

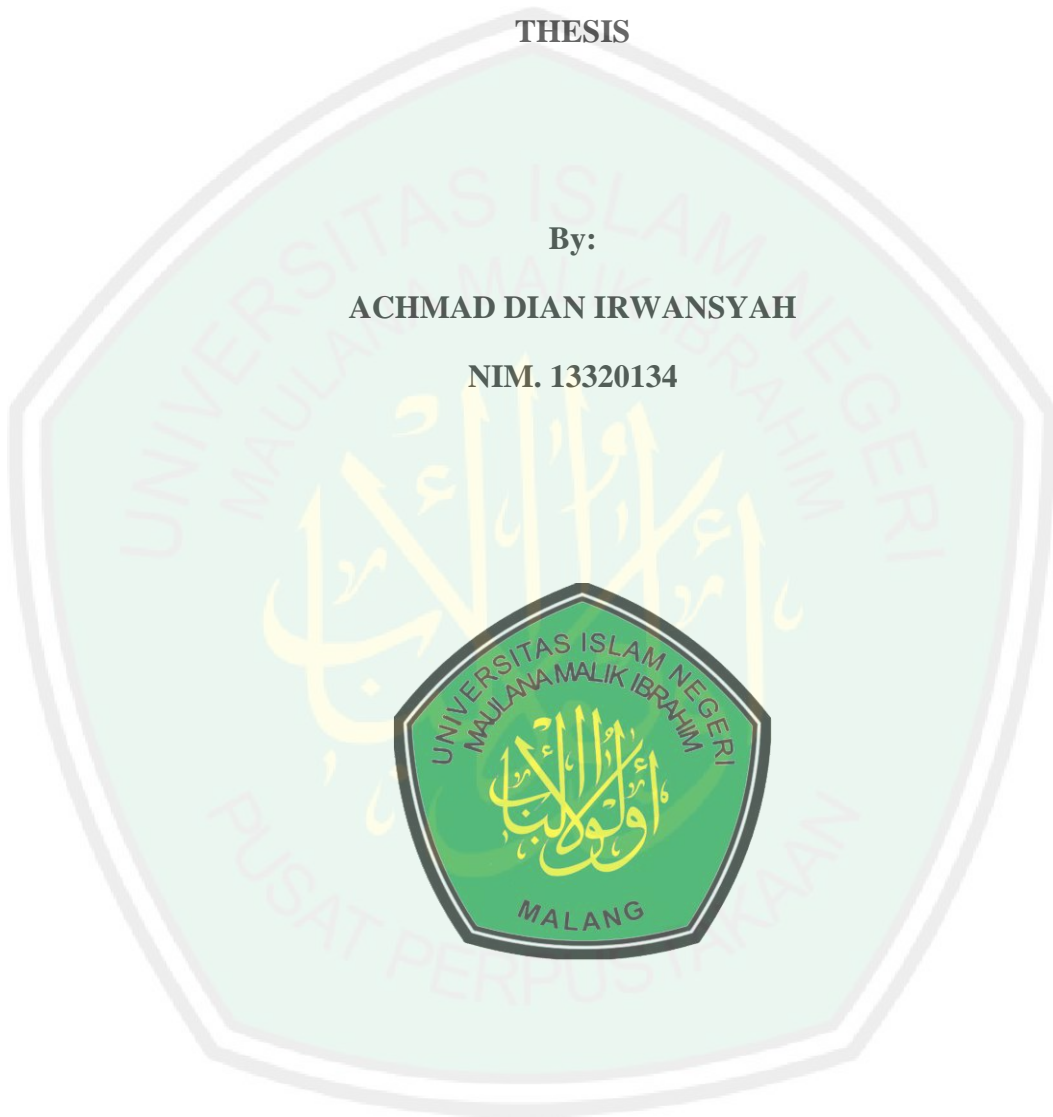
**THE MAIN CHARACTER'S ISLAMIC IDENTITY CONSTRUCTED IN
MOHJA KAHF'S *THE GIRL IN THE TANGERINE SCARF***

THESIS

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ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2017

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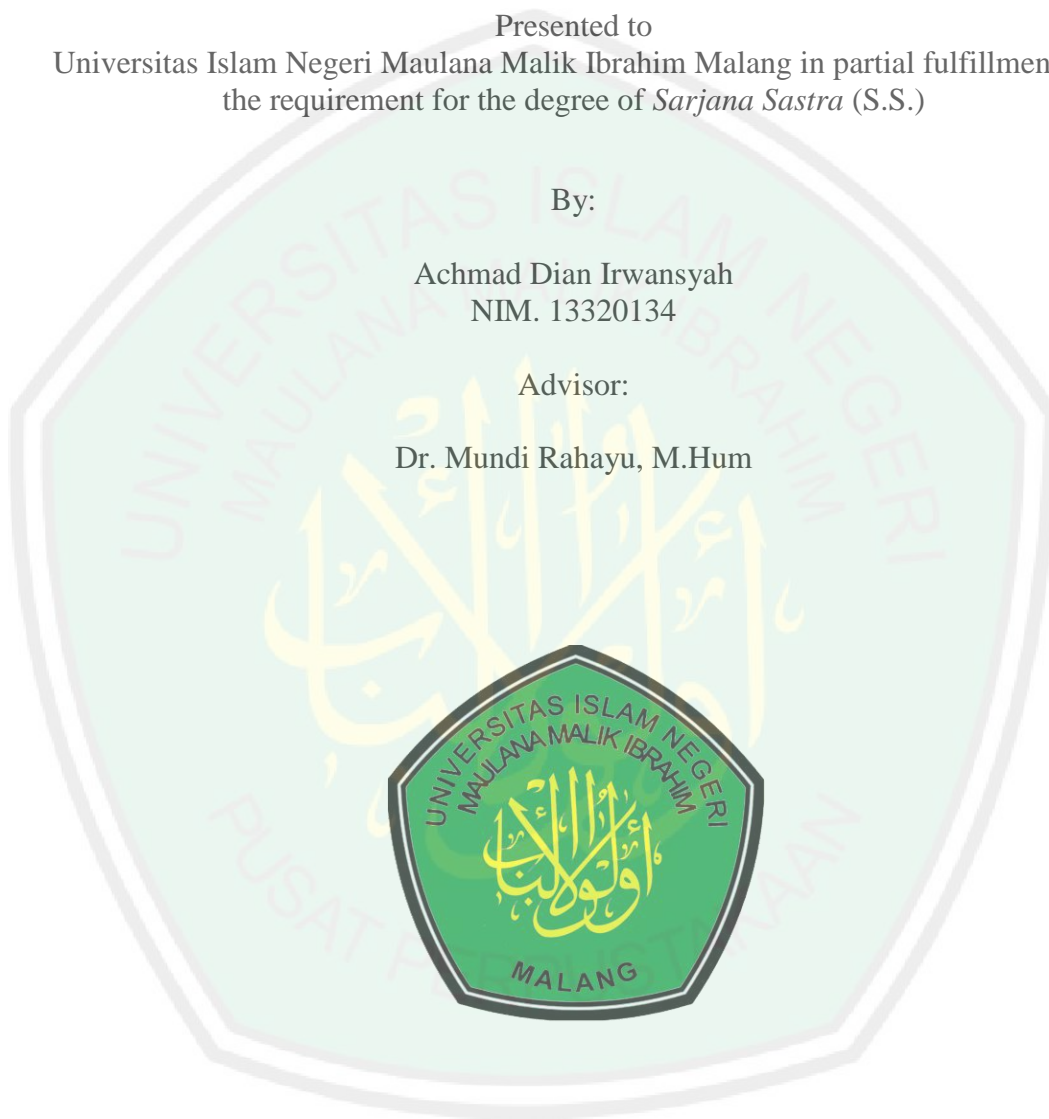
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ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2017

APPROVAL SHEET

This is to certify that the Sarjana thesis of Achmad Dian Irwansyah, entitled “ The Main Character’s Islamic Identity Constructed In Mohja Kahf’s *The Girl In The Tangerine Scarf*” has been approved by the advisor for further approval by Broad of Examiners as one of requirements for the degree of Sarjana Sastra (S.S) in English Letters Department.

Malang, October 18th 2017

Approved by
The thesis advisor



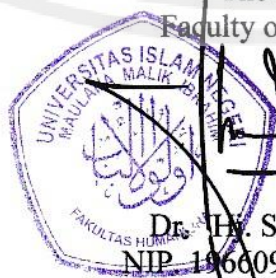
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The Board of Examiners

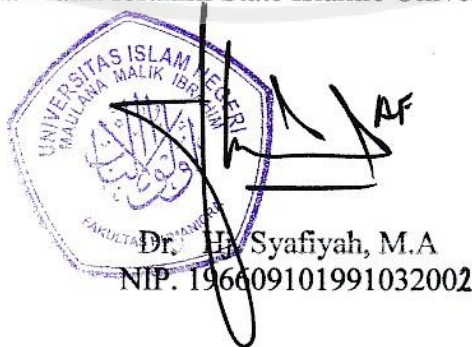
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Malang, 18 October 2017

The Researcher,



Achmad Dian Irwansyah

MOTTO

تَعْلَمُوا الْعِلْمَ وَتَعْلَمُوا لِلْعِلْمِ السَّكِينَةَ وَالْوَقَارَ وَتَوَاضَعُوا لِمَنْ تَتَعَلَّمُونَ مِنْهُ

“You should learn science for peace and tranquility as well as low care in people who you learn from it.” HR. At-Tabrani.

DEDICATION

This thesis is dedicated to:

My mother and my father whose celestial character who bring me to the closer universe and praying me every times, because Allah knows it is throe research conduct.

My best, Ayu Lestari who helps me presenting material of this thesis and cares to my thesis in spite she is so busy.

All my friend, Ratna Dwi Hayuningtyas, Budi Prasetyo M, Chizam Bhaihaqy, Nilna Asna Nuril Ila, Abdullah Malik Ibrahim, Rofi'ur Rutabi, M. Alequdin, and many others, who always support me waking up for this thesis.

Dr. Mundi Rahayu, M.Hum

Forgive my sod intuition and sensibility

There is something beyond language I thank you

I flee from a long journey folly

It is so hard struggling

But,

Alhamdulillah I said,

Caused of supporters, I can conduct it

For them, I dedicate this thesis truly

ACKNOWLEDGMENTS

Alhamdulillah, all praises to Allah, the most Gracious and the most Merciful. Allah is the one I worship and I ask for help, who has given me guidance and blessing and completing this thesis entitled “The Main Character Islamic Identity Constructed In Mohja Kahf’s *The Girl In The Tangerine Scarf*”. Allah is also the one that I love the most and the one that I have when I have nothing to hold on. Sholawat and salam is also delivered to our prophet Muhammad SAW who has brought Islam rahmatan lil alamin.

As my beloved advisor, Mundi Rahayu, M.Hum, my cordial thanks for your great encouragement, thoughtful guidance, critical comments, and correction of the thesis. Likewise, my sincere gratitude goes to all the lecturers of English Letters Department in *Universitas Islam Negeri Maulana Malik Ibrahim Malang*, who have shared their considerable insights with me. My gratitude also goes on the whole lecturers, Dean, the Head of Department, and BAK officers in Faculty of Humanities who helped and taught me many things during studying. Thank you so much.

My undying and eternal gratitude is upon my mother and father for priceless moral and material supports during the whole period of the study. I also express my deep thanks to my unforgettable cluster, Ayu Lestari and others, for the trust, insightful discussion, valuable advices, supports, and humorous moments.

Finally, as an ordinary human, I am aware of some weaknesses that I conduct on this research. I wish that ones can give the response for betterment

intellectual. Thus, I expect endless constructive criticism and suggestion for betterment of this research in this area to help the future researchers to conduct much better researches in literature.



Malang, 18 October 2017

Achmad Dian Irwansyah

ABSTRACT

Irwansyah, Achmad Dian. 2017. The Main Character Islamic Identity Constructed on Mohja Kahf's *The Girl In The Tangerine Scarf*. Thesis. English Letters Department. Humanities Faculty. Universitas Islam Negeri Maulana Malik Ibrahim Malang.
The Advisor: Dr. Mundi Rahayu, M.Hum

Key Words: Identity, Islamic Identity, Immigrant

Syrian immigrants in US have frequently been in the news over the past year and not always in a positive light. They emigrate to US have brought a range of cultural, social, ideological and religious expectation, formed and influenced by variety of societies from which they come. They have also join an already existing Muslim population made up of African American, generation immigrants, and other Muslim who have been part of an American population. *The Girl In The Tangerine Scarf* (2006), tells the story of immigrants who look for the identity. Khadra Shamy, a young Syrian girl and the protagonist of the novel journeys with her family to Indiana. As the novel progresses, Khadra sheds her simplistic understanding of each identity and gains a more complex one.

In analyzing this novel, the researcher has a research problem how the main character's Islamic identity constructed in Mohja Kahf's *The Girl In The Tangerine Scarf* (2006). By this statement of research problem, researcher answers by the concept of Immanuel Castell Social Identity Construction in which his concepts have three building of identity, legitimizing identity, resistance identity and projecting identity.

The result shows that Khadra Shamy faces the issue of traditional Islam and has to fit intolerant Midwest, it becomes evident how difficult it is for woman to find her identity under the religious pressure of her family as well as her milieu. As the researcher seen thus far, Khadra's legitimizing Islamic identity is controlled by the dominant social institution in constructing her identity through creation of tradition, norm, religion and culture. Additionally, Khadra's resistance Islamic identity is found which aims to resist and survive from the domination. While Khadra's projecting Islamic identity, is found when she creates new identity.

ABSTRAK

Irwansyah, Achmad Dian. 2017. Karakter Utama Identitas Islam Yang Dibangun Dalam Novelnya Mohja Kafh *The Girl In The Tangerine Scarf*. Skripsi. Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.
Pembimbing: Dr. Mundi Rahayu, M.Hum.

Kata Kunci: Identitas, Identitas Islam, Orang yang bermigrasi

Orang – orang suriah yang bermigrasi di US sering kali menjadi berita dan tidak selalu dipandang positif setiap tahunnya. Mereka yang bermigrasi ke US telah membawa berbagai budaya, sosial, ideologi, agama yang dibentuk dan dipengaruhi oleh berbagai kondisi sosial. Mereka juga bergabung dengan komunitas muslim di US seperti Afrika Amerika, generasi orang yang bermigrasi dan muslim lainnya yang sudah menjadi bagian dari Amerika. *The Girl In The Tangerine Scarf* (2006) bercerita tentang seorang migrasi yang sedang mencari identitasnya, Khadra Shamy, seorang gadis muda dari Syria dan tokoh utama yang melakukan perjalanan ke Indiana bersama keluarganya. Layaknya novel yang berkembang, Khadra mencoba untuk memahami setiap identitas secara sederhana dan mengambil salah satu yang lebih kompleks.

Dalam menganalisis novel ini, peneliti mempunyai satu rumusan masalah “bagaimana karakter utama identitas islam yang dibangun dalam novelnya Mohja Kafh *The Girl In The Tangerine Scarf* (2006). Dengan rumusan masalah ini, peneliti akan menjawabnya dengan menggunakan teori pembangunan identitas sosial yang ditulis oleh Immanuel Castell, yang mana teori ini memiliki 3 konsep pembangunan identitas diantaranya yaitu identitas yang terlegitimasi, identitas resistensi dan identitas proyeksi.

Hasil dari penelitian ini menunjukkan bahwa Khadra Shamy menghadapi masalah tradisional Islam dan Midwest yang tidak toleran, hal itu menjadi jelas betapa sulitnya bagi wanita untuk menemukan identitasnya di bawah tekanan agama keluarganya serta lingkungannya. Sejauh ini, peneliti melihat bahwa, Khadra melegitimasi identitas Islam yang dikendalikan oleh kelompok sosial yang mendominasi dalam membangun identitasnya melalui penciptaan bahasa, agama dan budaya. Selain itu, identitas islamnya Khadra yang teresistensi ditemukan dengan tujuan untuk melawan dan bertahan dari dominasi. Sementara, Khadra memproyeksikan identitas Islam, ditemukan ketika dia menciptakan identitas baru.

مستخلص البحث

إروانشاة، أحمد ديان. ٢٠١٧. الشخصية الرئيسية للهوية الإسلامية المبنية في قصة موهجاكاف:

The Girl In The Tangerine Scarf. البحث الجامعي. قسم الأدب الإنجليزي. كلية

العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانق.

المشرفة: الدكتورة موندي راهايو الماجستير.

الكلمات الرئيسية: الهوية، الهوية الإسلامية، المهاجر

كان السوريون يهاجرون في الولايات المتحدة فأخبره لا يعتبر إيجابيا كل سنة. هم الذين يهاجرون إلى الولايات المتحدة يحملون معهم الأشكال المتنوعة من الثقافة والاجتماع و العقيدة و الدين الذي شكله حال الاجتماع المختلف. و هم يلتحقون بمجتمع المسلمين في الولايات المتحدة مثل أمريكا و أفريقيا، و ذرية المهاجرين و غيرهم من المسلمين الذين هم جزء من أمريكا. قص *The Girl In The Tangerine Scarf* (٢٠٠٦) عن الهجرة التي تبحث عن هويتها. خدرة شامي، الفتاة السورية و هي الشخصية الرئيسية التي سافرت إلى إنديانا مع عائلتها. كمثل في القصة المزدهرة، حاولت خضرة فهم كل هوية بسيطاً وأخذت إحدى منهم المعقدة. في تحليل هذه القصة، الباحث له سياق البحث: كيف الشخصية الرئيسية للهوية الإسلامية التي بنيت في قصة موهجاكاف (*The Girl In The Tangerine Scarf*) سنة ٢٠٠٦. بهذا سياق البحث، فيجب الباحث باستخدام نظرية بناء الهوية الاجتماعية التي كتبها إيمانويل كاستيل (*Immanuel Castell*)، و هذه النظرية لديها ثلاثة مفاهيم لبناء الهوية مثل الهوية الشرعية و هوية المقاومة و هوية الإسقاط.

ظهرت نتائج هذا البحث أن خضرة شامي تواجهت المشاكل بين التقليدية الإسلامية و أوسط الغربية غير متسامحا، فأصبحت من الشيء الواضح عن صعوبة النساء في بحث هويتهن تحت إجبار دين الأسرة و بيئتهن. لاحظ الباحث أن خضرة تحلل على الهوية الإسلامية التي سيطرت عليها الجماعات الاجتماعية المهيمنة في بناء هويتها من خلال جعل اللغة و الدين و الثقافة. وبالإضافة، وجدت هوية خضرة أنها تهدف لمقاومة الهيمنة و دفاعها. و اكتشف أنها بارزت الهوية الإسلامية عندما تنشأ الهوية الجديدة.

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CHAPTER I

INTRODUCTION

This chapter provides background of the study which discusses the rationales of choosing topic. The statement of problem with its objective is answered in chapter III. The scope and limitation are the borders of the study. Significance of the study provides the benefits of this study. Research method consisting steps of data collection and data analysis are an instrument in analyzing the study. Several key terms are provided to ease the reader in comprehending the study.

1.1. Background of the Study

Syrian immigrants in US have frequently been in the news over the past year, and not always in a positive light. President-elect Donald Trump lashed out against Syrians coming to the United States during his campaign, promising a ban on immigration from countries “compromised by terrorism,” calling for “extreme vetting” of immigrants from Muslim and Arab nations. Considering this negative rhetoric, it may come as a surprise to some that immigrants from Syria who live in the United States are in fact doing very well. They are learning English, getting good jobs, owning homes, and starting businesses at impressive rates (Mathemma, 2016).

Syrian immigrants who have immigrated to America over the last five decades have brought with them a range of cultural, social, ideological, and

religious expectations, formed and influenced by the variety of societies from which they have come. They have also joined an already existing Muslim population made up of African Americans, second and third generation immigrants, and others who have been part of an American Muslim population that has grown up for over a century. One piece of the baggage carried by Muslim immigrants on their arrival to the West is their experience of colonial hegemony during Europe's domination of the Muslim world and the national myth propagated by the state and inculcated in schools to create a consensus among the citizens (Smith, 2006:143).

They come with varying conceptions of national and ethnic identity but also with awareness that the West has subjugated Muslims and usurped their resources under the guise of civilizing them and liberating their status. Westerners tend to look at Muslim women as the other. Muslim women's historical consciousness is one that reflects not only the impact of the Western incursion itself, or its concomitant stereotyping, but also the defensive mechanism and apologetics developed over two centuries of the most intimate of encounters. For many Muslim women from nations that achieved independence from Western colonialism, the twentieth century has been a time of struggle both against colonial occupation and for what has been termed the liberation of women. The transformation of their role in society was seen as one of the necessary corner stones of development. In the minds of many, these two forms of struggle have been inextricably bound together. In the struggle for political liberation women fought for and won their place in society. They envisioned many possibilities as

part of the professional workforce: serving as teachers, doctors, engineers, nurses, in the military and other public spheres. The expectations of some women were raised as the project of nation building took hold and they imagined and dreamed of the potential new roles necessary for them to play in that project (Haddad, 2006:66).

Novel *The Girl In The Tangerine Scarf*, tells the story of immigrants who look for the identity, females bildungsroman set in the American heartland. Khadra Shamy, a young Syrian girl and the protagonist of the novel journeys with her family to Indiana where her parents aspire to spread the word of prophet and to help fellow Muslims perfect their practice of Islam. Khadra Shamy is a Muslim who lives in United States in which she finds many distinguishing related to her culture and religion. Chosen for its central location, international airport, low crime rates and affordable land, Indiana becomes the destination of choice for Khadra's sincere. Intent on instilling the Islamic lifestyle among wayward Muslim, Khadra's parents has no compunction about policing the religious behaviour of their friends. Khadra is nurtured by a tight knit cosmopolitan community of Muslim aunties and uncle, comprising African American, Arab, south Asian and Cambodians. In spite of the social cement provided by Islam, the community is marked by sectarian tension between Sunnis and Shias, the racial prejudice of Arab members against their African and African American cohort and different in economic status and culture.

In such cases, immigrants often foreground their current role and status, in attempting to convince the others that it is here and now that matters not where the

person came from or which group the person belongs to. The immigrant must have the possibility of choosing to occupy a favorable role in the two distinct relational setting. Sometimes, immigrants do not have a chance and enough experience to actualize their identity. The immigrants may have to redefine the situation and select arenas where it is easier to actualize the favorable aspects of one's identity. Therefore, the identity is very important in social life. Identity by showing the environment and the surrounding community can recognize who they are (Fearon, 1999:34).

The identity in *The Girl In The Tangerine Scarf* is shown when Khadra explores the complication and contradiction about Muslim's identity. As the novel progresses, Khadra sheds her simplistic understanding of each identity and gains a more complex one. During her sojourn in Syria following her divorce, she has an epiphany regarding Sufism, an experience that challenges the religious orthodoxy of her youth and helps solidify her burgeoning feminism. She acquires a real knowledge of multiculturalism on the same trip through her interactions with Syrian, Jews and her recognition of her claims to an authentic Syrian identity. After returning to the United States, Khadra similarly articulates a multicultural American identity, delighting in the ethnic and religious diversity of Philadelphia, where she has moved to escape Indiana and to pursue a degree in photography. One of Khadra's goals is to represent material practices of Islam such as *qiyam*, *ruqu*, *sajda*, and *juloos*. Another goal is to convey the texture of Muslim material culture by evoking memories of the fashion. For Khadra, changes in her Islamic consciousness necessarily entail realigning her understanding of American

identities. She begins to see parallels between the experiences of her community and those of other religious minorities, particularly Mormons, Catholics and Jews (Kahf, 2006).

The topic of identity here is important to be analyzed because first, identity is sharpened awareness of self which is to describe who they are including of self characterization, deciding something important or not that should be done future and standard action in evaluating their behavior in which integrates ones' self so that they felt as unique personal and different. Second, the identity relates with the problem today, crisis identity. At adolescence, identity formation tends to be more visible. Teen – adult will question who they are because of the confusion facing physical changes, psychological and social consideration of prevailing culture in community. Third, people have the problem with their ability in managing their emotion, self actualization and getting figure to reach their origin of identity.

There are some people who have done similar studies on *The Girl In The Tangerine Scarf*. First, Djohar (2009) entitled A Cultural Translator in Mohja Kahf's *The Girl In The Tangerine Scarf*, this research focuses on the relation between Muslims and Americans. It will also raise the issue of a Muslim woman struggles working against the stereotypes of the framing of Muslims perpetually. The objective of this research is to analyze, using Post-colonial framework and an approach informed by Feminist studies, Mohja Kahf's *The Girl In The Tangerine Scarf*, in order to come to some conclusions about depictions of a Muslim American woman and her role as a cultural translator between Muslims and Americans.

Second, Susan and Bahar (2003) entitled *Negotiating Liminal Identities In The Girl In The Tangerine Scarf*, this research challenges the thought that the term ‘Muslim woman’ connotes submissive or backward and is in need of rescue by the West through a literary analysis of the work by Mohja Kahf, a leading contemporary Arab- American Muslim woman writer. As a tool for analysis, the notion of liminality by Victor Turner (1920-1983), a British cultural anthropologist, is used to analyze the narrator’s choice of being ‘betwixt and between’ the state of things, or being ‘neither here nor there’. The resolution of social and personal conflicts portrayed is mapped to the stages of liminality.

Third, Khalifeh (2016) entitled *The Symbol of Veil In Mohja Kahf’s The Girl In The Tangerine Scarf*, this research discusses the symbol of the veil in Mohja Kahf’s *The Girl In The Tangerine Scarf* from a postcolonial critical perspective. It argues that the symbol of the veil is not universal as many Western theorists and feminists aver. The veil is not a sign of oppression but rather a shifting signifier with multiple meanings. In the novel, it does not stand only for heritage and Islamic identity, but also it is a feminist, political, idealistic, and a revolutionary symbol as well as a symbol of love.

1.2. Problem of the Study

The problem of this study is formulated in the following question: How is The Main Character’s Islamic Identity Constructed in Mohja Kahf’s *The Girl In The Tangerine Scarf*?

1.3. Objective of the Study

The objective of the study is to: Understand how is the main character's Islamic identity constructed in Mohja Kahf's *The Girl In The Tangerine Scarf*.

1.4. Significant of the Study

This research has two significances, theoretically and practically. The theoretical significance is to understand about the main character's Islamic identity constructed in Mohja Kahf's *The Girl In The Tangerine Scarf*. Practically, this research is expected to give a different lens and new insight to see different culture, how to face, how to behave and how to deal with if they are in that position. The researcher hopes that this research can be benefit and gives the contribution to the next researcher who conducts the research on identity especially Islamic identity.

1.5. The Scope and Limitation

The topic of this research is The Main Character's Islamic Identity Constructed In Mohja Kahf's *The Girl In Tangerine Scarf*. This novel published in the New York by Carrol and Graf. The researcher puts a limitation on this analysis because this research focused on the main character's Islamic identity constructed in Mohja Kahf's *The Girl In The Tangerine Scarf*. This novel can be analyzed in terms of feminism but the researcher chooses analyzing this novel using identity.

1.6. Research Method

Method is a way used to get objective research and how the researcher arranges her steps of worked. In brief, method is not only the way to work in good order but also the way to give clarification of what the writers have done. Therefore, using the appropriate method in conducting a research is very important. The research will discuss some section namely; Research Design, Subject of the Study, Data Source, Data Collection and Data Analysis.

1.6.1. Research Design

This is a literary criticism, which concerns with defining, analyzing, and evaluating literary criticism (Abrams, 1981: 49). Literary criticism is a research method which focuses on analyzing literary work from the point of view of structuralism, sociology, politics, and many more. This research analyzes the main character's Islamic identity constructed in Kahf's *The Girl In The Tangerine Scarf* and this research uses the theory of social construction identity by Immanuel Castell.

1.6.2. Data Source

The data are taken from Mohja Kahf's *The Girl In Tangerine Scarf*. This novel published by Carrol and Graf on New York and this is the original novel. For supporting this analysis, the researcher uses several journals because the researcher thinks that it is not enough if the researcher uses the novel only as the researcher's source in analyzing the main

character's Islamic identity constructed in Mohja Kahf's *The Girl In The Tangerine Scarf*.

1.6.3. Data Collection

Data collection is the researcher way which used to collect the data. Data collection is not the separated steps, but it is a progress done synchronously between classification and settlement. It means that the data collection is done not only in the beginning before the analysis, but also done during the progress of the analysis as the further data collection.

The researcher did the data collection by using the following procedure. First, the researcher reads the novel briefly in order to find out the relation between the content of the novel with Islamic identity study. Second, the researcher reads the novel many times and for getting deep understanding about the story. Third, the researcher makes a list the data on the novel related to the Islamic identity. The last, the researcher classify the collected data whether it is include for answering the problems.

1.6.4. Data Analysis

According to the Patton (in Moleong,2000: 103) data analysis is a progress to arrange the data in order. Organize them into pattern, category and basic elaboration. In detail the data analysis technique in this research is done by these following steps. First, the researcher classifies the collected data which support the analysis such as put the data that shows

about the Islamic identity. Second, the researcher analyzes the data related Islamic identity by the concept of identity buildings either they belong to legitimizing, resistance and project identity. Third, after analyzing the data, the researcher puts them into the result and discussion of the analysis. Then, the data are in good order, the researcher makes the conclusion and suggestion based on all previous chapters.

1.7. Definition of Key Term

- Migration** :A process of social change or displacement where individual, alone or accompanied by others because of one or more reason of economic betterment, political upheaval, education or other purposes.
- Identity** : People's source of meaning and experience and the symbolic identification to put the self in frame collective society.
- Islamic identity** : Having a clear picture includes a number of objectives, values and belief of Islam chosen by the individual. Identity is also characteristics, signs or identity attached to a person or group, something that distinguishing with others, a whole or totality shows special circumstances or the identity of the biological factors, psychological and sociological underlying individual behavior.

Immigrants : People who leave their motherland because of many reasons and move to the new places where diverse.



CHAPTER II

REVIEW OF RELATED LITERATURE

The purpose of this literature review is to provide an overview of background information on several topics as the researcher relates to the identity construction and the experience of Syrian Muslim. First the researcher provides a brief overview sociological approach in literary criticism. Second, the researcher explains Islamic identity and the five pillars in order to establish an understanding of Islam and its tenets. Then, the researcher discusses about the theory related to this research as my theoretical framework.

2.1 Sociological Approach in Literary Criticism

The sociology of literature is a specialized area of study which focuses its attention upon the relation between a literary work and the social structure in which it is created. It reveals that the existence of a literary creation has the determined social situations. As there is a reciprocal relationship between a literary phenomena and social structure, sociological study of literature proves very useful to understand the socioeconomic situations, political issues, the world view and creativity of the writers, the system of the social and political organizations, the relations between certain thoughts and cultural configurations in which they occur and determinants of a literary work (Wellek, 1989:88).

Swingewood (1972:11) states sociology is essentially the scientific, objective study of man in society, the study of social institutions and of social

processes; it seeks to answer the question how society is possible, how it works, why it persists. He further points out that the social structure is constituted through the rigorous examination of the social, political, religious and economic institutions in the society. Lucien Goldman also admits in Alan's book that sociology is a science based on an aggregation of categories forming an intellectual structure, then these categories and this structure are themselves social facts that sociology brings in to relief.

Etymologically, the term sociology is derived from the Latin word 'socius' meaning companion or associate and the Greek word logos' or 'logy' meaning study or science. Sociology is the scientific study of man and his society, social actions and interactions, social institutions and processes, and the structure and system of society. Sociology as the science of social relations studies the society and gets its subject matter from different sources, literature being one of them. As a social product, literature reflects human society, the human relation and the world in which we live, interact and move (Wellek, 1989:13).

Literature, like sociology, critically examines the realistic picture of human life. So it has been called as the mirror and controller of the society. Sociology tries to study the literary facts and their impact on social relations. So the sociologists such as M. C. Albrecht, Rene Wellek, and others agree with the argument that literature is an institution, and sociology is the study of this institution (W. Witte, 1941:87-90).

Like sociology, literature is pre-eminently concerned with man's social world, his adaptation to it and his desire to change it. In fact, man and his society

is the material out of which literature is constructed. So, literature is regarded as the expression or representation of human life through the medium of social creation viz. language (Wellek, 1989:94). In the words of W. H. Hudson, “literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language”. In short, literature grows out of life, reacts upon life, and is fed by life.

In addition, the relation between sociology and literature gets obvious as Laurensen & Swingewood (1972) state that literature and sociology share similar conspectus. Sociology is an objective and scientific field concerning with the study of social institutions and of social processes which examines several notable discussions such as social, religious, political, economic institutions, social structure, social stability, and social changes and so on. Literature is believed to concern with people’s social world, their adaptation to it and desire to change it. Therefore, novel as a major genre in literature is said often to depict, recreate and delineate the social life of people, their relation with others, family, politic, nation, class and other institutions around them (Laurensen & Swingewood, 1972).

Besides, literature and sociology have the same object of study. Both literature and sociology have the same object of discussion, that is human in society, understanding human’s relation, and the result of process occurred due to the relations human make (Wiyatmi, 2013). Yet the difference is that sociology

itself is the scientific and objective one, while literature is close to be subjective and based on personal assessment or knowledge (Damono in Wiyatmi, 2013).

In approaching literary work using sociology, Eagleton (1988) proposes two main ways to justify literature. First, it is in the form of realist which sees literature deeply shaped and conditioned by its social context in reality. The second way is pragmatist which sees literature is shaped by all kinds of factor and readable in many sorts of context, especially by highlighting its social determinants.

2.2. Islamic Identity

Islamic identity is important to understand. It is generally affected by the Muslim and components of Islam. According to Dar Al Iftah (2017) Islamic identity is constructed from major components which formulate the Muslim's mindset and shape his views towards himself, his Lord, humanity, animals, plants and the universe at large. These components enable him to answer the most fundamental existential questions which boggle the human mind since the dawn of history. The answer to questions like where we came from, what are we doing in this life and where are we going after death creates in the Muslim mind dimensions of time and place beyond the confinement of earthly time and the limitedness of present place. It also opens for the human minds new realms of aspiration which transcend beyond human earthly life. Moreover, the reply to the existential questions comfort the hearts of the sick, the destitute, those who were separated from their loved ones by death and the misfortunate among others who

suffer in this world as they are assured that this life is not the end and that it is only a gateway after which an eternal life exists.

The Muslim's perception of life as a whole stems from his belief in one God who is the most merciful, the most compassionate, all omnipotent, all hearing, all seeing, with ultimate ability, justice and infinite knowledge. Muslims believe that God created human beings out of love and made them come into Existence to know Him, love Him and worship Him (Allison, 2011:78).

Muslims believe that God did not create the world in vain and that He did not leave us stranded but in a state of constant sustenance and providence. He sent us guidance through prophets and messengers along with divine books to enlighten us about ourselves, our Lord and the universe at large. Muslims believe that the universe in totality is in a constant state of praise to God thus they share with Muslims the act of praising but each in its different way and in conformity with its nature (Allison, 2011: 35).

Therefore Muslims are instructed not to cut trees with the aim of destruction and not to hunt animals for the sake of pleasure. When animals are used for labor, Islam ensures that they are not overburdened and well fed and not being subjected to any type of torture or harm. Even when animals are being hunted or slaughtered for food, Islam set regulations which protect animals and ensure the minimum level of pain during the process of slaughtering and these regulations which are in conformity with mercy makes the meat of this animal “Halal” or legitimate (Rasheed, 2004).

God created human beings with huge diversity in color, language, ethnicity and culture with the purpose of getting to know one another to enrich the human experience and to cooperate in the development of the world. Islam was adamant on eliminating any type of racism, discrimination or superiority which any ethnicity might feel over the other through establishing the universal rule summarized in the Prophetic tradition which says, " All humans were created from Adam and Adam was created from dust no Arab has any superiority over a non-Arab and a non-Arab has a superiority over an Arab no white man has a superiority over a black man and no black man has a superiority over a white man except by the virtue of piety. This means that God wanted to teach humanity not to judge others by their mere appearances as what makes people superior before God's sight is their piety and good manners (Rasheed, 2004).

When it comes to the Muslim's perception of himself, he believes that humans were honored with the faculty of mind to think, with spirituality to nourish and with a body to preserve. The mind is the faculty of thinking and thus should be preserved from anything that might cause its harm or sabotage its capacity to think straight. Therefore alcohol and drugs are totally prohibited. Nourishing one's spirituality is an essential part of the Muslim's mindset. Muslims believe that God created human beings out of love and through love humans find their way back to God. Therefore God says, "Let there be no compulsion in religion" because He is not keen to the surrender of the body but in the submission of the heart. That being said worshipping in the Muslim's eyes is an expression of love (Allison, 2011: 25).

Muslims have to understand about five pillars which are really important. The novel *The Girl In The Tangerine Scarf*, is also presenting the pillar of Islam which is done by the Syrian Muslims. They do those pillars from the basic which makes them a real Muslim as *shahadah* and faith. The profession of faith that there is one God and Muhammed is his last messenger is the first pillar of Islam. *shahadah* is Arabic for profession of faith and literally. The *shahadah* means that there is one God and Muhammad is his messenger. Profession of faith entails confessing that there is one God, Allah and that Muhammad is his messenger (Rasheed, 2004).

The second pillar is prayer or *salat*. The Qur'an instructs followers that prayer should take place five times a day and the time changes with the changing seasons and days. The five times are as follows: before sunrise or *fair*, early afternoon or *zuhr*, late afternoon or *asr*, after sunset or *maghrib* and night time or *isha*. It is important to not be interrupted during prayer (Ba- Yunus & Kone, 2006: 11). A call to prayer or *adzan* is an everyday occurrence in other parts of the world but not in the US. Of all the pillars of Islam for those who practice, prayer influences daily life more than the other pillars because it requires a pause from other activities five times a day and is more than just a pause. According to Smith (2010) a total bodily response both sitting and putting oneself through a series physical prostration. Throughout the literature, the second pillar is noted as being very important for Muslim. There are also some presumption about the division of men and women during prayer such as women standing behind men, if they pray together.

The third pillar is *Zakat* or paying alms. The Qur'an specifies who is eligible to receive the *zakat*: individuals in poverty or *fugra*; those who are in need monetarily or *masakeen* in Arabic and orphans *yatama*. Because government does not manage mosques in the U.S as government do in other Islamic nation, the *zakat* may be used to build and maintain mosque in the US (Ba – Yunus & Kone, 2006:33).

The fourth pillar is fasting for 12 hours at a time during *Ramadhan* or *siyam*. Muslims are to refrain from eating, drinking, and sexual activity from sunrise to dusk during the month. *Ramadhan* is also seen as a time when Muslims should be very aware of their action and on their best behavior. The fifth pillar is the pilgrimage to Mecca or Hajj. This requirement is intended to happen once in a Muslim's life although many Muslims may return more than once (Smith, 2010).

Common beliefs for Muslims are the belief in a day of judgment and in an ongoing line of prophets culminating in the last prophet, Muhammad. The Qur'an unites them and is believed to be literal, handed down through the angel Gabriel. At the same time, the range of beliefs is wide. Clark (2010:67) pointed out that among the most intensely debated of these issues is, without doubt that of the position of women. According to Clark (2010:197), there are two mains believed about gender in Islam. One, which she called conservatives, is to preserve and restore the idea of women as holding a position of respect and protection within an ideal system of gender relation. The other mains believed which Clarke called liberal is a belief that while the prophet and Qur'an attempt to secure a position of women, spirit was neglected and obscured by later generations.

For male and female Muslim in the US, cultural norms and assumption may be a bit different than in other parts of the world. Ba – Yunus and Kone (2006:25) wrote that America is a place where you are free to go to mosque. This is a society which Muslim women observe modesty *hijab* out of their own will. Whether or not women choose or are forced by wearing headscarf seems to be a disputed fact.

2.3. Social Identity Construction

Castells (2010:6) Identity is people's source of meaning and experience. This means that the identity is attached to social experience and values. As Calhoun cited in Castells' book (2010:6) writes: "We know that no people without names, no language or cultural in which some manner of distinctions between self and other, we and they, are not made. Self knowledge always a construction of matter how much it feels like a discovery – is never altogether separable from claims to be known in specific ways by others." Therefore, he believes that identity is defined by norms of structured institutions and organizations of society. Thus the historical construction lies as the project defining who we are on how we sense the world collectively.

The identity maker tends to gain support in this place, on how they create sense over people. Then, Castells (2010:7) continues that identity is the stronger source of meaning, this acquires actors to project people into actions. It is a symbolic process of self – identification to put the self in the frame of collective society.

By identity, as it refers to social actors, the researcher understands the process of construction of meaning on the basis of a cultural attributes that is given priority over other sources of meaning. For a given individual, or for a collective actor, there may be a plurality of identities (Spence: 1996:172). Yet, such a plurality is a source of stress and contradiction in both self representation and social action. This is because identity must be distinguished from what, traditionally, sociologists have called roles and role sets. Roles (for example, to be a worker, a mother, a neighbor, a socialist militant, a union member, a basketball and a smoker, at the same time) are defined by norms structured by the institution and organization of society. Their relative weight in influencing people's behavior depends upon negotiation and arrangements between individuals and these institutions and organizations. Identities are sources of meaning for the actors themselves and by themselves constructed through a process of individuation (Gidden: 1991).

Although as he will argue below, identities can also be originated from dominants institutions, they become identities only when and if social actors internalize them, and construct their meaning around this internalization. To be sure, some self definitions can also coincide with social roles, for instance when to be a father is the most important self definition from the point of view of the actor. Yet, identities are stronger sources of meaning than roles because of the process of self construction and individuation that they involved (Lach: 1980). In simple terms, identity organizes the meaning and the role organizes the function. This approach closes to Erikson's formulation of identity, Castel here focuses will be

primarily on collective, rather than on individual identity. However, individualism (different from individual identity) may also be a form of collective identity as analyzed in Lach's culture of narcissism.

It is easy to agree on the fact that from sociological perspective all identities are constructed. The real issue is how, from what, by whom and for what. The construction identities issue building materials from history, geography, biology, productive and reproductive institutions, from collective memory, and from personal fantasies, from power apparatuses and religious revelation. But individuals, social group, and society process all these materials and rearrange their meaning, according to social determinations and cultural projects that are rooted in their social structure and in their space / time framework. Castell proposes, as a hypothesis that in general terms, who constructs collective identity and for what, largely determines the symbolic content of this identity, and its meaning for those identifying with it or placing themselves outside of it. Since the social construction of identity always takes place in a context marked by power relationship, he proposes a distinction between three forms and origins of identity building:

2.3.1. Legitimizing Identity

Legitimizing identity is introduced by the dominant institution of society to extend and rationalize their domination through social actors. Legitimizing identity as Castell (2010) proposes is generating civil society that is set of organizations and institutions, as well as series of structured

and organized social actors will reproduce, albeit sometimes in conflictive manner, the identity that rationalizes the sources of structural domination. It is a power of projecting people without direct violence and assault.

2.3.2. Resistance Identity

Resistance identity is generated by those actors who are in positions / conditions devalued and stigmatized by the logic of domination, thus building trenches of resistance and survival on the basis of principles different from, or opposed to, those permeating the institution of society, as Calhoun proposes when explaining the emergence of identity politics (Calhoun 1994:17). Castells (2010:9) argues that this is important type of identity building within the society because it constructs forms of collective resistance against unbearable oppression. The boundaries of this resistance are defined from geography, history and biology. This is the building of identity which defense itself from dominant institutions and ideologies.

2.3.2. Project Identity

Project identity is when social actors on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society and by so doing, seek transformation of overall social culture. This is constructing identity, the process where subjects are produced. Castells (2010:10) defines this as project of oppressed identity who seeks for transformations of society. This is the project of new life

and different life as they please when their identity is oppressed. Castells mentioned that this project identity issues in line with post – patriarchal society, liberation of woman, man and children through their project of realization. Hence, they seek for a new place that redefines them within the society. It is in the realm of social change, where it enunciates the transformation of identity.

In addition, Castell's theory has used in several research of literary work. The researcher finds that Mundi Rahayu's paper (2016), *Identity Politics in Aladdin – From Arabian Nights To Disney Animated Film*, which studies of ecranisation of a popular folktale "The Story of Aladdin and the Wonderful Lamp" from the Arabian Nights that is filmed by Walt Disney Feature Animation under the title "Aladdin" (1992), uses Castell's theory for constructing the identity of Disney's Aladin, in which the finding shows that the Disney's Aladdin constructs the identity that is completely different from the folktale of Aladdin. The Aladdin's identity in the folktale is connected with the traditional Muslim in 10th century Chinese cultural setting, while the identity constructed in the Disney's animated film is Aladdin in Arabic setting with the American mind and values of freedom and heroism.

Another paper of Mundi Rahayu which discusses about identity is found on "Wacana Barbar dalam Film Animasi Aladin" (2016), on her paper discusses the discourse of Arab barbarism constructed in animated film Aladdin produced by Walt Disney Picture Animation in 1992. In her analysis shows that the

discourse of Arab barbarism is constructed as a politics of identity for othering the Arabs through natural ways of the film.

Fig. 1 Castells's Origin of Identity

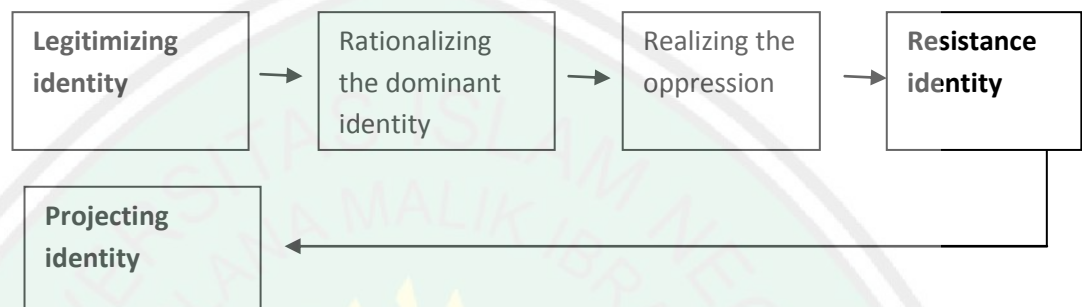


Figure 1: How legitimate identity is resisted through the project of identity

In these three buildings of identity origin studied by Castells (2010), he notices also to whom and for whom the identity is projected. In this occasion he reflects to what Gidden argues about 'end of history' but does not reflect significantly on the way that this is the end of our history. Under this statement Castells (2010:10) Castells believes that the legitimizing identity uses history to construct collective society, which makes history is both coming to an end and essentially necessary.

2.4 Previous Studies

This point discusses the previous studies the researcher used to highlight the method and significant guidance for the research. The first is done by Susan and Bahar (2013) entitled *Negotiating Liminal Identities In Mohja Kahf's The Girl In The Tangerine Scarf*. This research challenges the thought that the term

‘Muslim woman’ connotes submissive or backward and is in need of rescue by the West through a literary analysis of the work by Mohja Kahf, a leading contemporary Arab- American Muslim woman writer. In novel, *The Girl In The Tangerine Scarf* (2006), They focus on the oppressive and discriminatory practices Muslim women encounter when wearing the *hijab* or veil where the main character and narrator experiences a type of identity split, or fragmentation, when assimilating into mainstream American culture. As a tool for analysis, the notion of liminality by Victor Turner (1920-1983), a British cultural anthropologist, is used to analyze the narrator’s choice of being ‘betwixt and between’ the state of things, or being ‘neither here nor there’. The resolution of social and personal conflicts portrayed is mapped to the stages of liminality.

Second is Mekhouhk (2016) *The Socio Cultural Relationship As Depicted In Betty Mahmoody’s Not Without My Daughter and Mohja Kahf’s The Girl In The Tangerine Scarf*, this study is an attempt to explore from a socio cultural perspective the nature of the relationship between Muslims and Americans as depicted in American literature through a comparative study of two novels: *Not Without My Daughter* by Betty Mahmoody and *The Girl In The Tangerine Scarf* by Mohja Kahf. Muslim Americans relations in the last two centuries are characterized by various trends due to certain socio political reasons. The Islamic Iranian Revolution and America’s foreign policy toward the Persian Gulf and the Middle East played a major role in muddling the diplomatic relations between those nations. However, at the level of individual within society, it took another trend mainly characterized by a mixture of hostile and friendly features. This

study and by applying the theory of socio cultural anthropology, illustrated that both novels served as a reflective portrait of Muslims and American and their experiences of cultural adaptation within a totally different society. The two novels show the influence of religion and politics in shaping the nature of these relations.

Third is Ardhian (2013) A Cultural Studies Analysis: The Cultural Identity of Syrian-American Muslim Woman in America as Reflected in Kahf's "*The Girl In The Tangerine Scarf*", his paper explains that the issue of cultural identity in immigrants living in the United States of America which reflected in Kahf's *The Girl In The Tangerine Scarf* is a valuable topic to discuss. For Syrian immigrants in America, several questions of identity recount on how they represent themselves, what represent themselves, who they are and some question about how to negotiate their identity in this multicultural country. The way how Khadra, as the main character, negotiates her identity as a Syrian- American will be analyzed by a multidisciplinary approach based on the process of developing the cultural identity in cultural studies through qualitative and content analysis. The negotiation of identity of Syrian-American has created a sense of double consciousness in the life of this community. They experience to stand both as a Syrian and as an American. They also feel the dispersion from their original place which makes them to have memories and vision about their homeland. Moreover, the prejudices which come both from their side and the majority of American side have created a sense of not belonging to America.

Moreover, through the process of acculturation, the process of negotiating identity is also shaped. This acculturation relies on the 1) the loyalty to certain religion, beliefs and practices; 2) Assimilation of culture; 3) Rejection, prejudice, power and relationship between the majority and minority; 4) Gender and Social Class. The interesting fact found in the analysis of the cultural identity of Syrian-American Muslim women in America is that, the assimilation itself is also influenced by the past and the present condition of the homeland (in this case is Syria). It means that the process of negotiating identity engage the historical and cultural values in both the old country and the new country. From what she has learned through her life experiences in America and her process of assimilation in America and her memories about Syria, she comes to a decision to see that her identity as a Syrian is as important as her identity as an American.

The last is Bectovic (2011) *Studying Muslim and Constructing Islamic Identity*, this paper explains about study of Muslim identity in Europe, including organized as well as non-organized Muslims, the following positions have, in her opinion, a particular relevance: the correlation between researchers' Islam and Muslims' Islam, the relationship between organized and non-organized Muslims, and the consideration of 'official' Islam as a form of institutional expression of Islam. The main objective of this contribution is to understand the process of identity formation among Muslim migrants, taking into account their ideological backgrounds and their motivations to organize (or not to organize) themselves as Muslim. Her contribution aims at problematizing two main issues: on the one

hand, Muslims' own use of Islam and, on the other hand, the role of researchers regarding the interpretation of Muslim identity.

As those several previous studies mentioned, this study appears to discuss specifically the main character's Islamic identity by the concept of identity building either belong legitimizing, resistance and projecting identity. The researcher finds that those previous studies mentioned have the same object of the novel. The previous studies function as references that help the researcher in conducting this research. The different between those researches and this research is in the topic. In addition, there is one researcher on previous studies discusses about the identity, but here the researcher finds that the discussion of identity on previous studies use different theory. They tend to use psychological theory and anthropological theory but my research here focuses on sociological theory by Immanuel Castell. Thus, the result of about identity will be different with my research.

CHAPTER III

ANALYSIS

This chapter discusses about the analysis and result of the research. In this chapter, the researcher would like to answer the problems of study which has been stated in chapter I by presenting the data and analyzing the data how the main character's Islamic identity constructed in Mohja Kahf's *The Girl In The Tangerine Scarf*. There are three forms of building identity construction to be answered according to Islamic Identity. The first form is legitimizing identity which is rationalizing the dominant identity. The second form is Resistance identity which is resistance and survival identity on the basis of difference form. The third form is projecting identity which is building new identity in a new society.

3.1 Khadra Constructing Islamic Identity

Khadra grows up in a strict Muslim community where the children are brought up believing in one definition of Islam and rejecting all differences. As the novel progresses, the researcher sees Khadra going through different experiences, bringing her closer to find her true self as opposed to the identity that she inherits from her parents.

The term identity can be defined as the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture (Fearon: 1999: 24). The different aspects of identity all

work to divide human beings into groups: men and women, Arabs and Americans, Christians and Muslims, etc. Identity is therefore what you are and how people look at you. To fit in, a person must be a part of their group and be able to put themselves into specific categories. If a person considers themselves to be part of two intersecting groups, they may clash with their society and not be accepted by either group. For example, Khadra is not Arab enough to be considered an Arab, or American enough to be an American, and is shunned by both.

On the other hand, while identity depends on what you have in common with members of your group, the self emphasizes what sets you apart. It is the true you, made up of your ideas, beliefs, habits and personality. You rely on how you see and feel about yourself. If your identity is how you relate to other people, then self is your relationship with yourself (Fearon: 1999: 56).

There is no getting away from your identity, mostly handed down to you at your birth, and it is important to accept this background as part of who you are. Khadra is unable to really get to know herself until she is able to accept that she is both an Arab and an American, before she could know herself, she needs to accept her identity. Once a person accepts themselves, they are able to take control of their own lives and are free to be themselves. As Dr. Azly Rahman said in a speech to Malaysian and Indonesian Muslim Students in 2007, “We are a republic onto itself. We are a kingdom we govern ourselves. In each and every one of us lies an inner world bigger than the world outside – a world if known, if and only if we know ourselves – is a world in which freedom reign and one in which the self

refuses to be caged and shackled by structures of oppression built by others.” The story of the novel starts from Indianapolis where most of immigrants Muslim stay there and build alive with their family.

“What is a real Muslim Khadra?” Aunt Khadijah said finally “When you do the five pillars,” Khadra Shrugged, “you know, and follow the Qur’an and the Prophet and wear hijab and follow the Islamic way of life and-” Aunt khadijah said gently “Shahada. That’s all. Belief that God is one. When that enters your heart and you surrender to it, you are Muslim” (Kahf, 2006:13).

Khadra’s definition of a “real Muslim” connotes a narrowly defines Muslim identity. In comparing Aunt Khadija’s flexible definition with Khadra’s rigid answer, Kahf illustrates that the Dawah Center’s preachers have failed to recognize the diversity of Muslim identity. Khadra confused with her Islamic identity. Her parents do not give her the space to find her own identity and her true self. Her parents just explain simplify about Islam by putting in two categories *halal* and *haram*. These statements making confused for Khadra. She gets explanation five pillars from Aunt Khadijah.

The five pillars or religious responsibilities required of all Muslims are recognition of the oneness of God and the Prophet hood of Muhammad, ritual prayer five times each day, fasting during the month of Ramadan, paying *zakat* (alms-tax), and going on pilgrimage to the holy city of Mecca at least once in a lifetime if one can afford it. New Muslims acknowledge their affiliation with Islam by publicly taking the *shahadah*, the testimony that there is only one God and that Muhammad is his Prophet.

The *shahadah* is part of the call to prayer as well as the ritual prayer itself, and on various special occasions, including the birth of a child, Muslim women (and men) include the *shahadah* as part of a prayer of celebration. A Muslim testifies to God's oneness by trying to act with mercy and justice in all the affairs of daily life, and to the Prophethood of Muhammad by following his example (called the *Sunnah* of the Prophet) in as many ways as possible.

"Danger abounded. Pork was everywhere .Sometimes pork was called bacon, other time it was called sausage, or bologna, or ham. Pig meat was filthy. It had bugs in it, Khadra's father said. That's why God made it haram, her mother said" (Khadra, 2006:8). Having dog, in Islamic lifestyle banned. Because its haram "Its haram to have dog, you know" Khadra said, the animal was jumping around Tayiba's knees and Khadra eyed the interaction closely for signs for dog drool. "An you better wash your hand seven times" (Khadra, 2006:14).

Every Muslims in US always be careful with the condition around. Islamic lifestyle which is the background of Muslims makes them safe. As the novel content, that the main character, Khadra Shamy as the Muslim, she cannot eat things contained pork or related under the named because it is *haram*. God is just allowing Muslim hunting or slaughtering animal for food which is *halal* (Rasheed, 2004). Then, Rasheed (2004) states that when animals are being hunted or slaughtered for food, Islam set regulations which protect animals and ensure the minimum level of pain during the process of slaughtering and these regulations which are in conformity with mercy makes the meat of these animals "*halal*" or legitimate.

"But for heaven's sake, she's black as coal! (Kahf, 2006:139).

Then, this data is waking up Khadra's desire in finding about being racist is *haram*. Khadra starts to unravel the truth about her parents and their hypocrisy, as when her parents tell her that being racist is *haram*. This gives her the idea that none of the Muslims around her are racist or judgmental when it comes to African Americans, however, when Eyad asks for his parents' help in asking for the hand of Maha, a Sudanese girl, his parents refuse the idea because of her skin color.

Islam set rules for dealing with human beings under the divine umbrella of mercy with which the Muslim's perspective towards life is shaped. Muslims perceive other people whether Muslims or non-Muslims as their own brothers and sisters in humanity. They are all God's creation who shares the distinguishing feature of having the mind to think and the heart to love. They are the only creation which enjoys the privilege of the intellectual capacity to think and make educated decisions freely. The faculty of mind which guides human's thinking is a status that is not shared with any of God's creation.

Another part related to racism that God creates human beings with huge diversity in color, language, ethnicity and culture with the purpose of getting to know one another to enrich the human experience and to cooperate in the development of the world. Islam was adamant on eliminating any type of racism, discrimination or superiority which any ethnicity might feel over the other through establishing the universal rule summarized in the Prophetic tradition which says, " All humans were created from Adam and Adam was created from dust no Arab has any superiority over a non-Arab and a non-Arab has a

superiority over an Arab no white man has a superiority over a black man and no black man has a superiority over a white man except by the virtue of piety” (Rasheed, 2004). This means that God wanted to teach humanity not to judge others by their mere appearances as what makes people superior Before God’s sight is their piety and good manners.

“Does she have a brother? Will he walk around drunk in his undershirt and try to touch you? No? How do we know he won’t?” (Kahf, 2006:85).

Muslim woman in US, many of them cannot stay in her house friends. That is part of Islamic lifestyle. This data shows that, Khadra is prohibited to sleep in her house friends. It means that as girl Muslim, Khadra should be careful especially when she stays in other places with men. Wajdy and Ebtehaj teach them things about religion what’s right and wrong, but in some cases do not act on it. Ebtehaj herself is greatly affected by the events of her own upbringing. Her mother passes away when she is young and her father remarries. Ebtehaj’s mother is a very religious woman who tries to get her daughters to be like her, but Ebtehaj is rebellious as a teen until she goes to France and is raped by her professor. This incident changes Ebtehaj, she becomes religious, which also may be caused by the fact that her stepmother is ashamed of Ebtehaj’s religious practices. This causes Ebtehaj to be over protective when it comes to her children and careful who they be her friend. For example, when Khadra asks her mother to go sleep over at a friend’s house, her mother refuses.

“Zuhura didn’t fit into this landscape. She didn’t fit what the locals thought they knew about someone who looked like her as they saw her approaching” (Kahf, 2006:44).

Another character who greatly influences Khadra is Zuhura, her close friend Tayiba’s older sister. Zuhura is the first example of a strong Muslim woman who is not afraid to interact with American culture, and she is somewhat of a role model for Khadra, whom she calls one of her *“Little Sisters”* (Kahf, 2006:59).

While most of the other members of the Dawah Center shun the Americans and stick to what they know, Zuhura is not afraid to stand out. She does not fit in among the other residents of Indiana, but that does not prevent her from speaking her mind, such as when she lectures a zoning inspector on how zoning law is often used to keep immigrants out of certain areas. Zuhura’s rape and murder is a life changing event for Khadra. After looking up to Zuhura, Khadra hears the people of her community criticize her parents for allowing her to attend a college in a different town. *“She had been asking for trouble. Her family should have given her more guidance”* (Kahf, 2006:96). The crime also results in the Muslim community feeling even more isolated from the rest of America, as neither the police nor the press pay much attention to Zuhura’s death. Instead of going after racist, anti-Muslim “Protectors,” Zuhura’s death is looked at as an honor crime, and the killers are never caught. This is a very confusing situation for Khadra, and results in her clinging to her religious standards even tighter. If Zuhura is murdered for her nonconformity, then Khadra will keep her religion closer than ever before.

“You don’t even remember what a bigmouth you were?” says Hakim. “How nosy you were? How you interfered with me, Hanifa, everybody? Tried to root out every nonconformist blip on your little halal-and-haram radar? Felt entitled to mess with everybody’s life?” (Kahf, 2006:395).

In her late teens, Khadra starts rebelling and trying to discover her true self, as seen in her black scarf phase, during she learns more about Shia Islam. When she and her family go on the Hajj, she expects to find a true, Muslim culture that lives up to the religious ideals her parents taught her. However, she becomes even more confused when she meets Saudi Arabians who consider her an American and engage in behavior that she never would have attributed to Muslims. When they judge her based on where she lives, they are doing to her what Khadra and her family have been doing to the Americans for years. This is an eye opening experience for her and she realizes that not all Muslims share the same ideas on their religion.

As mentioned before, Ebtehaj has very strong views on the Americans or the other, and always speaks poorly of them. However, when other people do the same, she does not accept it and, for the first time, defends them. She feels a sense of belongingness to America and has begun to see it as her home. *“Even the scantily dressed ones – I’ve found you can’t always draw conclusions about them” (Kahf, 2006:171).* As time goes on, Ebtehaj becomes even more accepting of the other Americans and becomes friends with a number of non-Muslims in the neighborhood.

“It’s always my business what anyone wants from you,” Juma shouted. “What the hell do you mean none of my business? You’re my wife” (Kahf, 2006:127).

This makes Khadra not to be accepted as Juma’s wife. After returning to Indiana, Juma proposes to Khadra. However, their relationship is merely based on how they identify each other. They are not interested in truly getting to know each other. Juma’s main concern is to marry a proper Arab girl, focusing more on her cultural identity and how other people would perceive her as an Arab girl. On the other hand, Khadra is concerned with marrying a proper Muslim man, focusing mainly on his religious identity. When they go deeper into the relationship, it becomes clear to Khadra that she and Juma’s selves are like oil and water. Juma worries more about reputation and how other Arabs perceive him and his wife, while Khadra does not want to be seen as only his wife.

“It was all part of some previous life lived by some other Khadra who accepted things she didn’t really want, who didn’t really know what she wanted and took whatever was foisted on her without examining it.” (Kahf, 2006:263) “And then what? Where do you go when the first part of your life is coming to an end, and you don’t know what is yet unborn inside you? Where do you go when you’re in a free fall, unmoored, safety net gone, and nothing to anchor you?” (Kahf, 2006:265).

Khadra begins to realize that she is not only taking space in this world, but she exists as an individual with her own unique self. She discovers that she cannot go on in the marriage without killing off Khadra, she gets an abortion and divorce. After her divorce, Khadra hits rock bottom and begins a quest to find herself. She realizes that she has never really questioned herself or who she really is, and in order to find herself she must begin to question. The divorce hits Khadra hardly,

leaving her lost and confused, until she finally understands that, in order for her to find answers, she must go back where she came from Syria.

“But, Khadra, don’t think that you need to find out all your mother’s secrets and understand her story to go on with her own. Her pain is hers to heal.” (Kahf, 2006:276) “as Them, these people over there, not all the same of course still not part of the idea that she should not take things as black and white; on the contrary, she should try to approach the grey. You just have to respect even though you do not accept. These incidents and others help Khadra see things with a better perspective, a better angle and with a different lens. She also came to realize that photography was her thing” (Kahf, 2006:297).

In Syria, Khadra becomes more aware of her identity. A great influential character is her grandmother, known as Teta and as Khadra specifies, Syria is Teta. With the weekly routine of bathing her grandmother, Khadra hears many stories about her family, including the story of her mother’s rape. This helps her understand why her mother is so overprotective and often lied to her and her brothers. However, Teta encourages her to let go of the past and to start a new page. In this stay, Khadra becomes a new person, like a butterfly that breaks free from its cocoon and flies away to find its own, new journey. From this, Khadra sees herself better perspective. Khadra is also photographer. As a photographer, Khadra is able for the first time to see life as it is without judgment. Her camera is the key which will help open the door and sees things with a different lens.

The Baklava is you

She burst out laughing

The Baklava is me?

Pay attention (Kahf, 2006:157).

It is a poem, makes her life better. Khadra meets a new friend known as the poet. The author, Mohja Kahf, portrays this character in many ways. She makes it difficult for the reader to identify if the poet is a real person or if he is a projection of Khadra's conscience. This topic is debatable, if the researcher assumed that the poet is a real person, and then it is shown throughout the novel that he has helped her. He always questions her actions and he also teaches her to see religion as she wants and not through anyone else's eyes. The poet recites poems to her, which is beneficial to her as his poems make her think. His poems have deep meaning and the only one that will truly get them is Khadra, even though at first she does not understand them.

The poet is trying to get her to see her inner self and he wants her to accept who she is, and figure out her true identity. *"I am what I am"* (Kahf, 2006: 128). However, if the poet turns out to be imaginary, then this may be because her breakdown leaves her lost and slightly unbalanced. *"What about the poet?" Khadra asked Aunt Hayat* "What poet?" Hayat said (Kahf, 2006: 154). The poet is a manifestation of all the doubts that she never dared to admit before. His poems, therefore, could be Khadra's own way of expressing what she sees through her camera. Whether or not he is real, he represents Khadra's inner voice, which is reflected in the form of poems. If he is real, he helps her to become more accepting of herself and others. If he is imaginary, then she helps herself.

"And then this whole other life opened up in her mind. It sent her whirling in mad agony. This incidental skin, this name she wore like a badge-glance down, check it-what was it again? Had it changed? Was it always changing? Who was she? What was she, what cells of

matter, sewn up into this Khadra shape, this instar? Imagine!”(Kahf, 2006:306).

With all the questioning, Khadra is no longer just a product of her parents but a product of her own self. Khadra starts to accept things in a different way. She starts to identify with herself and starts to appreciate life. She sees things with a new polished lens. For example, after herself awakening, she believes that her prayers are now the real thing. Another example is when she decides to remove her scarf. She goes outside and basks under the sun and lets the rays penetrate her body making her feel warm, loved, strong and comfortable.

“You either come out or support him or you’re one of them. There’s no room for any other position!” (Kahf, 2006:333).

After Syria, Khadra learns to assert herself in different aspects of her life. She decides to follow her passion and pursues photography far from home in Philadelphia. She also tries her hand at Islamic dating with Charif, who mocks her for being unwilling to have a sexual relationship with him. But, instead of giving in and doing as he says, she stands up to him and ends the relationship. No matter how confused she is about her own religion, she knows her own limits and sticks to them. Charif is not the only one who tries to convince Khadra that she must pick a side. Khadra’s friend Seemi, a Muslim turned agnostic, also believes that Khadra cannot be both religious and a forward thinking person. This is shown in her views on Salman Rushdie and the violent, fundamentalist reaction to his book.

“She knows she is where she belongs, doing what she must do, with intent, with abandon. And it is glorious, it is divine, and Khadra’s own work takes her there: into the state of pure surrender” (Kahf, 2006:441).

At this point, Khadra knows it is not that simple instead of embracing her parents' or her friends' black and white view of the world, she is learning to see it in different shades. Khadra has grown so much throughout the book that she is now even able to teach Seemi a lesson on friendship. When Seemi asks Khadra if she thinks she is immoral because she has sex with her boyfriend, something Khadra refuses to do, Khadra is able to honestly tell her that she respects her personal choice. Khadra has maintained most of her basic ideas about her beliefs, what has changed is how she applies these beliefs in her own life and how accepting she is of other people's choices.

Khadra is also learning to accept different aspects of herself. Unlike Bitsy, her Iranian roommate who changed her name when she comes to America, Khadra is not a hypocrite. Instead of emphasizing her nationalistic identity as Bitsy does with her homeland, Khadra is getting to know who she is as a person, instead of just as an Arab, an American or a Muslim.

Then, who is the girl in the tangerine scarf? Khadra sees herself as a girl that she has not yet completed her journey of self discovery. In her own eyes, she has not yet reached self realization and does not see herself as a full grown woman. Her tangerine scarf represents her connection to Teta, Syria and her quest to find herself. When Khadra takes off her scarf in Syria, she is shedding the old, judgmental, black and white Khadra. In putting on a tangerine scarf, she is embracing her new, improved, tolerant self. She literally goes from black to color. She also chooses the scarf matching her grandmother's, which is of a bright,

attention grabbing color, showing she is no longer ashamed to stand out and be identified as a Muslim Arab-American. She is now accepting of all of the aspects of her hyphenated identity.

Khadra also finds herself in her art. She feels content and confident as a photographer, and is at peace with herself exploring the true beauty of life through her camera. She has not finished her journey, but she is well on her way. When she is taking photos, she is appreciating life, God, and she does not feel like a stranger anymore.

As the researcher explains above how the main character Islamic identity finds her identity, here the researcher continues to the way how Khadra Shamy a Muslim constructs her identity in US by the three forms of identity buildings.

3.1.1 Khadra's Legitimizing Islamic Identity

Legitimizing identity is introduced by the dominant institution of society to extend and rationalize their domination through social actors. Legitimizing identity as Castell (2010) proposes is generating civil society that is set of organizations and institutions, as well as series of structured and organized social actors will reproduce, albeit sometimes in conflictive manner, the identity that rationalizes the sources of structural domination. It is a power of projecting people without direct violence and assault.

"Indianapolis, where Kahdra spent most of the time there"
(Kahf, 2006:1).

In *The Girl In The Tangerine Scarf*, Kahf portrays Khadra as a woman who embraces Islam and identifies herself as Muslim in Indianapolis, instead of portraying her as either oppressed by or rescued from Islam. Not only does Khadra embrace Islam, she also voices her opinion about the assumption that Muslim women are oppressed and that Islam is forced upon them.

“Khadra cringes at the thought of putting her own community in the spotlight. She doesn’t think can take one more of those shots of masses of Muslim butts up in the air during prayer or the clichéd Muslim woman looking inscrutable and oppressed in a voluminous veil” (Kahf, 2006:26).

The purpose of Khadra’s trip to Indiana is an assignment for the magazine for which she works, an assignment that requires her to take pictures of the Muslim community in Indianapolis for a feature on religious minority groups in the Midwest. This trip generates the novel’s storyline as the narrator begins to tell Khadra’s tale upon her arrival to Indiana’s state line, which triggers many memories from her childhood. The novel opens with the word “liar,” which is how the main character, Khadra, feels about the “Welcome” signs on Indiana’s highway. With a live complexion and dark hair, she, along with her family, stands out in Indiana’s predominantly white community as unwelcome foreigners.

To open the novel with this idea emphasizes how significantly Khadra’s displacement from America is impacted by living in a community that rejects her. Besides facing prejudice and discrimination in Indiana, Khadra is raised in a small Muslim community that urges its people to keep their Muslim identities, which further heightens her displacement. Keeping their Muslim identities, as the Dawah

Center suggests, implies the community's fear of Muslims losing their Islamic traditions if they assimilate into mainstream American society.

The Dawah Center, therefore, unintentionally creates the binary of "us"(Muslims) and "them" (non-Muslims), which enhances the gap between Muslim immigrants and American society. In addition, it is challenging, for a Syrian born immigrant who escaped the Syrian dictatorial regime with the intention of coming back as soon as possible, to perceive America as home. In this context, it is understandable that the Shamy family, including Khadra, view themselves as Arab visitors in the United States.

Wajdy and Ebtehaj always viewed their stay in America as temporary. That was part of the reason they were always reluctant to buy many things; they'd just be more attachments to leave behind when the time came. Money saved buying beat up furniture in America was money that could be spent back home in Syria one day. Who cares what you sat on if this was not home? (Kahf, 2006:131).

However, when their Syrian passports expire, the Khadra's family (Khadra, Wajdi, Ebtihaj, and Eiad) has to apply for American citizenship because their return to Syria keeps getting postponed: *"First there'd been college degrees to be earned. Then there was Islamic work to be done in the Dawah... year piled on top of year, and soon two whole children, Khadra and Eyad, had practically grown up, with Eyad in college and Khadra in high school".*

Ameri's (2017) said that, Khadra's family becomes American, but they prefer to keep identifying themselves as Arab Muslims. Additionally, Khadra's father, Wajdy, works at the Dawah Center, which is an Islamic center that aims to help Muslims practice Islam. One of the common programs offered at the Dawah

Center is “preserving our Islamic identity in the Midwest,” which highlights one of the reasons for Khadra’s initial refusal to become an American citizen, she is raised to believe that being an American contradicts being a Muslim. This point is highlighted in “Veiled Experiences” where Ameri (2012:161) notes, “Khadra's religious upbringing produces her Muslimness as a salient facet of her identity, more important than, for example, her sense of national, racial or gender identity, and also affecting all other aspects of who she is”. As Ameri (2012) suggests, Khadra’s religious perspective shapes and influences herself identification.

“There were some of the questions of adjustment that the Da’wah Center was created to address. In America you couldn’t be passive about enacting your faith, you had to do “Do for yourself” (Kahf, 2006:51).

American is being the place where Khadra lived. The Da’wah Center, one of place which is important for actualizing herself that she is a good Muslim. She cannot be afraid with, she cannot be passive but she has to do something for herself as enacting her faith. Her faith is own not Americans.

Besides the Islamic center, Khadra’s parents play a large role in shaping her identity. Khadra remembers an incident in which she, along with her brother and friends, are later than usual in arriving home after playing outdoors. As an extremely worried parent, Ebtihaj cries when she finally sees her children come back home safely: *“Do you think we are Americans? Do you think we have no limits? Do you think we leave our children wandering in the streets? Is that what you think we are? Is it?” Then she burst into sobs” (Kahf, 2006:66).* Although Ebtehaj’s reason for refusing to self identify as American is not clearly stated in

the novel, it is implied that she thinks that Americans are far less strict than Arabs in raising their children. For Khadra to remember this childhood incident suggests the deep impact that hearing her mother's objections to becoming Americans has on her. It also implies that Khadra is raised to believe that Muslims and Arabs are better than Americans and that there is a distinct gap between Arab and American cultures. Growing up within this belief system, makes her less accepting of people who are ethnically and religiously different than her, thus, her perception interferes with her assimilation process.

"Khadra and Eyad, spoke only Arabic at first" (Kahf, 2006:6).

"You didn't need to speak the same language to exchange friendship bracelets, and this Khadra and her Spanish speaking friend did. Khadra couldn't remember how she learned a new language, only that she opened her mouth one day and English came out..." (Kahf, 2006:6).

Khadra, as Syrian Muslim, she has a dissimilarity language, while Syrian speaks Arabic but American speaks English. Moore (2006:15) states that language is part of the identity. This data shows that language decides who they are. Here, Khadra has to understand a new language in spite she does not want it. This is the first when Khadra speaks by English in communicating with her Americans friend. It proves that, she doing actualize herself as the minority in US by speaking English with Americans' friend for rationalizing her identity, she has to use other language which is different with Syrian language. She changes the terms of *salat*, *barakah*, *syukran* as Syrians language into English as *"Prayer, blessing, supplication, and grace..."* (Kahf, 2006:31).

“Masjid Salam was where Khadra and the other Da’wah went for weekend Islamic school. Meanwhile, earnest young Da’wah members like the Shamy attended juma at Masjid Salam and felt free to tell the Afro – American brethren how to run things, despite the fact that, as far as the number of years in Islam went” (Kahf, 2006:17).

Mosques and Islamic centers in America, some 1500 in number, vary greatly in terms of both size and construction. Communities with more resources may decide to construct large and well equipped mosques, often as part of larger Islamic centers. During the 1970s and 1980s such construction is often financed, or supplemented, by oil rich Islamic countries, although this support mostly ceased after 1991. (Smith, 2006:67).

American mosques in earlier generations are often the locus of social occasions such as wedding celebrations (including folk dancing) and other seasonal activities. Immigrants coming afterwards in the 1960s looked with disdain at such activities, which they considered to be much too Americanized. Although conservative leadership has tried to eliminate such practices from the house of worship, coming together for different kinds of social activities is an important feature of mosque life. Today in America mosques serve as community centers, welfare organizations, and sites for voter registration drives and political campaigns, as well as offering classroom instruction and facilities for social gatherings (Smith, 2006:88).

Masjid Salam and Da’wah center are place for Khadra actualizes herself. But, the community is in the places are Muslim whatever American Muslim converted or not. It means that, not at all Americans can accept Khadra personally. *“Many of residents were not so happy about the Muslims doing God’s*

work there.” (Kahf, 2006:21). This data means that the residents here are Non Muslim American who do not like Khadra as Muslim doing Dawah or joining the center in America.

“Fifty two white American men, used to having the final authority over any situation, had to sit helplessly at the other end of the guns of young beraded men and one scarf wearing woman. This made America hopping mad. America was mad at Khadra personally” (Kahf, 2006:63).

Many of her Americans’ friend hopping mad to Khadra and other Muslim. Khadra do not be accepted by Americans because of her dressing which is different. Her dressing of wearing the veil makes Americans having negative mind to the Khadra personally. Just Muslim in Indiana who accepts Khadra’s personally whatever Muslim American or not.

Then, the researcher has question, what does it means if Khadra as the main character do not be accepted by her Americans’ friends? Western association of the religion of Islam with the violent oppression of women has been used by more than one American administration to engender emotional support for American adventures overseas. The product has been misunderstanding and prejudice, making life more difficult not easier for Muslim women living in the United States and Canada. They must contend not only with the rising level of anti Islamic sentiment but also with the increasingly popular belief that Islam treats women, at best, as second-class citizens. The appeal for a better understanding of the true relationship of women and men in Islam, and the acknowledgment that many of the traditional roles and expectations for Muslim women are changing, often most notably in the West, are high on the agenda of

many American Muslims who are trying to determine how they will define themselves in the early.

Then, the researcher infers that Khadra is keeping her personal identity as Muslim there in spite her Americans friends do not accept herself. Khadra's legitimizing Islamic identity is controlled by dominant social institution in constructing her identity through creation of tradition, language, religion and culture. As the minority, she actualizes her Islamic identity by changing her language. The domination here is her Americans friend who has the power in legitimate identity. But, in expressing her allegiance as Muslim, Khadra is keeping in practicing her faith in a public way there, rejecting the norm of westerns culture, she tries to dress, to speak, and live in as close adherence as possible to what they understand to be the dictates of the Qur'an and the traditions of the Prophet. Only a fairly small percent actually participate in the life of a mosque, however, or attend services, except perhaps for the major festivals.

3.1.2 Khadra's Resistance Islamic Identity

Kahf's histories important events that occurred after the attacks in America as these events have been proven to have affected the lives of Arab-Americans profoundly. The novel is about an Arab-American female's journey in search of identity where, through the protagonist's journey into herself and the Middle East, Khadra attempts coming to terms with her Arab and Islam identities as well as her American identity. Khadra however does give up wearing the veil

by the novel's end yet embraces a new persona emerging from the deep strife she undergoes throughout her childhood and early adult life.

In Kahf's novel, she undermines the subversive depiction of Muslim women common in America where it is essentially about Muslims and women's identity in particular. The novel's cover photo, of a woman wearing a tangerine scarf, supporting her theme regarding the veil to Westerners, it is a symbol of oppression. It is widely acknowledged that Muslim women are usually denied from wearing clothes with bright colors in certain conservative societies. Yet, at the same time, the Muslim woman on Kahf's cover also wears a black T-shirt and blue jeans which means that Kahf is transmitting many implicit messages about Muslim women regarding Islam and the west. These messages speak of multiple identities, not a singular and stereotyped identity, for Muslim Arab American women in the U.S.A.

"The covered and uncovered, each mode of being had it's moment. She embraced them both. Going out without hijab meant she would have to manifest the quality of modesty in her behavior, she realized 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 offered. This was a rigorous challenge. Some days she just wanted her old friend hijab standing sentry by her hijab " (Kafh, 2006:164).

"She was not even wearing a scarf that day" (Kafh, 2006:170).

Khadra has ever confused about veiling and unveiling. It's first a jolt moment for Khadra. Then, Khadra pulls out her veil on the plane when she lands to America. The researcher, points out that she is affected by the statement *"Your body is loved by God, good and pure. Veiled or not veiled"* (Kahf, 2006:159).

Veiled and unveiled, both of them is heritage. Then, when interviewing of being photographer, she does not wear scarf.

Khadra's veiling, unveiling, and re-veiling demonstrate her shifting perspective on the veil throughout her spiritual journey, indicating that even the same woman can view the significance of the veil differently, at different points in her life. Therefore, the researcher argues that Khadra's stages of veiling challenge Eurocentric feminists' assumption of the veil as a symbol of oppression. It is also important to note that the significance of the veil varies between a community where Muslims are considered a majority group or a minority group in a given country.

The relationship between veiling and women's identity formation is better understood by comparing these two groups. For example, in "The Veil and Muslim Women's Identity: Cultural Pressures and Resistance to Stereotyping," Wolfgang Wagner, Ragini Sen, Risa Permanadeli, and Caroline (2012) How examine Muslim women's perception of the practice of veiling in Indonesia where Muslims are a majority, and in Indiana where they are a minority. As the authors' study suggests, a sense of self is partially constructed through an individual's affiliation to social groups. Because what is considered normal social customs and traditions tend to be defined by majority groups, majority members are less pressured to engage in conscious identity work than minorities. In contrast to majorities, minorities exist as long as they are seen as 'other' and as long as they engage in the labor of identity construction and cultural maintenance, resisting pressures to assimilate. These findings inform my discussion of identity formation

in minority groups, as researcher argues that Khadra's self identification as a religious minority is influenced by Americans' perception of her as a veiled Arab Muslim American.

"Why don't we take it off for her?" Brent Lott's hammy hand clamped on the nape of her neck, yanking her backward. The scarf went down around her shoulders...So, that she'd been rendered half naked right in the middle of school where people could see her, she might have felt as mortified as Khadra did then". "Look, raghead's got hair under that piece a shit". Khadra shouts at them "I hate you" and one of them shouts back at her telling her "It's just hair, you psycho" (Kahf, 2006:65).

In the novel, one of the childhood experiences in America that Khadra continues to recall in her adult life is when she is harassed at school and mocked because of the veil. One of the children at school takes from Khadra her Malcolm X book and then tells her if she takes off her towel, he would return it to her. She does not and, though she tries to resist, the children hold her down until they rip her scarf. From this situation, Khadra felling sad, she feels that herself is mortified because she looks bareheaded. Then, Khadra goes home and she does not want to give anyone in America satisfied by looking at her bareheaded. She does not want to have relation with non Muslim because she thought that American (non Muslim) offends her.

"Mr. Eggleston came out of his room down the hall. Silhouetted by the daylight streaming from the double doors at the end of the hallway, he shook his head, gave her a look of mild disapproval, and went back inside" (Kafh, 2006: 67).

In their first day, when they are still unpacking their belongings, some boys threw glass bottles at their doorstep, and the Khadra's family realized they

are not welcome. At school, things are not different. She feels that she is not only has to face the prejudice on the part of other students, but she also has to live with the indifference of the teachers. In one incident at her school when two boys harass her and end up tearing her scarf and leaving her bareheaded, a teacher does not sympathize with her.

“Why? No one can see us”, he said. Without warning, he was pulling her veil down the back of her head and pushing his other hand up against her breasts and his mouth was grazing her now exposed neck. She was squeezed up against the car down, and then he was pushing himself on top of her, his jeaned thighs taut” (Kahf, 2006:92).

While another Khadra's friends disturbs by pulling down the veil, here Khadra has relation with Afaf, American Muslim which wearing veil. But, when she gets fun with her friends, Afaf puts off her veil and plays with the friends whether man or women. From here, Khadra gets shocked with. Khadra leaves alone and she asked by the others to join with them. When one boy said “Are you American?” You don't wear the veil in America”. But Khadra retorted that “I'm Syrian not American, the Muslim kind.” The other's does not believe that Khadra is Syrian because at the meeting she spoke by English. Then, the boy does immoral to Khadra. She against him and getting out the place. It happens when she does hajj, one of Islamic pillars. In addition, Khadra experiences physical separation from people in America who are seemingly more like her than the children who taunted her as a child. Bitsy, Khadra's Muslim Iranian-American college roommate, worry when she sees Khadra wearing her veil and asks her.

“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” (Kahf, 2006:363).

Indeed, her roommate is an example of a Muslim, though originally from a predominately Muslim nation, in fact looks on Islam and Muslims negatively and views its followers as fanatics and terrorists. Khadra’s response comes from her awareness that the term ‘Muslim’ has now become synonymous with fanaticism or fundamentalism and so does not mind being called fanatic since practising the Islamic religion is perceived as fanatic so. She is logically a fanatic in this sense. She is not offended by Bitsy’s ignorance of the religion or misconceptions of it as she realizes Bitsy is one of the people she will encounter all her life. Nonetheless, she is prevented from greater closeness with Bitsy, an Iranian American woman, because of the veil and for being a practicing Muslim.

To understand Khadra’s estrangement in American society, it is important to analyze how Americans are defined in her mind. As a person who is raised in a predominately white town, Khadra grows up identifying Americans as typically white, excluding people of color:

“Who were the Americans? The Americans were the white people who surrounded them, a crashing sea of unbelief in which the Dawah Center bobbed, a brave boat. “There were black people who were Americans, but that was different” (Kahf, 2006:67).

To Khadra, black people are excluded from being identified as Americans since they are a marginalized group just like Arab Americans. Americans are also categorized into three groups nice, nasty and ignorant.

“You had your nice Americans and your nasty Americans. And then there was the majority of Americans; the best that could be said about them was that they were ignorant” (Kahf, 2006:67).

In stereotyping Americans, she further distances herself from American society. Her logic in categorizing millions of Americans into three small groups is based on her limited experiences. From Khadra's childish perspective, nice Americans are the ones who treat Muslims well, like the woman who invited Muslims for pancakes in her church, and nasty Americans are the ones who discriminate against Arabs and Muslims, like the children at her school. Therefore, when her parents decide to apply for citizenship, Khadra's heart is filled with disappointment.

"He liked that she had not lost her Arab identity despite being raised entirely in America" (Kahf, 2006:115).

"She was an Arab girl, familiar with Arab customs. He hadn't expected her to be doing things that would embarrass him. If he'd wanted to have to explain every limit of proper behavior, he'd have married an American" (Kahf, 2006:120).

"But it wasn't God's rulings. It was just his own sensibilities, the way he'd been raised in Kuwait. So why was he bringing God into it? She laid a copy of the Quran in front him... 'Show me where in the Quran it says women can't ride bikes in public'" (Kahf, 2006:121).

Another, when Khadra is getting marriage with Juma. Her marriage to Juma, then, is largely based on her wish to find a country to belong to. While Khadra naively fantasized gaining a predominately Muslim and Arab home to belong to, Juma pictured Khadra becoming a traditional housewife. One of the major qualities that Juma admires about her is her so called Arab identity. Khadra and Juma are no longer of their relation. They get the divorce because of dissimilarity. Juma does not appreciate that his wife, Khadra, rides a bike to class,

that she participates in campus demonstrations, and that she believes that the kitchen is not a woman's responsibility. Khadra always compare that she is an educated girl, while Juma is not. To convince Khadra to change the behaviors of which he does not approve, he cites verses from the Quran out of context to relate them to his argument and use them as weapons against his wife. As a well educated woman, Khadra knows that Juma is used to traditional women's roles in Kuwait.

As a Dawah Center regular visitor, Khadra knows her rights as a wife in Islam. She draws on both the Quran and the Prophet's biography to support her arguments with Juma and to oppose his arguments, which are based on traditional Arab customs rather than Islam. Khadra's argument with Juma reveals that some countries adopt a "patriarchal system that takes on authority over the interpretation of the sacred book to set up gender roles and codes of behavior which generally go along with their own sensibilities only (Sorgun, 2011:139-40). In highlighting the divergences and struggles in defining Muslim Arab wife and proper behavior by two people who self identify as Muslim Arab, Kahf illustrates the diverse viewpoints towards gender roles within Muslim and Arab communities. It also demonstrates that Eurocentric discourses tend to depict patriarchal manipulation of Islam in Muslim communities to project Islam as anti feminist, ignoring the various views on women rights within Muslim communities.

Khadra's arguments with Juma to obtain her rights as a Muslim wife using the Quran as a source of her reasoning marks the first representation of Khadra as

an Islamic feminist in the novel. In a well known interview called “A Conversation with Mohja Kahf,” Kahf identifies herself as an Islamic feminist and many critics have read her novel from an Islamic feminist point of view. As an instructor, Kahf taught Theories of Feminism and Women's Culture and Society, which shaped her writing of the novel as a feminist text. It is important to note, though, that the diversity of Muslims and Islamic practices make defining Islamic feminism difficult, as Ziba Mir Hosseini (2006) asserts in her article Muslim Women’s Quest for Equality: Between Islamic Law and Feminism, It is difficult and perhaps futile to put the emerging feminist voices in Islam into neat categories and to try to generate a definition that reflects the diversity of positions and approaches of Islamic feminists. As with other feminists, their positions are local, diverse, multiple, and evolving (Hosseini, 2006:640).

Although the concept of Islamic feminism is considered problematic by critics such as Mir Hosseini, Abu Lughod’s assertion that the polarization of the West and Islam is dangerous prompts to argue that the concept emerged from this divide. Abu-Lughod states that the divide between the West and Islam as well as feminism and fundamentalism would pressure Muslims to choose “Are you with us or against us?” (Abu Lughod, 2002:788). Since feminism is commonly associated with the exploitative approaches of Eurocentric feminists in Muslim communities, the researcher believes that scholars who call themselves Islamic feminists attempt to highlight their rejection of Eurocentric feminism’s perspective of Muslim women as oppressed. Therefore, they are seeking an alternative medium to discuss their rights as Muslim women. Since Kahf

identifies herself as an Islamic feminist, the researcher believes that Khadra's discussions of her rights as a Muslim woman by using the Quran as her source of reference represents Kahf's idea of an Islamic feminist.

Then, the researcher affirmed that how the main character here constructs her identity if the others did oppression to her? The big problem that the researcher found here is the different culture Syrian and American. But, the important point which makes Khadra oppressed is practicing about Islamic identity. Khadra who chooses to actively practice her faith may do so in a variety of ways, reflecting factors such as personal piety, family conditioning, individual preference, and changing social.

There are many ways in which to describe the variety of activities through which a woman might put into practice her devotion to God. Many times women have been the focal point of Western efforts to understand the Islamic faith, and yet Western images of Muslim women all too often have been distorted or incomplete. In popular Western media, such as movies and television, Muslim women are depicted as passive victims of masculine dominance, either fully shrouded and demeaned and kept in harems for the fulfillment of male sexual fantasies. Thus representations of Eastern women become objects of the West's "Orientalizing gaze," as scholar Edward Said puts it. Western perspectives on Muslim women historically have been based on portrayals ranging from sexualized women with bared breasts but cloaked faces, or wearing scanty harem pajamas and diaphanous scarves, to silent images of oppressed victims of male brutality. These accounts of the Muslim female have as much to do with defining

the West through its opposition to the Orient the West is democratic, modern, and a place where women are liberated as it does with describing the Orient, which is defined as primitive, barbaric, and despotic. In spite Khadra practicing her faith as Muslim identity who lives in US, but many Americans do not accept what she did, just only immigrant Muslim and American who can accept her personality as Syrian girl.

Similar to her experience in Saudi Arabia, however, Khadra realizes that Muslim women in countries that claim to follow Islamic laws, such as Syria and Saudi Arabia, can be denied some of their rights to practice Islam. In Syria, her aunt tells her about how horribly oppressive the Syrian government is by recounting to Khadra one of the horrific incidents that caused her aunt's husband to have a heart attack, since their daughter was one of the Syrian women who are forced to take off their hijab (headscarf) by a female troop sent by the vice president, Rifat Alasad (281) states "You could strip off your *hijab* and *jilbab* (a garment that covers the body), or get a gun to your head". This incident illustrates that contrary to public Western beliefs that perceive veiling as "a symbol of Muslim women's oppression," Muslim women's enforced unveiling is as oppressive as enforced veiling. In other words, this incident is an attempt to undermine the oppressed veiled women image by dramatizing the consequences of unveiling by force (Kumar, 2010:262).

From the text above, Khadra's resistance Islamic identity is found which aims to resist and survive from the domination. Khadra tends to separate with her

Americans' friend caused by the different, culture and religion. She divorces with her husband, Juma. Then, in surviving her life, she returns to Syria.

3.1.3 Khadra's Project Islamic Identity

Project identity is when social actors on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society and by so doing, seek transformation of overall social culture. This is constructing identity, the process where subjects are produced. Castells (2010:10) defines this as project of oppressed identity who seeks for transformations of society.

As the researcher has seen thus far, Khadra has had a conflicted identity, she has tries to find peace between her multiple social identities. She has strived to reconcile her identity as an American female with her Islamness and Arabness. In the novel, Khadra struggles throughout the narrative trying to understand what it means to be a Muslim, an American, an Arab and a woman simultaneously. Part of Khadra's journey is to find a way to connect the varying characters she encounters and their treatment of the veil. At the beginning of her journey, Khadra is of the opinion that becoming an American citizen means betraying her Arab and Muslim identity and that it would turn her into another person she would not approve. When eventually her family obtains the American citizenship, she is forced to deal with her new identity. Here, the narrator reveals the conflicted emotions Khadra experiences as she obtains her American citizenship.

“To her, taking citizenship felt like giving up, giving in. After all she’d been through at school, defending her identity against the jeering kids who vaunted America’s superiority as the clincher put-down to everything she said, everything she was. Wasn’t she supposed to be “an Islamic warrior woman, a Nusayba, a Sumaya, An Um Salamah in exile, by the waters dark, of Babylon?” (Kahf, 2006:74).

Kahf portrays Khadra as fascinated with the concept of empowered Muslim women and her fascination with these legendary “women warriors” leads her to think that, if she becomes an American citizen, she can no longer follow their good example. Also, Khadra initially equates Islam with foreignness, she is unable to comprehend the mixture that makes Muslim Americanism, challenging perceptions of their incompatibility or contradictoriness. This is clear in a sermon by her father, Wajdy, soon after she obtains her American citizenship.

Associating herself with Nusayba, Sumaya, and Um Salamah, who are major female Muslim figures in Islamic history, indicates her attachment to her Muslim identity rather than to her Arab or American side. It also suggests that Khadra considers herself an exiled Muslim heroine who is suffering a great deal at the hands of non-Muslims. Thus, even with American citizenship, Khadra identifies herself as an Arab Muslim. Khadra’s father tries to reconcile the two identities within him and within other American Muslims as illustrated in this speech at the mosque

“In many ways...America is more Islamic than the countries of the Muslim world. There is no widespread corruption. You can enter a judge’s offices and not need to bribe his secretary for the simple basic services...do not...think that we will stop protesting against the immoral and unfair policies of America outside, in the Muslim world. ...But let’s face it: here inside America, there are many good qualities. Law and order, cleanliness, democracy,

freedom to work, freedom to practice religion. These are Islamic qualities. America is like Islam without Muslims. And our sick and corrupt Muslim home countries-they are Muslims without Islam” (Kahf, 2006:143-144).

Apart from that, Khadra is exposed to diverse Muslim countries in the Middle East and in America in her search for an autonomous identity. She tries to learn more about herself and the different paths she can take as a Muslim American. During her trip to her home country, Syria, she finds herself caught between religion and culture. Khadra does not desire to lose either one; she chooses a path that allows for 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.

During her trip to Makkah in Saudi Arabia for Hajj, however, some Saudis question Khadra’s identity. Her first international trip is significant as it gives her the opportunity to be in the country that is considered to be the birthplace of Islam. However, Khadra faces rejection in Saudi Arabia as well. Khadra’s excitement about the trip stems from her longing to be in a country where she is part of the major ethnic and religious groups. In other words, Khadra naively thinks that being part of the majority will make her instantly feel that she can call Saudi Arabia home. Hence, the thought of leaving the United States makes her ponder the idea of home:

“Khadra felt funny. The phrase ‘leaving home’ came into her head. But Indianapolis is not my home, she thought indignantly” (Kahf, 2006:81).

Upon arriving in Saudi Arabia, she idealistically expresses her belonging to this land: *“At last, Khadra thought, someplace where we really belong. It’s the land of the Prophet. The land of all Muslims”* (Kahf, 2006:82). However, Khadra’s ideals shatter as her cousin and her friends treat her like a foreigner. As a girl who frequently goes to the Dawah Center, whose visitors come from various Arab countries, Khadra grows up speaking a mix of different Arab accents. Thus, Khadra is alienated from the rest of the Saudi community. When asked by her cousin’s friend:

“What kind of Arab?” Khadra immediately answers, “The Muslim kind” (Kahf, 2006:92).

Even though the question is meant to identify her country of origin, Khadra’s answer implies how important it is for her to be identified as a part of a larger group an Arab Muslim rather than a smaller group Syrian, which in this situation would distinguish her from the other Muslim Arabs Saudis surrounding her. With her strange accent, though, she is immediately excluded from the larger group:

“I mean, what Arab country? I can’t tell from your accent.” It was true—her dialect was a mish-mash of Damascene, Palestinian, and Egyptian, all the Arab accents in the Dawah community. ‘Syria.’ ‘Ohhh . . . Syria, huh,’ he grinned. ‘Syrian girls have a reputation’ (Kahf, 2006:92).

Khadra tries to avoid being recognized as a foreigner(Syrian); yet, she finds that she is also stereotyped by other Arab people. Raised in a small Muslim community where religious affiliation is more important than race, national origin, and class, Khadra fails to recognize that in a country where Muslims are the majority, different binaries may exist (e.g., Saudi vs foreigner). Longing to be part

of a Muslim country drives Khadra to create a monolithic image of Muslims as she expects them to have the same level of devotion, traditions, culture, and solidarity. Self-identifying as a Muslim Arab in an Arab country does not help Khadra to feel at home; instead, she faces stereotyping and other from Saudis because of her accent. Moreover, Khadra's Americanness is questioned because of her physical appearance as an Arab American. Dina Gavrilos' *Becoming '100% American': Negotiating Ethnic Identities Through Nativist Discourse* traces the emergence of the 100% American figure, the purest American, Gavrilos (2010:204) notes, the Anglo-American who was born in America as opposed to the non-Anglo immigrant who was born in a foreign country: simultaneously, foreigner, foreign-born and hyphenated American were labels that implied an outsider and tainted status, in contrast to the pure native-born Anglo-American. This notion of Americanness still prevails in today's discourse. Because Khadra is not of European descent, she will never looks American to either her Arab or American circles. At the same time, because of her upbringing in the United States, Khadra's Arabness will always be questioned by Arabs. Because notions of identity and race are essentialized, immigrants face alienation in both their homeland and adopted land.

Another incident that plays a role in breaking Khadra's idealistic image of a Muslim country that she can call home is when she hears the prayer call from a nearby mosque from her room in Saudi Arabia. To Khadra's dismay, she is not allowed to enter or pray in the mosque and is mistreated by the religious police (The Committee for the Promotion of Virtue and the Prevention of Vice,

employed by the Saudi government). For a country that claims to be following Islamic laws, Khadra is shocked that “*women are not allowed to pray in the mosque*” (*Women are free to go to mosques in Saudi Arabia as long as the mosque offers a women’s only prayer area*) (Kahf, 2006:87). This incident is Khadra’s first hint at how Islam can be abused. Having religious policemen forbid women from praying at the mosque is ironic, and suggestive of how an Islamic country might approve of the opposite of what Islam teaches. This incident also marks the first time Khadra is exposed to a hostile environment in a predominantly Muslim and Arab country, which increases her self-awareness of her hyphenated identity that alienates her in both her American world and Arab and Muslim world. Khadra’s disappointment grows as she attempts to reason with the religious policemen:

“What about the Prophet saying ‘You must never prevent the female servants of God from attending the houses of God?’ I told the matawwa (An informal term that is commonly used in Saudi Arabia to refer to a religious Conservative) that hadith (A record of Prophet Muhammad’s biography and sayings) and he laughed—he laughed at me, and said ‘listen to this woman quoting scriptures at us!’” (Kahf, 2006:87).

The researcher states that in shaping and protecting the identity of the Muslim community throughout history, the mosque is the most influential factor. Historically, in the first generation of the Ummah of Muhammad (peace be upon him), the mosque is a key institution to represent Islamic society and state in Medina. As a woman, Khadra’s reasoning is considered nonsense by these policemen:

“It was like-the tone when he said “this woman” it was like the police thought she was some kind of bad woman, out in the street

at that dark hour, alone, faceuncovered, and were going to haul her in for some sort of vice crime. None ofthem believed her or even listened to her. Like she was a joke, like what she saididn't even matter. It was all she could do to get them to bring her to the house” (Kahf, 2006:87-88).

Evidently, those men are not following Islam in their job as Islamic law enforcers; instead, they are doing what they think is right subjectively. Mocking Khadra’s reasoning, even though it i supported by the Prophet’s saying, indicates that they are not following Islam in their behavior or in their law enforcement. Instead, the policemen follow their cultural traditions. In other words, Khadra’s trip to Saudi Arabia helped her to de-essentialize her idealistic notions of a “pure” Islamic home and a “pure” Muslim identity. After going through all of these incidents that other her, despite the shared ethnic and religious backgrounds between her and Saudis, Khadra finally recognizes Indiana as her home for the first time in the novel:

“Khadra was glad to be going home. “Home”—she said, without thinking. Shepressed her nose against the airplane window. The lights of Indianapolis spreadout on the dark earth beneath the jet. The sweet relief of her own clean bedawaited her there-and only there, of all the earth” (Kahf, 2006:94).

Khadra’s views of home and identity transpose her initial rigid and idealistic views depicted in her longing to belong in a foreign country on the basis of a shared religious affiliation. Recognizing the diversity of Arabs and Muslims and her growing awareness of her hyphenated identity help her to recognize that America is her home.

After she travels to Saudi Arabia, Khadra and her cousin’s subsequent behavior also ruptures the boundaries between veiled and unveiled Muslim

women and destabilises a dichotomy between veiled and unveiled, assumed to be fixed. In Saudi Arabia, Afaaf, Khadra's cousin, takes her out to meet her male friends. She introduces Khadra to them as her American cousin, which is read as liberated and sexually available although she does not take off her veil. One of the men points at Khadra's veil and says to her,

"Surely you don't wear that thing in America" A few minutes afterwards, he pulls her veil down and "pushes his other hand up against her breast and his mouth was grazing her now exposed neck" and, as she tries to get him off of her, he asks her, "What is it-what is the big deal-we're not doing anything you have to worry about, don't tell me you never do stuff like this in America" (Kahf, 2006:92).

What the researcher can argue here is that, through her decision not to wear the veil, Khadra seems to be giving her some relief from being judged by a piece of cloth. Shedding the veil definitely improves her chance to be more American and less Muslim, not in her own eyes, but in the eyes of others. Although the veil has been part of her identity, the meanings it takes on has not thus far described her or reflected who she really is. Besides, distinctive feature is women's and men's clothing that differs from that of other religious groups. Women covering themselves, for some it's a personal choice, for others it's because of cultural considerations. However, Muslim women take numerous criticisms in this regard. According to some people, that kind of clothing is isolating. While a woman wearing the abaya to cover her head and body doesn't mean that she's isolating herself. However, a lot of so called educated people do think that way.

The cover does not deprive them of their rights. Islam gives women the right to own property and inherit from relatives, which was a revolutionary concept in the seventh century and a way the Islamic identity distinguished itself from others. Hence, Khadra's dilemma can be summed up through an articulate statement by Abdurraqib (2006) on women's narratives that focus on religion,

"Islam becomes the religion of the other and the culture from which women need to be liberated. In these narratives, women are held accountable for both religious and cultural traditions of the old country. But when Islam is conflated with cultural practices and is seen as oppressive, the female protagonists must consider compromising both religion and culture to incorporate themselves into American society" (Kahf, 2006:56).

In addition to that dilemma, going overseas is what has enabled Khadra to also see that she is irrevocably American, in some ways she could not pin down. She visits Syria to 'find' herself, believing that a spiritual discovery of her cultural origins will help her further understand what to do regarding her own identity, without external pressure. There, she comes to learn about her mother's suffering from Teta, her grandmother, who reveals some truths Khadra has been unaware of. It transpires that, after the death of her mother, Ebtehaj. Ebtehaj's stepmother, who is secular, gives her mother a hard time because of the veil where she was mocked her for wearing it. This is because during those times, according to Teta, and she is embarrassed to be seen in public with her veiled stepdaughter, she even makes Ebtehaj walk on the other side of the street.

"The city was against it, the tide was against it". Teta narrates "she tried everything-she'd yank it right off her head. I heard she put it in the pot and shat on it" (Kahf, 2006:275).

Ebtehaj's stepmother does not allow her to continue with her Quran circle that she becomes interested in after her mother's death and tried to force her into a marriage with a man who drank and whored, just to make her misery lifelong. Through these stories about her mother's past, Khadra bonds with her and comes to a better appreciation of her mother. She realizes that her mother is strong enough to hold on to the veil that has caused her so much agony and is determined to follow her Islamic beliefs no matter what the trend was at the time.

Kahf's Syria is also used to exemplify how women are persecuted because they chose to wear the veil. Khadra hears her aunt tell of events in Syria in 1982 where, during this period, the Islamic front rebelled against the Syrian government that was repressive, corrupt, and dictatorial (Cleveland, 2004:362). They seized control of parts of the city of Hama and the government in response launched "a deadly campaign" against the city and its civilians. At least 10,000 people were killed by the armed forces and a warning was issued by the government to potential dissidents that the regime would use all the force at its disposal to remain in power. Apparently, the government after that has become anti-religious because its supremacy has been under threat by the Islamic front. Khadra's aunt explains that, in 1982, the capital is blocked by the government and a thousand paratroopers got hold of any woman who was wearing the veil.

Her aunt states, "You could strip off your hijab, or get a gun to your head". She adds that her daughter, Reem, on her way home, got stopped by the paratroops so she took off the scarf right away where her aunt comments "Why endanger your life for it?" (Kahf, 2006:146).

The paratroops asked her to take off her clothes because she is fully covered with her long garb, but did not wait for Reem to take off her clothes so she ripped it off her and *“holds it up in the air and sets it on fire with a blowtorch”* (Kahf, 2006:147). Her uncle Mazen explains to her that has happened because of dissidents like Khadra’s mother and father who, in his opinion, had politicized the veil and upset the government which then led to this behavior. Hearing the story of her mother shocks Khadra into realizing how momentous her parents’ decision to leave their home and migrate to America; she also comes to realize why her mother sticks to wearing the veil. Because of what her mother suffered in a Muslim country, Khadra comes to appreciate the freedom she enjoys in America where she is able to practise her religion without persecution. She may have to deal with the reality of stereotypes and misconceptions, nevertheless, her situation as a practising Muslim in America is better than others in the so called Muslim countries.

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

Indeed, Kahf’s work deals with these challenges and chronicles the reality faced by Muslim women in their efforts to assimilate with the host culture while

preserving their own culture. In the novel, Khadra also needs to determine whether she should continue to wear the veil or remove it in order to be accepted within the American society. Because Muslim women experience many pressures from their parents, their culture and their society at large, Kahf builds her story revolving around these pressures and by portraying her protagonist on a spiritual journey of challenges in facing everyday reality. This pressure to preserve the original culture and system of beliefs can be illustrated by what Khadra is told by her mother and aunt. Once she returns to America, Khadra finally realises that she is American and cries out for the first time Homeland America. Here, the author describes Khadra's reconciliation with her newly attained American identity.

“And here she is. Eighteen years distant from that ten-year-old girl terrorized by neighborhood boys shouting ‘Foreigners go home!’ and the girl bewildered by her mother’s sobs of ‘We are not American!’ as she scrubbed her clean of American dirt, eleven years away from the girl who cried into her pillow in defeat the day the U.S. citizenship papers came, caught between homesick parents and a land that didn’t want her. Not just didn’t want her, but actively hated her, spit her out, made her defiant in her difference, yet at the same time made her unfit to live anywhere else” (Kahf, 2006:313).

As recalled, Khadra is constantly meet with various images of Muslim women that represent the heterogeneity within the Muslim community often left out from media representations and the hegemonic discourse. Initially, the researcher is presented with the image of an educated and ambitious woman who wanted to go to medical school. Khadra's mother explains to her daughter that she thought she would go to medical school,

“But after she graduated, she chose to stay home. “For the children”. Khadra’s mother had sacrificed her interest in furthering her education in order to care for her children, “I

used to dream I would be a doctor one day, and open a free clinic for poor people” (Kahf, 2006:21-26).

Another image of an empowered woman is Khadra’s grandmother, Teta, who is a telephone operator long ago and is among *“the very first wave of working women” (Kahf, 2006:271)* as it is one of the new jobs that has opened up for women in the old days. Her grandmother did not conform to a society that decided *“a telephone girl’s job was a bad thing, a thing for loozies.” Teta insists on saying “We wanted to be the New Woman” (Kahf, 2006:271).*

Khadra’s friend, Maryam, is another image of an independent Muslim woman whom Khadra respects and learns from as she reintegrates with those around her whom she had not previously appreciated. Maryam does not always go to the mosque or belong to a certain one but practises her religion on her own. The narrator gives us a glimpse of how Khadra perceives this new image of a Muslim woman in America. Here, Maryam represents a positive image of the practising Muslim American woman who is able to reconcile her Muslim values with her American life. She is successful in her professional and personal life as well where she concentrates on the core values of uncontaminated Islam that urges a Muslim to manifest their faith in their conduct and everyday life. She does not conform to the female role assigned by the patriarchal system nor can anyone tell her how to lead her life.

“This friend mapped Muslim space in a way new to Khadra. Maryam’s thing was service. Service to the poor is service to God. I don’t have to be working only with Muslims or on Muslim issues or Muslim this or Muslim that. By representing impoverished defendants, I’m manifesting Muslim values in my life. We don’t need a ghetto mentality” (Kahf, 2006:367).

In the novel, Kahf gives Khadra this example of a Muslim woman who created a new identity for herself without compromising her identity so as to be accepted by mainstream America. By using this model, Kahf spotlights the conflict between the secular and the practicing Muslims and how they view each other. To Americans, Muslims are often reduced to a single image of brainwashed followers of Islam or terrorists. Eventually, Khadra is not stymied by a single image of Islam, she has many examples to choose from and emulate as she lives the life she wants. Bisty, Khadra's Iranian roommate, for instance, is a secular Muslim who contributes to the stereotypes of Muslims. She herself does not identify herself as a Muslim Iranian where, once she moves to America and obtains her citizenship, she changes her Muslim name Fatima Zahra to Bisty. Indeed, Khadra is puzzled by the fact that she refuses to tell her what her Iranian name is. When Khadra asks her why she changed her name, Bitsy tells her,

"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" (Kahf, 2006:369).

Bitsy chooses not to be associated with Muslims or Iran and, since she carries not visible markers that give away her identity, she is able to lead an ordinary life without experiencing discrimination against her religion. Thus the researcher can see here that, through the various female characters of Khadra, Ebtehaj, Teta, Maryam and Bitsy, Kahf constructs heterogeneous identities, and hence deconstructs the homogenised image of Muslim and Arab-American women. Khadra's story concludes with a tentative understanding of her different selves where she is able to provisionally reconcile herself as an Arab, a Muslim,

and an American. However, her indecision towards wearing the veil does not resolve itself completely. Khadra's journey between countries and her experiences with the veil end with her redefining her relationship with the veil in which she decides not to wear the veil at all times. She still practises Islam and shows modesty through her behavior instead of through wearing the veil. Undeniably, Khadra is not ashamed of the veil or does she gives up on it in favor of western fashion but chooses to wear it occasionally. In fact, she refuses to give up on it entirely and makes it a point to wear it whenever she wants to assert her Muslim and Middle Eastern identity.

Then, the researcher concludes that Khadra's projecting Islamic identity is found when she creates new identity. She realizes after doing hajj and returning to Syria that she is American. By the friends that rejects her identity in Arab and Syria, she is back to America and cries out for the first time homeland America. Khadra reconciles with her newly attained American identity.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter sums up the result of the analysis The Main Character's Islamic Identity Constructed On Mohja Kahf's *The Girl In The Tangerine Scarf*. This study reveals that the main character's Islamic identity involves three concepts of identity building which contracts the main character. It is also followed by a suggestion for further research in the end of the chapter.

4.1 Conclusion

Over the past view decades, migration has melted borders and brought different people, group, culture, religion, ideological and nation into ever closer contact with each other at an accelerated pace that shows no signs of reversing or even slowing down. The process of migration gives the impact on immigrants' identity. *The Girl In The Tangerine Scarf* tells the story of immigrants who look for the identity. As young Syrian girl and protagonist, Khadra Shamy journeys with her family to Indiana. Khadra sheds her simplistic understanding of each identity and gains more complex one.

In actualizing her identity, Khadra changes her language in English and she tries to be part of her Americans' friend. But, at school things are not different. She feels that she is not only has to face the prejudice on the part of other students, but she also has to live with indifferent of the teachers. In one incident at her school when two boys harass her and end up tearing her scarf and

leaving her bareheaded, a teacher does not sympathize with her. Her American friends do not accept Khadra because Khadra is a Muslim wearing the scarf.

Khadra has ever separated herself with her American and she joins the Da'wah center where herself can be accepted by American muslim. 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.

Once she returns to America, Khadra finally realises that she is American and cries out for the first time Homeland America. Here, the researcher describes Khadra's reconciliation with her newly attained American identity. She creates new identity for herself without compromising.

In analyzing Islamic identity here done on *The Girl In The Tangerine Scarf* by using three concepts of identity building, Khadra's legitimizing Islamic identity is controlled by dominant social institution in constructing her identity through creation of language, religion and culture. As it is controlled by dominant, Khadra changes her language to actualize her Islamic identity. Khadra's resistance Islamic identity is found which aims to resist and survive from the domination. Khadra in resisting the identity, she tends to separate with Americans friend and joins the Da'wah center. While Khadra's projecting Islamic identity, is found when she creates new identity. Her decision to be independent with her new identity is highly without compromising. She realizes after she returns to America from Syria that she is American.

4.2 Suggestion

As the suggestion, through this thesis, the researcher expects that this study can be useful for further researcher who wants to conduct the same research, especially in analyzing Islamic identity on Kahf's *The Girl in the Tangerine Scarf*.

Afterwards, the researcher realizes that this thesis is far from being perfect. The researcher expects that people give suggestion to make this research becomes better related to identity. Later, because this research gaining the issue of Islamic identity in Syria and America, the next researcher analyze the integration of Islam and science within particular specific points of view. Besides, another study of identity on the more complicated problem portrayed in the more complex novel is also considered notable to conduct in finding another essential underlying Islamic identity constructed on *The Girl In The Tangerine Scarf*. Furthermore, it is also not to ignore any other approaches in studying identity depicted in the work of art like literature by using the perspective of psychological, anthropological, or even genetic structuralism. Last, the researcher encourages for the readers are able in translating this novel because this is very interesting in telling the story of Muslim.

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APPENDIXES

About The Girl In The Tangerine Scarf

The Girl In The Tangerine Scarf is an enjoyable and moving novel about growing up Muslim in Indiana of the 1970s. Khadra Shamy emigrated from Syria as a child with her parents; her family is very close and part of a conservative religious community including Khadra's African-American friends Hakim and Hanifa. The novel follows her life from adolescence to marriage to early midlife, from Indiana to the Middle East and back again as she sorts through questions of identity, religion and belonging.

Literary critic and poet Mohja Kahf makes her novelistic debut with *The Girl in the Tangerine Scarf*, a female bildungsroman set in the American heartland. Khadra Shamys, a young Syrian-born girl and the protagonist of the novel, journeys with her family to Indiana, where her parents aspire to spread the word of the prophet and to help fellow Muslims perfect their practice of Islam. Chosen for its central location, "international airport, low crime rates, and affordable land," Indianapolis becomes the destination of choice for Khadra's sincere. Intent on instilling the "Islamic Lifestyle" among wayward Muslims, Khadra's parents does not have compunctions about policing the religious behavior of their friends. Khadra is nurtured by a tight-knit, cosmopolitan community of Muslim aunties and uncles, comprising African Americans, Arabs, South Asians, and Cambodians. In spite of the social cement provided by Islam, the community is marked by sectarian tensions between Sunnis and Shias, the

racial prejudices of Arab members against their African and African American cohorts, and differences in economic status.

Through her protagonist, Kahf explores the complications and contradictions of identity at a number of different levels, asking what it means to be Muslim, a Muslim feminist, an Arab, a Hoosier, and an American. As the novel progresses, Khadra sheds her simplistic understanding of each of these identities and gains a more complex one. During her sojourn in Syria following her divorce, she has an epiphany regarding Sufism, an experience that challenges the religious orthodoxy of her youth and helps to solidify her burgeoning feminism. She acquires a real knowledge of multiculturalism on the same trip through her interactions with Syrian Jews and her recognition of their claims to an authentic Syrian identity. After returning to the United States, Khadra similarly articulates a multicultural American identity, delighting in the ethnic and religious diversity of Philadelphia, where she has moved to escape Indiana and to pursue a degree in photography. Her conception of Islam expands to incorporate a wide range of practices. Yet, as Kahf revealed in a recent radio interview, prayer constitutes the secret embedded structure of the novel. One of her goals is to represent material practices of Islam such as *qiyam*, *ruku*, *sajda*, and *juloos* (each term describes a specific bodily posture and spiritual stage during the ritual of prayer). Another aim is to convey the texture of Muslim material culture by evoking memories of the fashion for Kuwaiti tie-back head scarves and black velvet pictures of Kaba that were popular in the seventies.

For Khadra, changes in her Islamic consciousness necessarily entail realigning her understanding of American identity. She begins to see parallels between the experiences of her community and those of other religious minorities, particularly Mormons, Catholics, and Jews. The United States becomes visible as a religious mosaic populated by the Amish, Native Americans, Presbyterians and Quakers; the charming Mrs. Moore (a literary reference to E.M. Forster), for example, is a Friend who speaks a smattering of Arabic and regularly contributes her rhubarb pies to the Muslim community's celebrations. Indeed, by the end of the novel Khadra has another epiphany regarding parallels between Muslims and Midwesterners.

Kahf is also successfully decenter dominant American narratives about geopolitics by describing Arab perceptions and reactions to an all-too muscular and imperial foreign policy. The characters express horror at the Sabra and Shatila massacres, cheer the overthrow of the Shah of Iran, avidly follow the first Intifada, experience outrage at Syrian Baathist attempts to strip women of hijab, and mourn the aerial bombings of Iraq with their attendant massive civilian casualties. A worthy addition to the emergent canon of ethnic literature, the novel importantly challenges readers to adopt a more international perspective. However, occasional colloquialisms, along with the earnest didacticism of some passages, mar the novel's otherwise lyrical prose.

About The Author Of The Novel

Mohja Kahf, born in Damascus in 1967, is a Syrian-American poet and novelist. Her own conception of Islamic feminism influences the themes of her poetry and writing as do other issues facing American Muslims. She explores both important historical female figures in Islam as well as contemporary Muslim women. Historical figures prominent in Mohja's poetry include Hagar, the wife of the prophet Abraham, Khadija and Aisha, wives of the prophet Muhammad, and Fatima, daughter of the prophet Muhammad. Besides, Kahf's work explores themes of cultural dissonance and overlap between Muslim-American and other communities, both religious and secular. Islam, morality, modesty, gender and gender-relations, sexuality, politics, and especially identity are important aspects of her work.

In fact, Kahf received her Ph.D. in comparative literature from Rutgers University and is currently an associate professor of comparative literature and faculty member of the King Fahd Center for Middle East and Islamic Studies at the University of Arkansas, Fayetteville.

In addition, 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 color the story.

Another word, the intersection of Islam and art, Mohja says: "One of the primary messages of the Qur'an is that people should recognize the beautiful and do what is beautiful. This is not simply a moral beauty but a visual and auditory beauty as well. Conduct should be beautiful, writing should be beautiful and speaking should be beautiful." The beauty in Mohja's writing ranges from the classically reverent in her poems about historical figures to a beautiful humor that simultaneously enlightens. Egyptian-American professor Dina Ibrahim commented on Mohja's work after attending one of her readings. "It is just so refreshing for someone to put a lighter spin on being a Muslim in America," she said.

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