



Peoples's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University Amar Thelidji Laghouat
Faculty of Letters and languages
Department of English



**Muslim Women's Construction of Cultural
Identity in The Third Space: *Love in a Headscarf*
by Shelina Zahra Janmohamed (2009)**

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Submitted by:

Bendouma Fatna

Benremili Saida

Chairman: Mr. Kourdourly Abdelkader

Examiner: Mr. Mhamed Nadir

Supervisor: Mrs. Moufida Boumous

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Dedication A

I dedicate this work

To the soul of my beloved mother

To my dearest father who taught me patience and perseverance

To my brothers and sisters for their support, encouragement and mostly for believing in me.

To my beautiful friend Fatna Bendouma

To all who supported and encouraged me

To all whom I cherish and love

To Zineb, Islam and Adem

Saida

Dedication B

I thank Allah The Almighty for the strength and patience he has given me to accomplish this work.

To my caring and generous mother Kheira.

To the soul of my father Djelloul.

To my brothers Lakhdar and Nourdinne who helped me do this work.

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To my second sister Nour el Houda Dahou.

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To my little Ines.

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Abstract

The third space has become a platform for Muslim women to construct their cultural identity and determine their uniqueness in an ambivalent world. Cultural identity has gained a particular interest in social studies. Several questions are crucial to the discussion of postcolonial construction of identity. This study aims to explore how also studies the possibilities of the formulation of the hybrid identity between Muslim societies and the Western cultures and the sense of belonging. In addition, it attempts to investigate the third space and the construction of identity in *Love in a Headscarf* as a postcolonial text. In three chapters, this study will explore Shelina's choice to maintain her Islamic identity, assimilate to the host culture or build a hybrid identity as a British Muslim woman.

ملخص

أصبح الفضاء الثالث منصة للنساء المسلمات لبناء هويتهن الثقافية وتحديد تفردهن في عالم متناقض، بحيث حضيت الهوية الثقافية باهتمام خاص في الدراسات الاجتماعية. هناك العديد من الأسئلة التي تعتبر حاسمة لمناقشة بناء الهوية بعد الاستعمار. تهدف هذه الدراسة الى كشف امكانية صياغة الهوية الهجينة بين المجتمعات الاسلامية والثقافات الغربية والشعور بالانتماء. بالإضافة الى ذلك فإنها ستسعى الى البحث للتحقق في هذا الفضاء الثالث وبناء الهوية في رواية مذكورة الحب في حجاب باعتباره نظاما بعد الاستعمار. في هذه الفصول الثلاثة ، ستكشف هذه الدراسة اختيار شيلينا الحفاظ على هويتها الاسلامية ، أو استيعاب ثقافة البلد المضيف أو بناء هوية هجينة كونها امرأة مسلمة بريطانية.

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General Introduction

General Introduction

The representation of cultural hybrid identity in narratives is employed in the crossroads of various fields such as assimilation, dislocation, isolation, and acclimation. In fact, hybridity explains the complete transformation of the person and culture by creating ambivalences between that culture of society and personal self-identification. Furthermore, it makes contradiction within the self and the other. In the narrative, identity is discussed through the issues of belonging and space between two amalgamated cultures. Thus, written novels have encouraged the diasporic immigrant writers to challenge both the adopted country and the original to find the self and identity. They raise the questions of an identity crisis, cultural dislocation, and displacement.

Recently, Muslim women have become a significant part in the British society provoking an issue of coexistence, religious affiliation and cultural identity. The identities of British Muslim women resort to having duality of what they are and what they must be. The voices of those women like Shelina Janmohamed have been raised to show the westerner their cultural and religious identity through the creation of a space to display how Muslim women can construct their own identities.

The current study concentrates on the work of one of the Muslim women's writers, Shelina Zahra Janmohamed's *Love in a Headscarf* (2009) memoir and how it presents Muslim women freedom in the third space and the identity constructed in the memoir. It tries to examine the hybrid identity as a key to clarify the *hijab* and religious experiences. This thesis also aims at introducing the different overviews of the concepts of hybrid identity, third space, and diaspora, particularly, the Muslim woman memoir of Janmohamed.

Searching through books, doctoral researches, search engines, and other sources, a number of considerable works published on the subject of Muslim women writings and their struggles to have a voice in the constructing of their identity seems to be interesting and related to the subject of this study. Many Muslim writers like Janmohamed have produced masterworks in both English and Arabic, for example, Leila Aboulela, Monica Ali, Randa Abdelfattath and Mohja Kahf.

Lily Cho's "The Turn to Diaspora Utopia: Canadian Journal of Cultural Studies" (2007) introduces that diaspora is understood as a situation of subjectivity but not an analytical object. She submits the notion of diaspora firstly as a subject matter determined by

histories of displacement and dispossession. She maintains that diasporas are purely examined people and communities limited by history, race and religion.

Bill Ashcroft et al (2002), *The Empire Writes Back: Theory and Practice in Postcolonial Literature* gathers the main theories that deal with postcolonial texts and their connection to the questions of post-colonial culture. The three authors defines postcolonialism and explore the relationships of postcolonial literature and distinguish the various actions that have been brought by the colonial power. They display how these literary works led the colonial power to have an essential part of criticizing literature and language.

Edward Soja's (1996) *Third Space: Journey to Los Angeles and Other and Imagined Places* confirms that third space attempts to clarify a new way of thinking of space and spatiality of people. It is a theory that seeks to explain the spatiality of people. Thus, third space is illustrated through the first and second spaces.

Claire Chambers (2011) *The British Muslim Fictions: Interviews with Contemporary Writers* introduces her interviews with the British Muslim writers. The book raises the questions of the flexibilities of the term British Muslim that fixed the identity of the writers further to the characters they produce. She also highlights the West versus Islam relationship as one of the central questions in the text. In addition, Chambers investigates the term Muslim in the British Muslim writers' works. She contests the term British in the case of immigrants in related to postcolonial and multicultural theoretical perspective's debates.

Homi Bhabha, in his book *The Location of Culture* (1994), explains the development of his notion of hybridity from literary and cultural theory to describe the construction of culture and identity. He assumes hybridity as such in-between space, which he terms the "third space". Bhabha discusses how the Muslim women negotiate and prioritize Islamic identity in the metropolis.

In *Modernity: an introduction to modern* (1996), Hall examines the question of identity. Hall discusses the crisis of identity and its causes. Moreover, the book shows how to seek one identity culture in multiplicity identities and tracing its changes depending on the culture and the environment that generally had been influenced by postcolonialism.

Central to this investigation are the following questions: to what extent does Janmohamed explore the third space as a platform for Muslim women to construct their cultural identity? Does Janmohamed succeed through *Love in a Headscarf* (2009) to make

her voice heard as a Muslim woman? What is the role of the novel and Muslim women narratives in the construction of cultural identity?

What is hypothesized, is that, *Love in a Headscarf* (2009) reflects the life experiences of Shelina Janmohamed and how she succeeds to raise her voice through her literary works. Muslim women, living in the West, face a major issue of identity construction. Therefore, they create a third space where they find a room of freedom to harmonize who they were and who they become.

The value of this current study depends on the contributions it hopes to fulfill. This study would contribute to the discussion of the main difficulties of Muslim women who live in the West, especially in Britain. Furthermore, it is anticipated to contribute to the domain of literature and literary studies as can be useful for those who are interested in the study of British Muslim literature and women identity alike.

This study falls within the theme of British Muslim self-identification, particularly hybrid identities. Nevertheless, the thesis discusses qualitative data to demonstrate the construction of identity in Muslim woman memoir *Love in a Headscarf* (2009). Therefore, a descriptive analytical method is used. The specific procedures used in choosing the quotations involve re-reading to have a clear understanding of the novel and analyzing hybridity and the third space.

This study is made up of three chapters, the first chapter discusses the theoretical background of postcolonialism with regard to the concepts of hybridity, third space, identity and diaspora. The second chapter opens a window on the main works of Muslim women employing the concepts of hybrid identity and third space to show how religious experiences can construct their identities. The third chapter will be devoted to the analysis of the novel.

Chapter one:

The Triangle Third Space, Hybridity and Cultural Identity

Introduction

‘Third space’ is commonly referred to as one of the essential theories in postcolonial theory domain. The concept explores the gap between people who are in-between spaces. Furthermore, with regard to hybridity, the third space identifies the relationships between the homeland and adopted country. It can manifest “home” and “belonging” as tools of the construction of self-identification on the people who live in a particular area.

I. Postcolonial under the Scope

Postcolonialism forms a powerful intellectual and critical movement which renews the perception and understanding of modern history, cultural studies and literary criticism.

1. Postcolonialism and its Aspects

Postcolonialism is a concept concerned with literary, cultural and political studies which tackle various responses caused by imperialism. It deals with the results that come after colonialism. Ashcroft et al define postcolonialism as:

All cultural productions which engage...with the enduring reality of colonial power...” postcolonialism is still best employed, as it was in the first edition, to refer to post-colonialization period, through different phases and modes of engagement with the colonizing power, during and after the actual period of direct colonial rule.” (195)

Ashcroft defines post-colonialism as the colonized culture affected by the colonizer culture after what is called “the domination of imperialism”. However, the colonized society has different ways of adopting the power of the colonizer, during and after the era of colonial rule.

According to Wikipedia “postcolonialism is the academic study of the cultural legacy of colonialism and imperialism, focusing on the human consequences of the control and exploitation of colonized people and their lands.” Postcolonial theory attempts to explore the cultural tradition of imperialism through profiteering the colonized people and their lands. Oxford Dictionary provides another definition to postcolonialism:

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Postcolonial theory considers vexed cultural-political questions of national and ethnic identity, otherness, race, imperialism, and language during and after the colonial periods. It draws upon post-structuralist theories such as those of deconstruction in order to unravel the complex relations between imperial center and colonial periphery, often in ways that have been criticized for being excessively abstruse. (Oxford Dictionary, 200)

The quote explains that postcolonialism attempts to answer questions about the concepts of hybridity, language and race.

Mary Napierowski maintains postcolonialism to explore all the activities brought by imperial rules like culture, race, ethnicity and identity in countries that became independent. According to Napierowski, European powers contracted rule over countries of the world in the first half of the twentieth century. One of those countries is Britain. Countries such as India, Nigeria, Canada, and Australia are under control of Britain; meantime, gaining independent. Postcolonial studies contribute to shedding light the production of culture affected by colonialism among those countries. (1998)

2. Postcolonial Theory

In his essay “*what and where postcolonial theory*” Martin Denyar(2010) argues that postcolonial theory seeks for the colonized people, lands, and culture under the rule of European powers. Furthermore, the essay discusses ultimately the attendant opinions of the colonization rule, also it argues the main harms that have been brought about belonging to identity. He asserts that the question of displacement, ethnicity and hybridity shape only three subjects in postcolonial theory which transacts to reveal a variety of topics concerning cultural identity.

In his article “*some issues in postcolonial theory*”, John Lye(2005) confirms that postcolonial theory relies on concepts of otherness and resistance. He states that “postcolonial theory deals with reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized “peoples” (1). Lye, in his theory, argues that postcolonial theory is how literary works output in colonization or activities written by colonized countries in order to show the results that come with the colonizer. How these literary works let them express to set them in the circle of what is called “otherness”.

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Ashcroft et al (1994) define postcolonialism as:

Postcolonialism theory is a discussion of migration, slavery, suppression, resistance, representation, difference, race, place, and responses to the influential master discourses of imperial Europe...and the fundamental experiences of speaking and writing by which all these come into being. (2)

Ashcroft et al (1994) state that postcolonialism theory tries to study different topics in postcolonial about the colonizer rule or imperial rule such as slavery, migration, repression and resistance.

3. Postcolonialism in The English Literature

In literature, postcolonialism describes literary works basically written in English colonized countries. Ashcroft et al (1994) note that “postcolonial literature is all the writings which have been affected by the process of imperialism from the moment of colonialism to the present day” (2). Thus, the writers of postcolonial mostly focus on identity, immigration, political and economic problems.

According to Drabble and Stringer(2003), postcolonial literature includes major distinctive subjects introduced by European colonies in issues of history, identity, ethnicity, gender, and language. However, they want to seek for the rebirth of a political, cultural, and national one. Aside from, postcolonial literature is based on cancel imperial domination by popular resistance, and to present that there is no such a passive native .

In Oxford Dictionary of literary terms, postcolonial literature is defined as “ a category devised to replace and expand upon what was once called commonwealth literature. As a label thus, covers a very wide range of writings from countries that were once colonies or dependencies of the European powers” . (200)

To illustrate, this definition of postcolonial literature is considered as a model of reduced literary works from commonwealth literature. It tries to focus on vast pieces of writings by dependent colonies of European rules. Furthermore, it looks for the image that is given by the colonizer in relation to the colonized people. Besides, literary works are generally written after the independence.

II. Hybridity, Third Space and Diaspora

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With the emergence of postcolonialism, a number of new and controversial concepts emerged and fueled debates. Among these concepts are the hybridity and the third space.

I. The Definition of Hybridity

“All forms of culture are continually in a process of hybridity” (Rutherford 211). The concept of hybridity according to Easthope (1998) has various meanings according to the field that it is used in. The term refers to a mixture in general. Also it can be used to almost in any field. However, hybridity has numerous different meanings in many fields such as culture, ethnicity and biology. In terms of culture and ethnicity, hybridity refers to state that owns two or more cultural and ethnic identities. (342) Whilst in the science of biology, hybridity is the formation of genetic elements in human being, animals or plants. Besides, the definition of hybridity in Wikipedia is:

Hybridity, in its most basic sense, refers to the mixture. The term originates from biology and was subsequently employed in linguistics and in racial theory in the nineteenth century. Its contemporary uses are scattered across numerous academic disciplines and are salient in popular culture. Hybridity is used in discourses about race, postcolonialism, identity, anti-racism and multiculturalism, and globalization developed from its roots as a biological term. (Wikipedia)

Homi Bhabha (1994) claims that “hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized (the Other) within a singular universal framework, but then fails to produce something familiar but new”. Bhabha’s hybridity concept studies the idea of a whole, and when deconstructed the identity is essentially a mixture of identities that have been approved through time, Bhabha calls it ‘the transmission of culture’ that it is analyzed in each novel’s characters. As he asserts “This ‘part’ culture, this partial culture is the contaminated yet connective tissue between cultures – at once the impossibility of culture’s contentedness and the boundary between. It is indeed something like culture’s ‘in-between’ bafflingly both alike and different”(53).

1.1 Hybridity in Postcolonial Discourse

The notion of hybridity occupies a central place and became the main theme in postcolonialism. Hoogvelt claims that “in postcolonial discourse; however, “hybridity is celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of

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“ in-betweenness”, the straddling of two cultures and the subsequent ability to ‘negotiate the difference’ ”(158).

Linguistic models that analyze culture as a process and location of challenges shaped the use of the hybridity in postcolonial discourse. Mikhail Bakhtin, a linguistics pioneer who theorized the political effect of hybridity in language, was the most influential in the use of this term in postcolonial studies. He defines hybridity as follows:

It is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousness's separated from one another by an epoch, by social differentiation or by some other factor. (358)

Postcolonial scholars used the notion of hybridity to analyze the shapes of resistance colonialism. Homi Bhabha has evolved his notion of hybridity from literary and cultural theory to define the structure of culture and identity within the condition of justice and enmity of colonialism (Bhabha 1996).

Moreover, hybridity is one of the key concepts of post-colonialism because it refers to a mixture of two or more identities within one person. Frequently, it is a combination of colonial influence and the experience of being colonized. In the book of *The Location of Culture*, Bhabha asserts:

Hybridity is the name of this displacement of value from symbol to sign that causes the dominant discourse to split along the axis of its power to be representative, authoritative. Hybridity represents that ambivalent ‘turn’ of the discriminated subject into the terrifying, exorbitant object of paranoid classification – a disturbing questioning of the images and presences of authority. (112)

The definition of hybridity according to Homi Bhabha:

Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of dominating through disavowal (that is, the production of discriminatory identities that secure the ‘pure’ and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of

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discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. (159)

Historically, hybridity has been seen as a problematic and offensive term. In the colonial period, hybridity was an abusive term, representing mixture dynasties of white and other races (Young, 1995) .

1.2 The Origin of Hybridity

The term of hybridity was first used in the field of biology, then it moved into the context of language and culture, the notion is adopted and developed by Homi Bhabha in his book *The Location of Culture* (1994). According to encyclopedia:

The word hybrid originated in the early seventeenth century and was first used regularly in the nineteenth century to describe the offspring of two plants or animals of different species... The term was taken up in the mid-1800s by the Victorian extreme right to describe the offspring of humans of different races—races assumed to be of different species. Hybridity was later deployed by postcolonial theorists to describe cultural forms that emerged from colonial encounters. (Encyclopedia)

Lately, the term is adopted by the social scientists; they are interested in diaspora, globalization and migrations.

1.3 The Significance of Hybridity

Hybridity needs to be regarded as an ongoing process of updating and exerting of identity. Furthermore, hybridity succeed to cause weakness to the dominant culture, this last becomes less united and more diasporic. Hybridity is an important concept since it is the image of the unbalanced environment that the colonized is forced to either adapt to or reject. The colonial power is strong and the possibility to become a member in a hybrid community is unavoidable. Another importance of hybridity:

For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘Third Space’, which enables other positions to emerge. This third space displaces the

histories that constitute it, and sets up new structures of authority. (Rutherford 211)

2. The Definition of Third space

Third space originates from the sociocultural tradition in psychology, its calls also a hybrid space or a new position, the third space “is a postcolonial sociolinguistic theory of identity and community realized through language or education” (Wikipedia). The third space concept according to Homi Bhabha “is the in- between space that carries the burden of the meaning of culture, and by exploring this third space, we may elude the politics of polarity and emerge as the others of ourselves” (37), he considers the third space as a place of translation and negotiation for the immigrant people.

The hybrid identity is based on this third space as “lubricant” in the conjugation of cultures (Papasteriadis, 1997). The hybrid’s prospect is totally linked within their connate knowledge of transculturation (Taylor, 1991). They have the capacity to show both cultures of one person and to interpret, parley and interpose affinity and difference in the efficient of interchange and embodiment. These results remain within them in different issues they faced as the dominance hybrid strategies which create the third space through developing meaning (Bhabha 1996).

Soja brings the concepts of third space from the theorist Homi Bhabha, which is a productive and digressive position of hybridity. Through this, Soja embodies this figurative space claiming that is a physical space within a community of people reaction took place. He confirms that the third space originated from “thirthing-as-othering essentially linked to and unlock opinion about dominance dual that detained both thought and political activities” (5). Soja defies these “dualism” by showing “an-other”, a series of options that totally do not refuse the authentic dual option, yet giving the “creative process of reconstructing that draws selectively and strategically from two opposing categories to open new alternatives” (5). These two disagreeing categories are first space which is real, the second space is imagined, and the new alternates remain within the context of third space.

Edward Soja attempts to introduce a new form of third space; he focuses on postmodern spatial feminists in order to explore the “overlapping borderlands of feminists and post-colonial cultural criticism (as) a particularly fertile meeting ground for initiating new pathways for exploring third space (Ibid, 14). Soja wants to determine the multitudes of

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identities which are constituted on the crossroads of these spaces, which are aimed at striding over a set of categories such as gender and sexuality. Third space is a space of extraordinary openness, a place of critical exchange where the geographical imagination can be expanded to compass a multiplicity of perspectives that henceforth been considered by the epistemological referees to be incompatible. It is a space where issues of race, class and gender can be addressed simultaneously without privileging one over the other(5).

In other words, third space is a concept that attempts to explore the social and the physical of people's interaction. However, identity is considered as a personal choice for people, they are free to choose their identity, but culture has no fixed unity and is changeable. Bhabha (2004) claims:

it is that third space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity, that even the same signs can be appropriated, translated, rehistoricized and read anew. (55)

3. Definition of Diaspora

The notion of diaspora originates from the word 'dispersion' or exile. It is for the Jews exiled from their native lands. It is the situation of displacement from another country. Diaspora refers to those societies who have been stripped from their home by the moves of migration, immigration and exile (Girishkumar17). In Oxford Dictionary, it denotes 'dispersal' or through the diffusion of people from a specific polity. The term 'diaspora' according to ancient Greek is used for 'the dispersion of grains or seeds' and clearly points to the migration of people from one space to another .

The concept of diaspora is employed to depict homelessness of Jewish societies. Therefore, it is convincingly linked to for those who called refugees, immigrants, and migrants. Anna Harutyunyan affirms that " the diasporic condition is a combination of being uprooted and placed in temporary setting" (8). The condition of the diaspora is not only the stipulation, yet it is a hash of a variety of questions about homelessness and living in provisional. To illustrate, those people who are called diasporic witnessed up rootedness and exile from their home. They can simply return to their countries.

The notion of diaspora signifies of being 'resettlement' in new spaces. The notions of transnationalism and travelling have significant meanings. Lily Cho proposes in her article

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“the turn to diaspora” that “diaspora must be differentiated from transnationalism, not only because the crossing of national borders does not necessarily define diasporic subjectivity, but also because to be marked by loss” (19). The term transnationalism has a meaningful purpose, thus it is a case to bind other questions of a national one. Whereas, in Jane Clifford’s “diasporas” confirms that “diaspora cannot merge with travelling because travelling is just a temporary shift where diaspora is more constant (307-308). Although travelling refers to go to a various place, it is a tentative change. It has no relation to identity and dispersion questions.

Through many centuries, the term diaspora was coined in different meanings. Now, the term tries to treat the questions about migration, and different aspects concerning human pertinence to a national frontier. Bill Ashcroft et al in “the postcolonial studies reader” book explicate diaspora as a “voluntary or forcible movement of people from their homeland. They consider colonialism as diasporic movement, dispersion and settlement of Europeans all over the world” (68). Like other writers, Ashcroft et al consider diaspora as a fact that happens to the third world countries either optional or powerfully move from their countries. According to them, the main reason for being diasporic and dispersion resettlement is colonialism.

The article of “diaspora in the contemporary world” by Sathis Georgouris explains the notion of diaspora. Diaspora is the main reason for the phenomenon of migration. They want to look for good living or purposes. He calls them as “entrepreneurs”. For him, the entrepreneur is the capacity to exceed the foundations of capitalism and historical movement, in which resulted to make them prosperous economically “diaspora entrepreneurs networks” (10). For this, it is considered for them the shift for better to stay in adhesion “the articulate image of social-ethnic cohesion” (10).

Diasporic societies are considered as a symbolic of the time. They are permanently wanted to parley their identities in the frontiers of their foreigner lands and the frontiers with their homes. Roben Cohen in “ global diasporas: an introduction emphasizes ” diasporas are positioned somewhere between nation states and ‘traveling cultures’ in that they involve dwelling in a nation- state physical sense, but traveling in an astral or spiritual sense that falls outside that nation. State’s space/time zone” (55). Though diaspora parleys their identities between native lands and embraced country, the distinction occurs as to their affinity sees as a choice for the case of being in each land. For example, one diaspora depends on lots of identities in side of culture and province, whereas others they are distinguished only with culture.

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The concept of diaspora has witnessed a significant role in the culture. It is the bond to the history of dislodged societies, Homi Bhabha in his book “the location of culture” explains that culture is totally considered diasporized; he assumes that culture is a strategic existence within society. One of the important concepts is transnationalism. Transnationalism, for Bhabha, is a modern postcolonial theme that tries to focus on a particular history of displacement. They are seen as a ‘middle passage’ of servitude or a people are called indentured of the travel outside of the urbanizing places. It is for the third world countries migration in western countries after World War 2. Another meaning, it is a part special for colonized countries isolation. Furthermore, transnationalism of culture deals with different aspects like displacement, migration, and diaspora I, order to identify the vague of the forms of cultures. This concept of transnational of culture is a significant fact to give the precise meaning of diaspora theory (172).

3.1 Postcolonialism and Diaspora

In “ postcolonialism and literature of diaspora” , it is seen that after the end of colonialism, people from third world countries have grown by what is called migration . Consequently, a great deal of isolation or dispersion happens and peoples go to different portions over the world. One of substantial reason that leads migration is diffusion faiths. In the imperialistic times of war, bondage and imperial subjection are also the causes of migration. While, people of colonized countries know that there is no hope to live in, and the solution behind it to stir on another for the fulfillment of being workers. People of third world countries turn into refugees in countries like United Kingdom, United States of America and other European countries. Those immigrants are supposed to transmit themselves on stranger grounds. They are influenced by shocking expertise of seclusion to turn them to be a hybrid individual in different cultural heritage. Subsequently, for them, it is requisite to show a picture of their issues about migrant and identity in postcolonial cases. Thus, diaspora study is a significant topic in the postcolonial context. (Shodhganga 6)

3.2 The Historical Background of Diaspora

Deut in his book of the Old Testament, The history of diaspora has drowned its position back to 586 BC. The Babylonians vanished Judah, the result was a purpose of serfdom of Jews. It was deemed to be one of the biggest dispersion overrun more than eighteen hundred years. Five millions of Jews were displaced. The name Jew comes from Judah, one of twelve

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sons of Jacob. After the demolition of Jerusalem, the time of expatriation was ended when Persians defeated Babylonia and permitted the Jews to come back Judah. However, many Jews were constantly settling in strangers lands. It is deemed to the starting of the Jewish diaspora. Yet, the only diaspora that happens out rightly is when the Romans devastated Jerusalem and crushed the Jewish. When Jerusalem was destructed, the Jews acceded diasporic in Babylonia and other countries of northern Europe. As a result, they were expelled from Judah by Babylonian and Jerusalem by the Romans. All these are to shape the concepts of displacement, diaspora, and homelessness. (25)

III. The construction of identity

1. Postcolonial Identity

This postcolonial identity can be defined through different features such as place and displacement, home, language and Otherness. These elements consist a major role in building on the identity of people. Nevertheless, the colonialism aimed to reconstruct and create his subjects a new identity to take over control on the colonized. Most of postcolonial scholars evoke that the identity is apocryphal by the colonial and it is a wrong identity, especially, the identity of the postcolonial writers concerning the place and displacement, as the writes of *The Empire Writes Back* claims “it is here that the special postcolonial crisis of identity comes into being; the concern with the development or recovery of an identifying relationship between self and place.” (Ashcroft et al 8)

Relating to the language, it is an important notion to construct the identity. Some postcolonial writers use the colonizer’s language in their writing as a resistance to the imperialism. Others reconfigure the language of the colonizer because it suits their needs. That led to reducing the use of the native language and the domination of the colonial language. Frantz Fanon considers that speaking the language of the dictators denotes the acceptance of their culture, because “to speak ... means above all to assume a culture, to support the weight of a civilization”. Identity would subsequently be at stake in the use of the colonial language. The postcolonial theorists are against the idea of using the colonizer’s language as a central and marginalize the native language. That is why the postcolonial writers using both of them, which led to a misunderstanding between the writer and reader as Ashcroft explains:

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Understanding is not a function of what goes on in the “mind” at all, but a location of the word in the “message event” that point at which the language, the writer and reader coincide to produce the meaning. The cultural “distance” detected at this point is not a result of the inability of language to communicate, but a product of the “metonymic gap” installed by strategies of language variance which themselves signify a post-colonial identity. (302)

Otherness is a feature to recognize identity in postcolonial era; it is the idea of the colonizer domination as a center, and the marginalization of the colonized as a periphery. As Homi Bhabha, in *The Location of Culture*, states:

The question of identification is never the affirmation of a pre-given identity, never a self-fulfilling prophecy – it is always the production of an image of identity and the transformation of the subject in assuming that image. The demand of identification – that is, to be for an Other – entails the representation of the subject in the differentiating order of Otherness. (Bhabha 64)

2. Identity Crisis

The most important question to any nation is the identity because it forms its international relation and dictates its behavior. Hall notes that:

The question of “identity” is being vigorously debated in social theory. In essence, the argument is that the old identities which stabilized the social world for so long are in decline, giving rise to new identities and fragmenting the modern individual as a unified subject. This so-called “crisis of identity” is seen as part of a wilder process of change which is dislocating the central structures and processes of modern societies and undermining the frameworks which gave individuals stable anchorage in the social world. (596)

One of the essential debate issues and central theme in postcolonial time is the question of identity. It can be considered as the most important because of its crisis exist in all communities postcolonialist. Since it is the result of the process of colonialism. Some postcolonial theorists thought that discourse and culture forme the identity. But Stuart Hall states:

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The notion of identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think. Instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, the representation. (222)

Also, Hall claims, identity entered into "the modern mind" (19) to find an escape from uncertainty through individualism. However poststructuralists believe, that identity is not clear and fixed concept, and is an ever changing according to the environment and culture, and it reaches a crisis as Mercer argues "identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" (43). The crisis of identity are confused people to find their real identity. This is consistent with the beliefs of Bhabha, that people cannot "be addressed as colossal, undifferentiated collectives of class, race, gender or nation", for people "always exist as a multiple forms of identification, waiting to be created and constructed" (Rutherford 220). Ninkovich defines "an identity crisis is a period of disorientation in which values and relationships are once taken for granted are thrown into question. Questions of self-adjustment that bedevil individuals caught up in an identity crisis like "who am I?" and "where do I belong?" (16). Identity is never crucial in life until the identity is lost. It is this notion of loss that runs profoundly in postcolonial. The loss of a past, a culture, a way of the tragic life is that marks the lives of the colonized people. The construction of identity is a continuous process and the consequences are inconstant. This identity is influenced by colonialism, which falsified the identity of the colonized, therefore losing his true identity, to be as a hybrid identity.

Conclusion

Postcolonialist studies the cultural and social changes that happened during and after colonialism and which affected the identity of the colonized. The concepts of hybridity, third space and diaspora play a major role in the construction of identity within postcolonialism fields. In addition, those three notions are coined by the theorist Homi Bhabha in the postcolonial discourses.

Chapter Two:

The Third Space and Hybridity in Muslim Women Narratives

Introduction

Women who are considered as postcolonial writers, frequently, write stories about people who face the embedding of different cultures and the creation of hybrid identities in third space. In other words, they have to find a way to merge some elements from a new culture with their original identity, this way called in-betweenness.

I. Hybridity in some Muslim women narratives

Many Muslim women novelists have discussed and explored hybridity in their works from different and various sides.

1. The Hybridity in *The Map of Love*

The Map of Love (1999) largely deals with the issue of hybridity which is based on hybrid narratives characters in a search of themselves and their identity with hybrid root. Anne is regarded in the novel as a hybrid root character, Abdeen introduces her:

Anna is an English lady, who later on marries Sharif Basha al-Baroudi, who is Egyptian. Their daughter, Nur al-Haya, is of a hybrid origin being half Egyptian and half English. Their granddaughter, Nur's daughter; Jasmine, is also of a hybrid origin since her father is French. Their great-granddaughter, Jasmine's daughter; Isabel, is of a hybrid origin too because her father is American (560).

Soueif discovers the possibilities and risks of hybridity besides the necessarily interrelated, hybridized histories of the East and West through The hybrid family tree.

Hybridity exists in Anna's psyche that led her to move to Egypt from her original country England, afterward the death of Edward, also because of her hybrid marriage to Sharif and her hybrid root. The hybrid narration of Anna emerges from her portrayal of the voice of the colonizer and the colonized. Anna highlights the voice of the occupied British, whilst she is in London and later Egypt, with regard to religion and nationality of Egyptians. Furthermore, Anna is viewed in the novel to be in a state of in-betweenness (Abd-Rabbo65).

Another form of hybridity is presented clearly in the novel, particularly, when Soueif annexes Anna's journal (italicized) and Layla's testimony (written in a different typeface font) into the text. Layla is writing in Arab, and then is translated by Amal into English, the

Arabic characters speak Arabic in English (ÇIRÇIR55), and this adds some peerless hybridized expressions of language in the novel.

1.1 The Summary of *The Map of Love*

The Map of Love begins as Anna Winterbourne, an English widow, arrives in British-occupied Cairo in 1900, she is amused by Egyptian culture. During one secret outing, she meets and falls in love with Sharif Basha-al-Baroudi, a brutal Arab nationalist. He also falls in love with her; they married against their judgmental world, where politics and personal relationships are inseparably interlocked, the choices Anna and Sharif make have profound repercussions not only in their own lives but in the lives of their descendants. Isabel Parkman, Anna's great-granddaughter, is a young American strongly drawn to Omar-al-Ghamrawi, a famous Egyptian musician living in New York. She hopes to find keys to understanding him, Isabel travels to Omar's homeland, and she takes with her an old car full of papers she inherited from her grandmother Anna.

In Cairo, Isabel and Omar's sister, Amal, reveals Anna's treasures and find a surprise blood link between their families, in Anna's diaries, letters and newspaper with age, there is a notebook written in Amal's grandmother's hand telling the story of her brother, Sharif, and the Englishwoman he loved. As Anna's experiences during the first decades of the century and Isabel's contemporary quest explain in counterpoint, the politics that divide two cultures and the desires that bring lovers together resound through time and space. Ahdaf Soueif presents Egypt in fussily detail, describing old and modern customs, the shrilled beauty of the desert and hustle of the cities, and the interactions between Egyptians and Westerners. In a forcing, brilliant combination of historical loyalty and fantastical artistry, she takes a culture little understood by most Westerners and makes it real¹.

1.2 Ahdaf Soueif's biography

Ahdaf Soueif was born in 1950 in Cairo, where she lives, but spent part of her childhood in London. Soueif married to the poet Ina Hamilton, she divides her time between England and Egypt. *The Map of Love* was shortlisted for the 1999 Booker Prize (Wikipedia). In addition, Ahdaf Soueif is an Egyptian novelist and a diasporic writer in the postcolonial

¹ <https://www.penguinrandomhouse.com/books/170453/the-map-of-love-by-ahdaf-soueif/9780385720113/readers-guide/>

context. In her interviews with Massad, she argues that she has the ability to think in English and Arabic at once:

Actually, when I'm doing dialogue, I sort of hear it in my head. If it's in Arabic, I hear it in my head in Arabic while my fingers are typing it out in English ...I do have this real "merger" in my head between Arabic and English (87).

This merger of Arabic and English that exists in the mind of Soueif, it appears as a hybridization of language in her novels. Where she succeeds in creating a unique, hybrid narrative that constructs her place into two conflict cultures, to proof its existence without one culture trying to blur the other. Soueif addressed the issue of hybridity by arguing that "there are so many hybrids now, people who are a little bit of this and a little bit of that. The interesting thing is what we make of it, what kind of hybrid we become and how we feel about it" (qtd. in Malak 148).

2. Hybridity in *The Translator*:

The Translator is the first novel of Leila Aboulela was published in 1999; it portrays the journey of female protagonist with hybrid identity, attempting to find who she is in the west. It is the story of a woman named Sammar who is a hybrid, who lives in two places and does not belong to either. But she longs to belong to her native land, because she considers Sudan as an important component of her identity as she says:

In a better time she used to reinvent the beginning of her life. Make believe that she was born at home in Sudan, Africa's largest land, in the Sister's Maternity Hospital, delivered by a nun dressed in white(5).

Although Sammar is a Sudanese but she belongs neither to Sudan nor to Aberdeen, because she doesn't born and live in Sudan, whilst Aberdeen is a foreign place. The hybrid identity of Sammar is the main cause of her loss, which gradually drives her to the third space.

2.1 The Summary of *The Translator*

A multicultural love story, that took place in many countries, Aberdeen, Scotland, Khartoum and Sudan. The main character, Sammar is the bridge between the two cities; she experiences the stark contrasts of history, culture and climate. Builds on her own experience,

Leila Aboulela in *The Translator* constructs the personal associations between character and place. The novel is not only a delicate love story, it also a story of belonging, tradition and change, longing, loss, faith and personal growth.

Sammar is a young Sudanese widow and recognized Islamic scholar works with Scotsman Rae Isles, at the university in Aberdeen: she as a translator of Arabic, having returned from Khartoum where she had left her young son in the care of family, hoping to free herself from the traditional constraints imposed on her there. However, she has to deal with loneliness and memories of happier times. The author embodies Sammar as a devout Muslim; she is sustained by her faith, her prayers providing for a quiet rhythm in her daily life.

At the same time, Sammar confess to a growing attraction for Rae, his serious and kindness, but Her feelings remain unspoken. She back in Khartoum, her “other” life, that absorbed her in her extended family, is conveyed with intimate familiarity and reflects her social awareness. But what will happen when she returns to Aberdeen? This question revealed by Aboulela, until the end. *The Translator*, Aboulela’s first novel is an excellent example of stories that deal with human affection and innocence, of multicultural understanding that is more complex².

3. Hybridity in *Lyrics Alley*

A most current novel of Aboulela is *Lyrics Alley* (2010). This novel explains the meaning to have a hybrid identity in Sudan after postcolonialism. Also, highlights the experience of living in two countries and growing up with hyphenated identity. The characters of *Lyrics Alley* are trying to details a way to live in the globalized world. Moreover, there are three main characters namely Mahmoud Abuzeid, Sorraya his nephew and Nur his son are culturally hybrid, each one of them exchange his/her hybridity by different means for different reasons till each builds a way of living (Mostafa110). According to Bhabha’s discussion of culture hybridity, the concept is “celebrated and privileged to the advantage of in-betweenness, the straddling of two cultures and the conquest ability to negotiate the difference” (Hoogvelt 158). For Bhabha, culture is located in “Third Space of Enunciation” (37).

Abuzeid family is a rich merchants’ family; Mahmoud Abuzeid is the head of Abuzaid trading, a private incomplete Liability Company, also it is one of the primary businesses in the

² <https://www.africabookclub.com/the-translator-by-leila-aboulela/>

Sudanese private sector. Abuzeid is entirely aware of his identity; he is “indigenous. Let no one call him an immigrant! The immigrants came fifty-five years ago with the Anglo-Egyptian force ...those newcomers were adventurers and opportunists...” (40). Proud of being a Sudanese this does not stop him from having strong commercial links with British officials in order to “steer his family firm through the uncertainties of self-determination and stake a place in the newly independent country whenever and whatever form this independence took” (40). Mahmoud holds hybridity as a strategy of living in order to preserve business connections with Britain (Mostafa111). In fact, the business of Mahmoud is such a place, which is Mahmoud’s third space where he redefines the features of his identity, his hybridity creates a successful business and benefits in Sudan’s development.

Therefore, Mahmoud is a symbol of the true hybrid who is “the only one to negotiate between [Waheeba’s world and Nabilah’s world], to glide between them, to come back and forth at will. It was his prerogative” (43). His hybridity allows him to float between the two worlds, when he succeeded to live in Sudan with Waheeba and with Nabilah in Egypt.

Another successful hybrid character is Soraya. Her hybridity is not as realistic as that of Mahmoud Abuzeid but because of her personal circumstances. Aboulela describes Soraya as being “a nomad” (6). Rosi Braidotti uses the concept of the nomad, she argues:

The Nomad ... stands for the relinquishing and the deconstruction of any sense of fixed identity. The nomadic is akin to what Foucault called counter-memory; it is a form of resisting assimilation or homologation into dominant ways of representing the self.... The nomadic style is about transitions and passages without pre-determined destinations or lost homelands. (10)

Soraya’s nomadic life style allows her not only to glide in different houses but also in different cultures resulting in Soraya’s hybridity. This elucidates in her wedding which reflects that she is culturally hybrid of mixing Sudanese, Egyptian and European traditions, Soraya asserts:

I wore a white dress on one of the evenings, the first girl in the family to do so, maybe even the first girl in Umdurman! Both of my sisters only wore Sudanese traditional clothes and gold. I did all that too, but I also added on the European evening and we followed the Egyptian custom of giving every guest a little goblet full of sugared almonds as they were leaving. (284)

Nevertheless, Mahmoud and Soraya have embraced the hybridity as a way of life, they succeed to hold their differences, accept their hybrid/nomadic identity and contribute to the Sudan's progress. Whilst, Nur 'is the new boy, he speaks Arabic and has gone to report him. Nur is bewildered by the new rules' (121). He doesn't accept his hybrid identity and loses the sense of aboriginal. Also, Nur failed to hold his differences and fill the gaps in his hybrid identity.

3.1 The Summary of *Lyrics Alley*

Lyrics Alley, by Sudanese author Leila Aboulela, is an emotional story from British-occupied Sudan. It narrates a story shifting fortunes of an affluent family under siege, and family is struggling to redefine itself against the inevitable modernization and women who want more leadership in a patriarchal society. Nur is the younger son of Abuzeid's dynasty. His mother is a Sudanese woman named Waheeba, they live in Khartoum. His father Mahmoud Bey, a successful industrialist, keeps a second home in modern Cairo with his Egyptian wife; Nabilah. Nur is an intelligent youth and is expected to take over the family business, after his father, Mahmoud's sickness. But, Nur gets injured and the family is thrown into disorder. He starts writing poems and lyrics during his recovery. Through Nur's affecting lyrics, the setting moves from Sudan to Egypt and the UK. It shows a broad view of Sudanese life, during years of colonialism. Aboulela also submits, as a devout Muslim, the Islamic faith in a sensitive manner in the story. In addition, the story recounts the progress of Egypt undoubtedly and inferiority of Sudan, as it questions the place of art in a society. *Lyrics Alley* was the Fiction Winner of the Scottish Book Awards and was shortlisted for the Commonwealth Prize³.

3.2 The biography of Leila Aboulela

Leila Aboulela is a Sudanese novelist, previously inhabitant in Britain, who now lived in Doha, Qatar. Aboulela was born in Cairo in 1964, she grows up in Khartoum (Chambers 97), and she is the author of *Minaret*, *Coloured Light* and *Lyrics Alley*. Furthermore, Aboulela is one of the writers who join in the continuous debates on hybridity. Leila Aboulela's novels exchange her personal hybridity through her characters, and she recognizes the value of hybridity in the present globalized world. She believes that "literature can play a part in helping people to navigate these new differences of culture" (Kamal 6).

³. <https://www.theeastafrican.co.ke/magazine/BOOK-REVIEW-Lyrics-Alley-by-Sudanese-author-Leila-Aboulela/434746-3508614-ug9y99z/index.html>

4. Hybridity in Randa Abdelfattah's *Does My Head Look Big in This?*

Does My Head Look Big in This? is the story of the protagonist Amal a Muslim Australian woman from Palestinian origin. She is considered as a minority within the white Christian societies. She faces the forms of segregation and racism because of wearing the *hijab*. Abdelfattah's novel uses Homi Bhabha's the concept of hybridity, which is the essential theory that is dealt with or influenced on women in postcolonial era. The question of identity is employed as the impact of hybridity gradually presented in the novel. The novel hence reveals the representation of identity assimilation as follow:

I have a sleepover at my house on Saturday night with Eileen and Simone. Leila's here, too she is not allowed to sleepover but my mom managed to convince her mom to at least... Luckily? Criss-crossing my two sets of friends have never proven to be a disaster since everybody gets alone. (Abdelfattah 149)

The expression above indicates to Amal and her multicultural friends habitual sleepover. Eileen is her buddy from Japan at middle school, McCleans, as well Simon is her close friend and a white Australian at the school. Leila is also her mate and she belongs to religious background as she. (Chan Lee, 186)

Through all these, Amal now has two different close mates demonstrates that she has a fluid identity that she can simply recognize and combine with friends who do not belong to the same area and religious experience is proven in this statement "luckily, crisscrossing my sets of friends has never proven to be a disaster since everybody gets alone" (149). In order to notice that, two distinctive friends show that the majority group like Simone can easily react to the minority groups as Leila, Eileen and Amal. (186)

The diversity of religion and culture are not the obstacles when the minority group adopt, but the case in Amal's situation is surrounded around the second generation immigrants and growing in Australia, the satisfaction to foster and assimilate the Australian heritage. (186)

Obviously, Amal adopts the appropriate assimilation which is the outcome of her hybrid identity. She has a fluid identity because she can proceed with the people that are not the same ethnic group. For example, "after two hard days at school, we go to a peace vigil on the weekend. My parents, uncle Joe's family, Yasmeen and her family, Simone, Eileen and Josh... We just sway and grieve with the crowd..." (Abdelfattah, 252). The quote provides

another stance on how the majority and the minority group can reach and react together in the same space without any recommendation about the question of race and religious background (Chan Lee, 187).

4.1 The Summary of *Does My Head Look Big in This?*

Does My Head Look Big in This is a contemporary novel, published in 2005. The story occurs in Melbourne, Australia. A Muslim girl her name Amal wears hijab. When she is in Australia, finds herself completely confused as her country. The novel describes misunderstanding of Islam and Muslim alike and the connection between other fellows and teachers. The story clarifies the different forms of religious segregation within the multicultural city as Australia. But, Amal still remains a strong woman who does not change her mind about her belief of Islam and the identity as a Muslim girl. Randa Abdelfattah writes her novel since she has 15 years. However, the book shares the most experiences giving by Randa about her life. Randa Abdelfattah also is considered a minority Muslim woman that gives her voice to writing literary texts and media. She portrays herself as an 'Australian-born-Muslim-Palestinian Egyptian chocoholic'. (Gradesaver)

4.2 Randa Abdelfattah's Biography

Randa Abdelfattah was born in June 1979. She is an Australian Muslim woman from Palestinian and Egyptian parents. Her first novel was *Does My Head Look Big in This?* In 2005. Melbourne was the city which she grew. She presented at a Catholic primary school, while the secondary school was Islam College where she succeeded her baccalaureate. After that, she went to study the arts of laws at the University of Melbourne. Randa was enthusiastic in human rights attorney. In 1996, she deemed a member of the Unity Party Say No to Hanson. Abdelfattah has utilized her works of writings as a mean for negotiating her opinions about the Palestinian occupation. She published different articles about the Palestinian and Australian Muslim of Islamic women matters in Australian and other newspaper like the Age, the Sydney Morning Herald, the Canberra Times, New Matilda and Le Monde (France). (Good Reads, Wikipedia)

II. Employing The Third Space in Some Literary Women Works

A number of women writers have chosen the third space as a main theme and issue to discuss and examine in their works. They tried to make the voices of their protagonists heard.

1. The Third Space in Monica Ali's *Brick Lane* novel

The in-between case of being belonging and non-belonging of ethnic writers has determined in her work. Monica Ali belongs to ethnic surroundings, and her work deemed to be one of black British literature. *Brick Lane* focuses on society life and tackles various points of coherence and the fragmentation among the Bangladeshi society inhabiting the region of Brick Lane. The novel incarnates around Nazneen, a woman from Bangladeshi country, who migrates to London after an organized marriage. Nazneen's relation with the British community often is non-existent when she establishes her first life in London. Nazneen is limited to her husband, by her deficiency of competences to make connections in the new circumference and her disability to talk in English. Her space is bound to the flat where she dwells and her belonging to Bangladeshi society that circles her. (Fernandez, 145-151)

Ali's portrayal of the Bangladeshi community- dwelling Brick Lane confirms the ineptitude of homogenizing societies due to their race or their ethnicity; as well as it displays the various ethnic group who settled in London. As Iris Marion Young asserts that space cannot be straightened with individual and homogenized society, and the notion of community cannot be linked to a single or homogenized identity:

One of the problems here has been a persistent identification of place with "community". Yet this is misidentification, on the one hand, communities can exist without being in the same place...Moreover, even where they do exist this in no way implies a single sense of place for people occupy different positions within any community (153).

There are two important ways which the notion of heterogeneous community is classified within the novel. One of them is Chanu's reverberation to the Asian inhabitation in brick lane. Chanu reviews the presence of homogenized opinion of Asians in the British ideology. He attempts to design a streak between himself and uncultivated members of the society. He deems himself literate man. Thus, he wants to make relationships with the educated groups of Asian society, for example, for example Dr. Azad. He sets up an interior position within the Asian inhabitants who live in Brick Lane focused on education and the presumption of homogeneous community is related within the same space fully unconscionable:

‘I’m forty years old’, said Chanu. He spoke quietly like the doctor with the none of his assurance. I have been in this country for sixteen years. Nearly half ‘my life’...I had ambitions. Big dreams ...and then I found things were a bit different. These people here did not know the difference between me, who stepped off plane ...the boat possessing only the lice on their heads (Ali, 34)

This expression proves that the novel tries to investigate the view of homogeneity is shown through a community in which concentrate on the issues of first and second generation connections. These diversities are found in the novel’s characters that display assimilation and links within the steward societies. (Fernandez, 151)

The view of space is assorted as a product of the study the impersonation of the heterogeneous spaces that are located in the contemporary multicultural community. From this mode, new spaces grow that invert the multitude and “the simultaneous coexistence of others with their own trajectories and own stories to tell” (Massey11). This thinking provides the deliquescent of space and is centric in Monica Ali’s *Brick Lane* narrative. The story describes chains of prominent characters reacting within the space that are constantly competed. However, the major concept that adopts the view of a representation of spatial position is hybridity. The novel also portrays this third space by showing an effective exemplification of space in the modern British community. It asserts a moment that affects historical, a view of space and society groups who dwell the city of London. (Fernandez149)

1.2 The Summary of *Brick Lane*

The novel concentrates on the protagonist Nazneen, a girl from Bangladesh country. Nazneen gets married to Chanu Ahmed. Nazneen finds many people who belong to the same country she comes from. Hence, she knows everything about new traditions. But, Nazneen has discomfited her relation with Chanu and his deficiency of discounting, his aversion to permit her to go alone to be one of his religions attitudes. Nazneen has a son Raqib, but Chanu begins thinking that his son will be displayed to the western corruption as drugs and alcohol, and he perplexes that wil go back to Bangladesh in order to avert this case. After that, as a child, Raqib dies, yet Nazneen and Chanu try to handle their relationships. Shahana and Bibi are also born and they are the daughters of Nazneen. However, Chanu still has the idea of going back to Bangladesh and Muslim there, is the remedy and no one can interrupt the person. Then with the fear of being bad works and corruption in the current community, he decides to take a job as a car driver to get money, and he lets Nazneen work. Through the

working of Nazneen, she runs across Karim who gives her steamstress from his uncle's store. Whereas, Mrs. Islam appoints her two daughters as a mugger and all that is to return Nazneen the money they owe. Finally, Chanu goes to Bangladesh and Nazneen and her daughters stay in London. (Goodreads)

1.3 Monica Ali's Biography

Monica Ali is an English and Bangladeshi parent. She arrived into England when her age about three years. The first place she lived in was Bolton in Greater Manchester. She studied at Oxford University. Brick Lane is her first novel, published in 2003. It is a novel that tackles a Bangladeshi family to stay in London and discusses the emigrant's experiments in Britain. She is arranged as a Man Booker Prize fictional women in 2003, and was introduced it into a film that was unleashed in 2007. Alentyjo Blue is her second novel and was put in Portugal in 2006. Her third novel is In the Kitchen in 2009. Granta Magazine considers Monica Ali as one of the best twenty young British writers in 2003.

2. Third space in Mohja Kahf's *The Girl in the Tangerine Scarf*

Whilst portraying the nativist inclination of American and Muslims, Mohja Kahf is too zealous to interpolate in some dissonant confrontation by two aspects, just like that discording the purity of us and them. One of the most examples about this third space happens between Khadra's friends and Livy, an American girl. Khadra comes from a family respecting the religion worth. Whereas, Livy's family totally refuse to drink or smoke. They do not accept dancing or rock music. To illustrate, "and her and Livy sister...are not allowed to date" (Kahf 55). (Abbasali, 10)

Another example, on their journey to Mecca for Hajj. The Shamys come across a couple of European on their flying to Saudi Arabia. In the first time, Khadra as is considered herself a nativist, supposes that they are there "to prey on sand oil" (97), yet Khadra is astonished for seeing that and she picks up that they are going to make hajj like her. They are even born in Albania, a Muslim country in Europe although they are not permitted to do practices for many years (97).

Another instance is surrounded by Afaaf's word, while she came from another car and tell "what is your problem? ...what's the matter is this not as fun as what you do in America?" (108). While all these occurred, Khadra cannot distinguish that "even though she was in a

Muslim country at this moment, and just any Muslim country but the Muslim country, where Islam started, she had never felt so far from home”(107). Aside from, Khadra is obviously tried to think of us and them characteristics of both Muslim and Americans(Abbasali, 12);

Those events above indicate a watershed in Khadra understands of the thought of home as a thing that connected to one's religion radix which is Mecca. While she goes away the country of India, she demonstrates that there is no feeling toward this city. She puts only this statement “leaving home funny and irrelevant” (95). She finds herself in a vortex conflict between what has been learning and what she has been exercising out of her belonging community. (12)

2.2 The Summary of *The Girl in The Tangerine Scarf*

The Girl in The Tangerine Scarf is a novel that focuses on Khadra, a Syrian girl who travels to America. The Syrian khadra shamy is born as a pious Muslim family in 1970. So, with her brother Eyad and his African American friends Hakim and Hanifa, she cycles the Indiana country roads investigating the differences between Muslim and American. When her image of marriage, Khadra goes to Syria and understands how to pray again. When she comes back to America, she works in a place existed in the eastern state, even though get gets attention to go further from Indiana, where her friend is killed by Klan violence and events still remained in her mind years before. But, her work forwards her to address the national Islamic conference in Indiana country. *The Girl in The Tangerine Scarf* describes both the spiritual and social sphere of Muslims in the Middle American. It is a novel that deals with an essential immigrant to give her voice to express her feeling. (Goodreads)

2.3 Mohja Kahf's Biography

Mohja kahf was born in 1967. She is from Damascus, Syria. In 1971, her family goes to the United States of America. She won a Ph.D. in literature at the University of Rutgers. Kahf writes different books, poetry collection such as, *Hagar Poems* (2016), and *Emails from Scheherazad* in 2003, while the novel *The Girl in the Tangerine Scarf* published in 2006. Mohja enlarges in America. She also confronts the various cultures of her home and the country she lives in. His poetry is a mixture between Syrian and American effects.

Conclusion

Chapter two: The Third Space and Hybridity in Muslim Women Narratives

Postcolonial women writers debate the issues of hybridity and third space diasporic societies. Their novels reflect their hybrid identities. Leila Aboulela, Ahdaf Soueif, Randa Abdelfattah, Monica Ali and Mohja Kahf are women who succeed to demonstrate their hybrid identity by creating the third space as a kind of freedom to express themselves through their narrations.

Chapter Three:

Love in a Headscarf: a Quest For Identity

Introduction

The concepts of third space and hybridity can be understood from the difficulties that face Shelina construction of identity through her memoir *Love in a Headscarf*. Her amalgamating of cultures between the East and the West performs an important part in this space. Nevertheless, the hybrid identity of Shelina takes third space as a platform for her freedom to speak up.

I. The Construction of Identity in *Love in a Headscarf*

The quest for identity and selfidentification seems attract the majority of Muslim women writers since such themes seem to be central works.

1. The Muslim Woman Identity in Janmohamed's novel

Shelina has taken up the travel as a means of 'finding yourself'. Through Shelina's positive experience in '*Hajj*', she finds the Muslim woman's true identity. She supports her experience with Hagar's experience of re-search in the midst of a great cultural diversity leads her to wish "That's how we need to live in Britain" (245), she states:

"As well as the clear message that women had extraordinarily high spiritual status, Hagar inspired something specific in me that I had found hard to balance: an understanding that looking for food and shelter were just as much a part of worship as prayer. Circulating round the Kaba established that the Divine was the focus of being a Muslim, round and round each day as the sun rose and the sun set. The universe was a repletion of cycles, each one following its set orbit and finding its place in the Divine order. But Hagar's run, backwards and forwards, was the day-to-day race, to work, from work, to work, literally mapping out my life. The two parts balanced each other perfectly and I realized that both the sublime and the mundane fitted together." (247)

Additionally, in Jordan, Janmohamed and her friends are regarded as backwards and uncultured by a French friend tourist, Anne. In fact, Shelina states "we were educated at one of the most prestigious universities in the world, we spoke probably ten languages between us, had read a wide variety of literature from numerous cultures and languages, and had also travelled through many different countries" (191). This meeting in Jordan is very important to disclose the "absurdity of her [Anne's] passion to travel through the Middle East if she thought it had nothing to offer and was only full of barbarians" (191). Which creates a

contradictory incongruities between what people see Shelina to be – “barbaric people who threaten to kill people who don’t become Muslims” – and Shelina’s self-identification as an educated ... (190-1), These expressions prove that Shelina is a diasporic Muslim woman and seen as ‘barbaric’. Her self-identification leads her to make these acts for those who see her Muslim. She creates a cultural hybridity and a third space in the construction of her identity as being in-between, as a Muslim woman proud of her *hijab*, and an educated European woman.

Therefore, it is important to distinguish Shelina’s hybrid culture, the new culture created from both cultures. She recognizes herself as having both identities that create a new hybrid culture. As Mahmudal Hasan notes, Shelina “seeks redemption and fulfillment through Islam which is not confined to any geographical boundary”, thereby confirming its compatibility with British identity” (96). Through this, Shelina Janmohamed is a British South Asian Muslim that wants to give her voice and detect her multicultural and self-identification as a minority Muslim woman who has the right to belong within the British society. Distancing also creates the imagination on in-betweenness as a way of ‘finding the self’ or ‘the construction of identity’, a space that “the superficialities of work, clothes, social whirl, shopping, giggling, planning, stress, tears” (139-195). This allows her to identify the varieties of cultures and constructing her hybrid identity as a Muslim woman.

2. Muslim Women’s Hybrid Identity and Belonging in Western and Postcolonialist Vision

Shelina sheds light on the construction of Muslim woman’s identities, and the subversion of the stereotypes of Muslim women identity. The two issues are interrelated because the Muslim women’s identities have been mostly formulated by the Western culture. Concerning the idea of belonging, all the issues of belonging within the west are similar in postcolonial themes. The novel describes the controversial issues of belonging inside the West. In a different way, while it depicts multicultural individuals and their efforts to create a sense of belonging within the West, which resulted in a hybrid identity. In particular, Shelina explores the hybrid identity in *Love in a Headscarf*, for example, Janmohamed depicts a sports car purchase and climbing Kilimanjaro as a distraction of the diasporic community’s norms around womankind.

Hence, the stories of Muslim women, who wear the *hijab*, are facing numerous challenges for comply to this external expression of faith. Also, how a Muslim women who wearing *hijab* deal with theses contests, particularly in non-Muslim-majority contexts. Shelina

in *Love in Headscarf* seek to find a space of documented enunciation to express the untold stories of Muslim women (Hasan 93).

2.1 *Hijab as a Part of Identity*

The hijab is a marker of identity and not only a religious necessity. It is the symbol of Muslim women struggle initiation to prove their Islamic identity in the West. This compulsory practice in Islam takes a huge importance in Shelina memoir as she describes her headscarf “My hijab is pink, the colour of an April sunset or a dusky summer rose. It is a long flowing piece of silk fading into a bold purple that reminds me of royal brocades and sacred discoveries” (1).

Therefore, the choice to wear *hijab* is not a matter of style, but a clear symbol that denotes Islam. Besides its religious function, the hijab affirms religious identity of women, and asserts their fidelity to a specific religious identity as a kind of choosing between two identities. Hijab for women has an extra meaning which is particular to Muslim women:

The meaning of Hijab as a marker between mundane and sacred has a relation to the meaning of Hijab as women’s dress. Just as Muslims convert mundane space into sacred through, ritual, cleansing, and performing of prayer wherever they may happen to find themselves, so Muslim women carry with them their sacred private space into the public space by use of the Hijab. (Basharat201)

2.2 Identity Politics in Janmohamed’s Memoir

The shaping of identity politics is regarded as one of Shelina’s central subject. As a British Muslim woman who witnesses the 9/11 events the reminiscences, the sense of becoming a such multicultural and Indian cosmopolite ,and the voice of Janmohamed makes herself to say “I am Me” (152). Her memories push her to have a third space and collect the radix of her’ belonging’ and ‘being’ a British East African Indian Muslim woman:

My grandparents grew up in Tanzania... their communities were mainly Indian, but across the religious spectrum. Muslim, Christian, Hindu, Sikh... The blood thirsty Idi Amin was a cautionary tale for migrant Asians who had been exiled... in the early 1970s...Now they found themselves in a... minority situation in the United Kingdom...My first holiday memories are a trip to Tanzania to visit my extended family. We still have old projector films with movie clips from this trip (37-40)

The quotes above express how Shelina's identity attempts to make an indoor recuperation of 'home' to clarify her connection to her origin in a form stream of consciousness.

The memoir suggests a model of Asian modern wisdom which selected cultural records to persuade and create the 'self'. "The frying of samosas into perfect brown and cinder bleak" at the beginning of the memoir, detects that the migrants are found out selves safety in doing samosas and ceremonial cultural side which can blot out the idea of 'entity' as homeless and unsettled. As she writes down "we were making samosas every weekend" (64). Janmohamed through these expressions wants to display her disability "pull back the layers of cultures while a youthful revulsion and teenage rebellion stirred inside her to extinguish the flames of stacks-in-time stereotypes of women that the buxom aunties supported and all that they presented of tradition" (15). Shelina does not prove any sort of durability, but she understands the habits of her tradition to combine them within her modern model. Identity is introduced by Shelina as she notes:

In my younger years, I struggled with those different perspectives...to keep the different parts of my identity quite separate. But actually as I grew older, I started to feel as though they helped me to gain richer perspectives on the world...when you grow up as an immigrant you are amidst people who try and belittle the culture where your family comes from. A lot of immigrants struggled with that but actually? it gives you a different view on where you are now and that was an accommodation I have come to accept. I learned that there was a value in the other culture and it gave me some ideas to contribute to the culture that I live. (Janmohamed, Telephonic Interview)

Shelina creates her empathies toward her fellow, to be an oppressed and underwent woman. Her thinking of opening a space for the rights of woman in Islam:

How could we see the physical abused, suffering and torture of Muslim women around the world and not ask why this was happening? We didn't believe it to be part of our faith, but how should we stop it?... you have to know where you come from to know where you are going (133)

Janmohamed expresses her feeling as one of oppressed woman who refused by the society she lives in. she cannot distinguish to she belongs to that community and her identity is mixed between two cultures.

She parleys the cultural- linguistic within English, Urdu and Arabic in order to participate the negotiation to find herself in-between spaces, and build that space as a 'dispersion' at the crossways of faith, culture and gender.

As a defender of Islam, Janmohamed manifests Islam as a theme that led to the coming of migrant which is mostly can be the reason of hybrid identity summarized on the experiences on 9/11 events. She states:

After September 2001, and again after the events of July 2005 in London, my colour, my name and my headscarf marked me out...and tagged me with label, 'terrorist'...My friend Shahnaz was stopped ten times in a multi-identification trip for no reason ...Another friend was detained on his way to an interview 'for no reason'... As I disembarked from a flight returning to London after a work trip, a woman from immigration...barked at me to step aside, uninterested in any of the other passengers...why she wanted to see my British passport but she ignored me. 'if you don't show me, we'll dare to take you for questioning. Who show long that might take, she whispered ominously. (146-148)

In this excerpt, Shelina beholds the disagreement of the new government ideology intended under the mantle of the war on terror" (147). It identifies a sense of expertise events. However, Janmohamed distinguishes the act of the west 'other' connected to her headscarf. She puts targeted Muslim woman inside the political combats between two major patriarchies, they are distinctive in form, yet identical in levels. To illustrate, Janmohamed can readily interact with the cultural scene she dwells. It is a memoir of structuring a multicultural person where the politics are also the impact of Shelina to be a 'hybrid identity'.

2.3 Janmohamed' Perception of Religious Identity

In love in a headscarf memoir, Janmohamed appears to share her religion duties as a traditional and cultural border which typically "rested pleasantly on her Asian Muslim shoulders since her birth" (Janmohamed 55). The example like the imagination to be a woman who attempts to seek out an appropriate fellow, or a woman that struggle in the forms of

stereotype as one of Muslim woman has been followed a religion, or as “cross- eyed critic of old cultural traditions engaged in a new gender reconstruction” (223). Janmohamed here wants to show her voice and encourages the insistence to reveal the denigration of her religion Islam in the light of the socio-political environment. Whereas, in her memoir displays the language of British society which means ‘belonging’ or ‘ being’ within the community, reveals Janmohamed has a fluid identity, hence the sphere of people’s cross-cultural accounts can form her intimacy of faith. Furthermore, hyphenated identity is generally introduced by Janmohamed her inconvenient status surrounded her sets of the disassembled, detached world of hyphens:

So many labels were stuck onto one having a voice: oppressed, repressed, subjugated, backward, ignorant, violent, extremist, hateful, terrorist, jihadist evil, radical, weakling, moderate, sell-out, self-hating, apologist. Labels and boxes, I hated all of them. I was none of the above...Nice Asian girl. Overlypious, sour-faced Muslim hijab. Swarty-pants, bossy-boots. Boring always praying, stay-at-home dullard. Non-cultural, modern rule, breaker, independent, unsuitable...I was weighed down by expectation and labels from so many cultures and narratives each trying to tell me what I should or should not be, each pretending to speak on my behalf. As just one person, how many stereotypes could I shatter? (Janmohamed151)

2.4 The Significance of the Awards for Janmohamed

The Muslim Writers Awards not only suggest literary prizes, however also drive outreach work in schools with the goal of letting more Muslims to write. Janmohamed is more positive about the awards. As a Muslim woman, she notes:

In the last five to ten years, a Muslim identity has emerged, but many left-wing voices are vehemently opposed to this identification. However, my view is that identity is one that people choose for themselves, and so if it happens that people want to identify themselves collectively as Muslims or as Muslim writers, this is also their prerogative. Irfan Akram, the Director of the Muslim Writers Awards, said there were 10,000 people who sent their entries for the second Awards ceremony. Of that 10,000, most would probably have never entered any other writing competition, but the identification of this competition gave them the confidence to enter. (Chambers ‘Janmohamed’: np)

The obstacles of inclusion and exclusion, cultural and religious Islamic identity is handled in Shelina's narrative and interviews. The Muslim Writers Awards appear assigned to tread a tight way between challenging the confidence of Muslims, whereas of the wider literary and mainstream societies on the other, all that to realize the Muslim identity religious belonging in the British communities.

2.5 Auto/ Biography Life of Janmohamed in Making Hybrid Cultural Identity

Janmohamed is defined as 'diasporic' and 'Muslim' that is acclimated and destroyed the common life writing's agreements. For instance, this narrative by Janmohamed confirms the 'interconnectedness' of the person with kins, networks '*biradari*', friends, and colleagues. Janmohamed's book concentrates on her seeking for a life partner, yet in the beginning of the text she asserts that "[m]y marriage, as with the marriage of any child in the family, was a collective experience" (17).

Furthermore, the Vietnamese film maker Trinh T. Minh-ha writes down that women 'auto/biographers' and writers "want their words to be cries, life, capable of touching (other lives – things and beings) and being touched (being touched by the reader)" (Trinh T 140). To illustrate, the effect of life writing of both South Asian diasporic subjects and women writers does not occur in space, however, overflows the frontiers between the self and the Other, revolving within and being 'interpenetrated' by social experiences. These situations make Shelina to have a hybrid person, and she can easily merge between the two cultures and writes to give voice in her narrative both of them. This type of hybridity is totally surrounded in social interaction in many South Asian novels and auto/biography. The use of interviews leads her to construct her identity life and others.

II. The West and the Muslim Women Representation in Janmohamed's Narration

Like the majority of Muslim women writers Janmohamed writes back to the Western representation and stereotype of Muslim women.

1. Janmohamed's Representation of Muslim Women

Janmohamed has addressed a space in the representation of Muslim women in Western and post-colonial literature. She disproves the thesis of misery memoirs where the

protagonists escape Islam and its barbaric image in order to adapt Western culture to get their freedom. Muslim women have been depicted as a homogeneous group, that they have a sense of identity and devoid of any agency. However, *Love in a Headscarf* presents how women facing multiple identities in the diaspora with their Islamic identity preferring. There is enough space for Muslim women, whom they have the sense of belonging in Islam, to reconcile Western national identities with their Muslimness. Like other migrant communities in the West. Muslims suffer from diasporic worries, which are believed to drive them closer to religion.

However, Janmohamed disproves the psychological existence reasons for the religiosity of Muslim immigrants, she explains it as their conscious choice simplified by the freedom that diaspora creates in the third space. Muslim women in *Love in a Headscarf*, approach Islam intellectually and spiritually, far away from embracing extreme religious fanaticism and militancy, she is disagreeing with the representations of literary that link religious Muslims with fanaticism, obscurantism and misogyny. Moreover, Shelina portrays the believing Muslim woman as enlightened and open- minded. *Love in a headscarf* contrasts the usual view that Muslim women are boring, impenetrable, and she is not like other women, but in fact, Muslim women are like any other women in the world, as Shelina maintains:

Beneath the translucent veils of Muslim women lie beating hearts, dreams of love, imagination replete with fairy tales and princes, of happily ever after. Hidden behind the often misleading headlines of terror and destruction that are said to be the name of Islam are Muslims: ordinary normal people who share the one thing that exalts human beings and connects the sublime within us to our mundane lives – that thing called Love (xii).

Muslim women are normal people; they are not different from other women around the worlds, particular in the west. Although, the majority of them wearing a headscarf. They can dream of love too, just like other women. This is the sort of their hybrid cultures in the third space.

1.2 The Merging of the East and West in *Love in Headscarf*

Love in Headscarf is a memoir of woman, who is practicing her faith and has engaged in both cultures of East and West besides living as a Muslim woman. This memoir shows how Muslim women find love, without sacrificing the practice of their religious beliefs.

Janmohamed debates the love and marriage in this memoir from the point of view of both cultures the West and East, as she states in her introduction:

Love, Amour, Ishq, hub, armor, pyar. All these are words in my lexicon to describe something delicious and mundane, irresistible and sublime. Love inspires great actions, absurd choices and inexplicable consequences. It directs lives and it makes or breaks hearts. It can arbitrate between life and death, and it can connect the body to the soul and join them with lightning. It is essence of the human condition. (xi)

Janmohamed describes her feels about viewing her bridegroom. According to her:

This might be a girl's one chance to view the prospective bride-groom. The boy must also capitalise on this opportunity. This is not the moment to be out of the room using the facilities. Along with his whole family, he may have travelled many miles for this single brief moment, perhaps his only opportunity to see the woman with whom he will share the rest of life. (11)

The quote above shows how a Muslim man and woman in bride viewing and bridegroom viewing in the ceremony. The Muslim culture is very different from the West culture. Janmohamed then states "In the process of making a decision ... to look for the love of my life... Finding the One was my mission, and looking for love, I would find myself, my faith and Divine Love along the way. I had the Search officially open" (30). Janmohamed tackles the situation of Muslim women in the West and the East, and how can she decides to find her suitable love, herself and faith.

1.2.1 The Design of *The Love in Headscarf's* Cover as a Merging Between The West and East

Chambers confirms that Muslims are commonly debated as they comprise a 'recognizable', 'monolithic' society. The authors inspect the stereotypes through 'Maxwell McComb' analysis of the news media 'frames', by introducing an eclectic assertion of 'audience interpretation'. Considerably, they scout about the second concept of 'framing' by precisising the stereotypes of Muslims, containing the children's doll surnamed 'Muslim Barbie' and a group of spies 'Spooks'. The metonymical picture of 'yashmak' is related to Muslim women's life/writing, hence linked to 'belonging' and 'not-belonging'. This may be the reason FOR the connotation 'British' and 'not-British' hybrid identity (qtd, in Morey et al

10). Janmohamed displays this in her narrative *Love in a Headscarf* cover design. Janmohamed described seeing the cover design for *Love in a Headscarf*:

a preliminary sketch of a faceless woman, wearing a very long purple cloak, and a billowing headscarf, against a pale, soapy green background. I felt scared of this woman, who was outside my experience. Eventually, they gave her an austere face, and in the background put a domed mosque with peace doves flying over the minarets, which was the wrong image for the book, which is friendly, light-hearted, and British. (Chambers, interview)

Design image of a young, fashionable and glamorous Muslim woman in an adaptable, wearing a flowing headscarf and big sunglasses, in gorgeous pinks and purples, and set against an urban British skyline containing both a mosque and the London Eye Ferris wheel. Here, Shelina merges between the two cultures in one image to express her hybrid identity.

On the website for *Love in a Headscarf*, Janmohamed claims:

I hope my book [...] will [...] provoke the Muslim community to look into itself and wonder why these lazy stereotypes exist. [...] If publishers are guilty of monolithic misery memoirs, then Muslims must also take some of the blame for not sharing our universal experiences in a language and context that everyone can relate to. ('About': np)

Janmohamed not only develops the thought of the 'framing' of Muslims by different mainstream programmers and media access, yet also proposes that Muslims participate liability for this, as they require to provide alternate. All those experiences become crucial for Shelina and the reason to raise her voice as a Muslim woman seeking for identity.

III. The Third Space in *Love in a Headscarf*

1. Third Space and The Development of Identity

The multiple identities of Muslim women sometimes are contradictory and sometimes in agreement. Although, there are many difficulties in making decisions about how to express their religious identity, but they are required to negotiate their identity and the way to express it. The notion of third space is founded by Homi Bhabah, as a place where the individual creates a space in which certain aspects of multiple dimensions of identity are approved or

disallowed to create a space that is her own. Creating a third space allows for rejection of dominant ideas or assumptions that characteristically are entrenched within the first and second spaces.

Shelina's in-betweenness gives her the freedom to choose her identity based on how she feels comfortable. However, she acts as a British, but her internal identity and actual sense about her identity is a Muslim women. That appears in her searching for love, while marriage is obligatory in Islam, it does not mean that a woman accepts any man that comes her way. She is meeting suitor to appraise him and she is free to accept or rejects him, Janmohamed wonders "It all came down to the same question: Is he the one?" (22), with taking into consideration her principles of Islam. Janmohamed then states:

In the process of making a decision to turn down one suitor, I had set in motion a greater journey: to look for the love of my life. The precedent was set: Finding the One was my mission, and in looking for love, I would find myself, my faith and Divine Love along the way. I had the Search officially open. (30)

With keeping her loyalty for the importance of ethnicity, religion, and identity, however she is still independent with open minded because of the third space that rose through diasporic societies.

Conclusion

The third space noticeably allows Shelina to construct her cultural identity, and to negotiate her hybrid identity. Shelina proves the possibilities of creating a space of hybrid identity formulation between Muslim and the West societies.

General Conclusion

General Conclusion

This study aimed to provide an overview of British Muslim women's writing experiences. Literature written by Muslim women became an increasing domain of research. They began to write about their struggles and endeavor to reply to the western stereotypes about oppressed women. Their literary productions are employed to share their experiences of the rejection of religious identity about Muslims and Islam. Their fiction has obtained significance. It is very tricky to discuss and analyze Muslim writing without a basic examining of identity and having clear idea of what British Muslim women do.

By the end of the 20th century, Muslim women have offered an interesting readiness on determining one's hybrid identity, which becomes decisive for every one of them. The period asserts women's struggle for equal rights and quest to keep their Muslim identity. In fact, they want freedom in giving their points of view about the rejection and misconception of Islam. Hence, the voice of Muslim women is more heard in postcolonial literary works. As a result, they prospered at most during the 1990's to raise one's voice about what they call for.

The choice of the author Shelina Janmohamed has considered the questions of how power in the state policies has broken through their diasporic lives and cut off the balance of the multiple forms used. The memoir shows the process of the construction of her hybrid identity within fixed ideological system policies that have been produced by power. She exhibits the effective ways of power rejecting identity politics and ingrained ambivalences and discrepancy introduced. The notion of diversity and multiplicity are employed in Shelina's work. This has emerged on multiculturalism and the manners to outline interests like differences, separation, profiteering, identity crisis, which engendered from the heterogeneity of communities. The post 9/11 religion fetches the important fact in defining her identity and belonging of British Muslim Asian minorities.

Writers like Janmohamed make significative lifelike production of literary culture signed in giving the right pictures of Islamic values and traditions. Her work opposes and inverts the slope of gender interests for distorting Islam. Giving the sense of freedom aspects of Islam removes any idea that Muslim women's religious identity is imposed on her by others. Janmohamed employs the concept of 'Dar-al-Islam' as one that is not detained to regional frontiers. It is a question of safety and instability and freedom for Muslims to apply their religion. Yet, Islam encounters 'spatiotemporal' borders and has the prospect to feel at home in different aspects of the world; however, it cannot be adjusted with the geographical space. By presenting Muslim women's hybrid identities, Janmohamed writes down multiple topics

General Conclusion

that try to defend Islam and Muslim identity in a skillful way. Janmohamed's *Love in a Headscarf* 2009 strives not only with the west , but also with geographical spaces . She does not conceal any antipathy in the society lives in which enables her to be a British Muslim woman who tries to stay resistance in displaying her religious hybrid identity.

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APPENDIX A

Biography:

Shelina Zahra Janmohamed is a British writer. She is the author of *Love in a Headscarf* (2009), a memoir of growing up as a British Muslim woman. Her new book titled *Generation M: Young Muslims Changing the World* was published in August 2016. *Generation M*, as The Guardian puts it, "is the first detailed portrait" of the influential segment of the world's "fastest growing religion", Islam. She is also a blogger: her blog is called *Spirit 21*.

Janmohamed was born on 13 April 1974. She grew up in North London and was educated at Haberdashers' Aske's School for Girls, Elstree, subsequently graduating from New College, Oxford.



Janmohamed is a regular contributor and writer for several news outlets and magazines, including the BBC, ITV, The Times, The Sun, The Guardian, The National, The Muslim News, Emel magazine, The Independent and The Telegraph. focusing on Islam and current affairs. She has a particular interest in Muslim women and Islam in the West.

Her blog, Spirit21, has won several awards, including the Brass Crescent Award for Best Blog. Janmohamed lives in London and has appeared on numerous British television networks.

She has travelled with the British Foreign and Commonwealth office to Darfur, Egypt, Saudi Arabia, Indonesia, Qatar and Turkey under its programme to build links with British Muslims and encourage dialogue. She is a creator and organizer of social and cultural events for young British Muslims, as part of creating a new British Muslim culture and identity, and the host of the annual 'Eid in the Square' event which is held in Trafalgar Square. She is a trustee of the Windsor Fellowship which encourages minority ethnic students to excel in education and employment.

Janmohamed was named by The Times and the UK Equality and Human Rights Commission as one of the UK's 100 most influential Muslim women, and most recently she was named as one of the 500 most influential Muslims in the world.

In January 2014, Janmohamed was nominated for the Services to Media award at the British Muslim Awards.

Janmohamed has stated the need for brands to improve their marketing aimed at Muslim consumers, urging them to conduct better research and to work harder at 'humanising' Muslims by treating them the same as they would any other demographic, saying:

“As marketers, we do that for all sorts of audiences. We humanise them and dig into where the brand has a role to play and somehow when it comes to Muslim audiences, all of the decades of professional experience and expertise somehow goes out the window.”

She also believes that it is important that British Muslim stories are told and that their positive contributions to British society are highlighted and recognised. She has said that although "there have been positive developments in the UK" that there is still more work to be done; "there is always more to be done to improve how we treat minorities and Muslims." Janmohamed has criticised the current Home Secretary Sajid Javid for dismissing a request made by the Muslim Council of Britain for the Conservative party to carry out an independent inquiry into Islamophobia. In an article for The National, she wrote:

"When Muslims do talk about Islamophobia, they are accused of playing the victim, throwing the word around to draw attention to themselves. Yet the evidence is clear in the letter but also in all the statistics, from violence to inequality in education, health and employment. Many Muslims are victims."

From: Wikipedia

APPENDIX B

Love in a Headscarf: Book Review

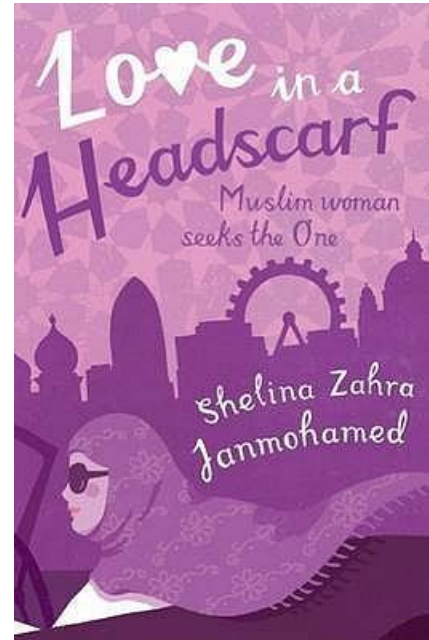
This book is an autobiography revealing the life of an Asian-British girl and her culture. The book focuses on her quest to find her dream prince-charming, but includes other enlightening parts such as the life of a Muslim in London, perks of being an Hijabi, and an insight into the Asian culture, I learnt quite some things about this interesting culture.

On the path to finding The One, Shelina had to cope with her Indian aunties' various lectures, comparing religion to her culture, the questions that arise in her own head and societal stigma. Aunties and mothers-in-law make up a committee of matchmakers, so they work to find a suitable suitor for Shelina and other girls that are ready to venture into the journey of marriage.

Shelina came to understand in the journey that some parts of her culture are flawed and found solace in the teachings of Islam, she discovered more about herself and love, the true meaning of love.

The book answered lots of questions about humans, love, marriage, self-discovery and the hijab. I love how interesting and enlightening this book is, it is well-written and there's a lot to learn. A particular part I loved among many others was the part where she remembered a popular slang in magazines, *women should be independent*, her reply was; *who says i can't be married and independent*, it's another point that should be deleted from our minds, marriage isn't a cage, you can be who you are, it's a journey through life with a companion.

However, the one reservation I have is personal, I don't know how and why some Muslim women think the rights of women in Islam should be reduced to the ideology of feminism. Females are pearls in Islam, with numerous rights and freedom, to go around and explore the world as much as they'd love to, so far it's safe, women can seek knowledge and



even teach it, women are free to choose whoever they want to spend the rest of their lives with too. I have issues with the way the rights of women in Islam are related to feminism which is what the author did more than once in this book.

By: Sofiyat Oyesanya

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