethical, theological, spiritual or religious aspects. As Michel Foucault wrote in *The History of Sexuality*, the concept of what activities and sensations are "sexual" is historically (as well as regionally and culturally) determined, and it is therefore part of a changing "discourse".

-Subaltern: referring to dominated or subordinate groups within colonial power relations and sometimes is applied to the colonised elite as well as non-elite sectors of colonial societies. According to Gayatri Spivak the subaltern consciousness eludes representation and exists only as an effect within elite discourses.

- **Transnationalism:** The term trans-nationalism was first used by Randolph S. Bourne in his 1916 article “Transnational America,” in which he emphasized the importance of the American immigrants to maintain their culture. Connor (1967) used the term in his political science piece: “Self-Determination: The New Phase.” However, the term began to be used with an increased frequency in the 1990s, and specifically to describe new trends in immigration patterns.

- **Womanist:** a term first proposed by Alice Walker in her collection of essays: *In Search of Our Mother’s Gardens Womanist Prose*. Womanist is defined at the outset of the collection in a definition comprising four different parts: 1-womanish a black feminist of colour; 2-A woman who loves other women sexually or un-sexually; 3- women who loves everything, herself included; 4-womanist is to feminism as purple is to lavender.

- The term **Third World** is frequently applied in two ways: to refer to “underdeveloped”/overexploited geopolitical entities, i.e., countries, regions, and even continents; and to refer to oppressed nationalities from these world areas who are now resident in “developed” First World countries”.