

Democratic and Popular Republic of Algeria

Ministry of Higher Education and Scientific Research
Faculty of Literature Languages and Arts

Department of English



A Dissertation Submitted to
the Department of English

In Partial Fulfilment of the Requirement for the
Degree of a Master in English

**The Loss of Original Identity of Second Generation of
Arab Muslim Immigrant, illustrated through**

“The Girl in the Tangerine Scarf” by Mohja Kahf.

Presented by:

MESKINE, Nacer

TAMI, Abdelkader

Supervised by:

Dr. BENADLA Djamel

Broad of Examiners:

June 2016

Dedication

This thesis is dedicated to our families. It is also dedicated to our mates and to all those honest persons.

MESKINE Nacer & TAMI Abdelkader

ACKNOWLEDGMENTS

We would first like to thank our advisor Dr. BENADLA Djamel who is an incredible source of support throughout the entire process.

We would also like to thank the member of the Jury for accepting to evaluate this modest work.

Lastly, we want to thank all our teachers of the department of English for their efforts during our study at the University of Saida.

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

-Laila Shereen-

**"Great minds discuss
ideas, average minds
discuss events, small
minds discuss people."**

- Eleanor Roosevelt -

Abstract

Through this work, we want to explore the identity of a Muslim American which has been routinely questioned mainly by those who belong to the first generation Muslim Americans. For most of us, our parents have raised us to follow Islam and the Islamic code the way they have been taught by their elders, however, things are not clear when you live in a secular and multicultural society like America. Through *The Girl in the Tangerine Scarf*, we want also to tackle some crucial complex issues tied to identity such as religion, race, way of dressing, stereotypes, language and culture conflict Arab Americans experience there.

We have chosen this novel because it has always been cited as a reference to United States Muslims and how such Muslims approach their identity both as Muslims and Americans simultaneously.

TABLE OF CONTENTS

General Introduction	01
Chapter I: Review of Literature and Theories	02
I.1. Introduction	03
I.2. Identity	04
I.3. Psychological Identity	04
I.3.1. Erik Erikson's Theory	05
I.3.2. James Marcia's Theory	07
I.4. Arab Americans	07
I.4.1. The First Wave: 1880–1918	08
I.4.2. The Second Wave (1950s-1960s)	09
I.4.3. The Third Wave (1970s–Present)	10
I.5. Identity Crisis	12
I.6. Muslim Veil in America	13
I.7. Stereotypes of Arab and Arab-Americans	14
I.7.1. Stereotype	14
I.8. Evolution of Immigrants' Identity	16
I.9. Ethnic Identity and Arab Culture	16
I.9.1. Ethnic Identity	16
I.9.2. Language and Identity	18

I.9.3. Arab American Culture.	19
I.10. Language Switching	20
I.11. Conclusion.	20
Chapter II: Presentation of the Novel.	24
II.1. Introduction	25
II.2. Biography of the author	25
II.3. Main Characters	26
II.4. Setting.	29
II.5. Plot: Major Event of the Novel	29
II.6. Language and Literary Devices Employed in the Novel	41
II.6.1. Language	41
II.6.2. Flash back Technique	41
II.6.3. Code-Switching	41
II.6.4. Stream of consciousness in Literature	42
II.7 Conclusion	43
Chapter III: Loss of Original Identity: Factors and Results	44
III.1. Introduction.	45
III.2. Loss of the Protagonist's Original Identity and Construction a New one.	45
III.3. Steps of the Protagonist Assimilation	51

III.4.Critics	55
III.5. Conclusion	55
General Conclusion.	56
Bibliography	57

General Introduction

Our dissertation is based on making a research about a loss of identity of an Arab second generation in America, how and why they shift from parental identity to other different one. This generation for Arab culture where Islamic religion rules their parents' lives, find themselves in other culture where the diversity and the white superiority materialist dominates the American life. The main task for a righteous family there is how to preserve their children identity without following the main stream. This struggle between totally accept the American style of life and stay loyal to parent one in a foreign land is portrayed in our study case which is "*The girl in tangerine scarf*" written by an Arab-American writer Mohja Kahf. Where the protagonist Khadra Shamy is taken as an epitome which is a girl from Arab immigrant came from Syria to Indian in USA.

This research work is divided into three main chapters:

Chapter I is a review of literature and theories, where we will attempt to give a background of some general notion of identity, history of Arab immigration to America, and Muslim veil.

Chapter II is about the presentation of the novel "*The Girl in the Tangerine Scarf*", mains characters and major events.

Chapter III will be devoted to the analysis of main level of the loss of identity of a girl from a second generation focusing on the factors that push the protagonist to adopt a new hybrid identity which combines two identities.

**Chapter
I**

**Review of
Literature,
Theories and
Definitions**

I.1 Introduction:

People leave their homelands for different reasons: Some people leave voluntarily their places of birth to be safe, to improve their way of leaving, to realize their dreams and hopes or simply to feed their kids and parents. Some of those people are forced to leave their countries not to lose their lives. Whatever the circumstances that make someone goes beyond the boundaries of his country for another country, he will surely experience the issue of identity, and he will certainly live the struggle to cope with two cultures.

This often results in a crisis of identity, stemming from the fact that children and their parents are physically distant from what they call their “homeland” at the same time they are culturally distant from their adopted country. Between their parents’ past and their own present and future, those immigrants become very confused, frustrated and bewildered. Whether they have been born in the host nation or are newcomers, those children will pass difficult time defining their identities and looking for their true self.

Through our dissertation which is based on making a research about the loss of identity of an Arab second generation in America .We want show how and why they shift from parental identity to a different one. Before arriving to construct a new identity, this generation whose parents are ruled by the Islamic religion find themselves immersed in other culture where the diversity and the white superiority materialist dominates the American life.

The main task for a righteous family there is how to preserve their children identity without following the main stream spending sleepless nights to make a balance between the American styles of life and to keep loyal to their origin. Through our study, we want to see which paths an Arab American should try to identify himself. Which moulds shape the identity of those individuals in their exile and diaspora. This study also reveals who are the Arab Americans, and in what extent do they affect the American identity.

In this work, we want also to highlight the setting where some Arab Americans construct or reconstruct their identity and to investigate which factors push them to adopt a new identity which is different from their original one. We have chosen “*The Girl in Tangerine Scarf*” written by an Arab-American writer Mohja Kahf as a study case. This novel mirrors the different scenes that an Arab American individual should experience to establish his true self without losing neither his dignity nor his ability to be integrated in his

host nation. It is not something easy to be torn between cultures and countries to reconstruct an identity without losing your mind.

Accordingly our work is divided into three main chapters:

The first chapter contains review of literature, some definitions and theories. In this chapter, we will give a background of some general notions of identity, history of Arab immigration to America and Muslim veil.

The second chapter is about the presentation of the novel “*The Girl in Tangerine Scarf*”, main characters and the major events this novel’s contain.

The third chapter deals with our analysis about the main level of the loss of identity of a girl from a second generation focusing on the factors that push the protagonist to adopt a new hybrid identity that combines two identities and the realization of self-satisfaction.

I.2. Identity

The word *identity* has Latin origins. It is derived from the word *identitas*; the word is formed from *idem* meaning *same*. The term is used to express the notion of sameness, likeness, and oneness. It means “the sameness of a person or thing at all times in all circumstances.

According to Cambridge Dictionary ,identity is who a person is, or the qualities of a person or group that make them different from others (Cambridge Dictionary, 2003).

There are many types of Identity, among that we can mention a psychological Identity, Ethnic Identity and religious Identity.

I.3. Psychological identity

“**Psychological Identity**” is the capacity for self-reflection and awareness. People usually acquire their identities through the tasks they do and the objects they identify themselves with. For example, if you asked someone “who are you?” and he replied saying “I am the restaurant’s chef”, then this person identities himself with his job and thinks of himself as the chef instead of Robin or Tom (2knowmyself.com).

1.3.1. Erik Erikson's Theory

Erik Erikson was one of the most outstanding figures whose interest in identity was further developed. He talked and wrote too much about the concept of identity, the formation of it and the identity crisis. His studies were based upon his own experiences in school where he was always teased for being a tall, blue-eyed, and blonde Nordic-looking boy who stood out among the rest of his mates. He was also rejected because of his Jewish background. This experience fed his interest in identity formation and shaped his work throughout his life. He both experienced and studied the subject of identity. He was famous for his well-known theory of psychosocial development and the concept of the identity crisis that didn't focus only on early childhood events, but it looked at how social influences affect profoundly personality throughout the entire lifespan.

Unlike Freud who said that the personality of individuals is shaped at the age of 5, Erikson stated that our personality goes throughout eight stages ([verywell.com](https://www.verywell.com)).

1-Trust vs Mistrust: It occurs between birth and one year of age. It is the most important stage in life. During this period, the baby relies on the caregiver. If this caregiver fails to provide love, warmth, food or safety, this baby will lose trust.

2-Autonomy vs. Shame and Doubt : During this period, the infant starts to gain a little bit of independence, and caregivers can help kids to develop the sense of autonomy. Here also, if the child completes this stage successfully, he will feel secure and confident. If not s/he will have a sense of inadequacy and self-doubt. Erikson believed that achieving a balance between autonomy and shame and doubt would lead to will, which is the belief that children can act with intention, within reason and limits.

3 - Initiative vs. Guilt: Just before joining school, children begin to construct their power and control over the world through playing and performing other social interactions. If Children passed this stage successfully, they will be able to lead others. Those who fail to acquire these skills are left with a sense of guilt, self-doubt, and lack of initiative.

4 - Industry vs. Inferiority : This stage covers the early school years from approximately age 5 to 11. In this period, kids start to build a sense of pride in their own achievements and abilities. Teachers and parents can also help them to develop the sense of competence and

belief in their skills. Those who not encouraged by parents, teachers or peers will doubt their abilities to be successful.

5- Identity vs. Confusion: In this period, kids become adolescents. They start to explore their independence and develop a sense of self. Those who receive proper encouragement and reinforcement through personal exploration will emerge from this stage with a strong sense of self and a feeling of independence and control. Those who remain unsure of their beliefs and desires will feel insecure and confused about themselves and the future.

Completing this stage successfully leads to fidelity, which Erikson described as an ability to live by society's standards and expectations.

6- Intimacy vs. Isolation: After being adult, individuals start to explore personal relationships. Erikson believed that a strong sense of personal identity was important for developing intimate relationships. Studies have demonstrated that those with a poor sense of self tend to have less committed relationships and are more likely to suffer emotional isolation, loneliness and depression. Successful resolution of this stage results in the virtue known as love. It is marked by the ability to form lasting, meaningful relationships with other people.

7 - Generativity vs. Stagnation : Between 35-64 when people reach this age, they are settled in their life and know what is important to them. A person is either making progress in their career or treading lightly in their career and unsure if this is what they want to do for the rest of their working lives. Also during this time, a person is enjoying raising their children and participating in activities, that gives them a sense of purpose. If a person is not comfortable with the way their life is progressing, they are usually regretful about the decisions that they have made in the past and feel a sense of uselessness.

8- Wisdom: Ego Integrity vs. Despair (maturity, 65 – death): At the of 65, individuals reach the last chapter in their life. They are either about to retire or have already done. They live Ego-Integrity that means the acceptance of life in its fullness: the victories and the defeats, what was accomplished and what was not accomplished. Wisdom is the result of successfully accomplishing this final developmental task. Wisdom is defined as “informed and detached concern for life itself in the face (verywell.com).

I.3.2. James Marcia's Theory

Based on Erikson's theory James Marcia's theory consists of four identity statuses:

1-Identity Foreclosure: In this stage, the individual is ready to adopt traditional values and cultural norms instead of determining his own values. A commitment is made without having a choice. Individual's commitments are based on parental ideas and beliefs that are accepted blindly (verywell.com).

2-Identity Diffusion (also known as Role Confusion): During this period, the individual is still disorganized and has resolved his identity crisis nor identify goals he wants to achieve.

3-Identity Moratorium: The individual has not reached the identity achievement yet though exploring different identities.

4-Identity Achievement: This status takes place when the person has solved the identity issues by making commitments to goals, beliefs and values to make a commitment to one identity.

I.4. Arab Americans

Who are the American Arabs? Where did they come from? Why have they joined America? When naming those people who leave their countries for America, we will refer to anyone having Arabic as a native language and their descendants without taking into consideration neither the religion nor ethnicity. Just after World War II, Arabs started to define themselves as such on an ethnic and political level.

According to The Arab American National Museum, the Arab Americans are Americans of Arab ethnic, cultural and linguistic heritage or identity, who identify themselves as Arab. Arab Americans trace ancestry to any of the various waves of immigrants of the countries comprising the Arab World which includes Egypt, Iraq, Jordan, Kuwait, Lebanon, Algeria, Bahrain, Comoros, Djibouti, Mauritania, Morocco, Oman, Qatar, Palestine, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, United Arab Emirates and Yemen. It is estimated that nearly 3.6 million Americans trace their roots to an Arab country. Arab Americans are found in every state, but more than two thirds of them live in just ten states: California, Michigan,

Chapter I: Review of Literature, Theories and Definitions

New York, Florida, Texas, New Jersey, Illinois, Ohio, Pennsylvania, and Virginia. Metropolitan Los Angeles, Detroit, and New York are home to one-third of the population. Those people joined America through waves as listed below ([The Arab American National Museum, 2007](#)).

I.4.1. The First Wave: 1880–1918

Though many scholars claim that there is no exact information about when the first Arab arrived, some historians record that were part of the slave trade. The first recorded Arab slave was Zammouri, also known by his slave name, Estebanico. Zammouri in Arabic means “someone from Zammour,” a town in Morocco. He arrived to North America in 1528. Zammouri is also considered to be the first African American who arrived to America . In 1787, Morocco was the first country that officially recognized the independence of the United States, so the South Carolina House of Representatives decided in 1790 that people from Morocco should be treated according to the laws for white people, not the laws for blacks from Africa ([Ameri, and Dawn, 2000](#)) .Other historians state that When Christopher Columbus undertook his trip to India by a western route had among his men a certain Louis de Torres, who was to act as an Arabic interpreter when the meeting with the Grand Khan would take place. Some argue that de Torres was an Arab from Spain, who had converted to Christianity ([Beverlee, 1978](#)).

Something else, in the late 1800s and early 1900s, many Arab craftsmen and merchants from the countries of Egypt, Syria, Lebanon, Morocco, Tunisia and Algeria went to America to exhibit their products in The World’s Fairs many of them stayed in the United States and are considered among the earliest Arab American immigrants.

([The Arab American National Museum, 2007](#))

- In this period, the first generation of immigrants from the Middle East began arriving in the late 19th century. They were from the Greater Syria it was called in that time Sham. Those Arab countries were under the province of the Ottoman Empire, which comprised modern day Syria, Iraq, Lebanon, Palestine and Jordan. The Ottoman Empire was the dominant power in the Middle East during that era, and nearly all of the immigrants from the Middle East came with passports and identification papers issued by the Ottoman Empire. Those people were considered either Turkish or Syrian until the Ottoman Empire collapsed

Chapter I: Review of Literature, Theories and Definitions

because after that, most Arab immigrants began to identify with the region in the Ottoman Empire from which they came, usually Syria or Lebanon...etc.

- A few of those people who had immigrated to America escaped from religious persecution in the Ottoman Empire, but most came for economic opportunity. They left their countries for North America to get money and build a better life. The Arab immigrants of that period were young, male, single and Christian. Most were illiterate and spoke little or no English. Many planned to stay in the United States only until they had saved enough money to return home with more money and greater status. Many moved to major cities, like New York, Los Angeles, Detroit and Boston, and became peddlers. Among other things, they peddled religious items, embroidery, baked goods and confectioneries. After earning enough money that allowed them to improve their way of living, they returned to the Middle East to get married and came back to the United States with their wives. Over time, Arab immigrants became richer and invested it in small businesses. Some were involved in commercial activities whereas others worked in industry. As their financial conditions and personal lives became more stable, Arab Americans settled in cities and established communities, which included churches, clubs, societies and publications. At that time even when those immigrants spoke Arabic, they did not really identify as Arabs. When the First World War started, immigrants from the Middle East stopped moving to America.

I.4.2. The Second Wave (1950s-1960s)

- The second wave of Arab immigration started just after the World War II, so some call it the post-World War II wave. The wave of this period is different from the previous one in terms of nationality, class, religion, status and even the purpose of immigration.
- 1. **Nationality:** Arab immigrants who came during this period included people from different Arab countries such as Syria, Lebanon, Iraq, Egypt, Jordan and Yemenis who were mostly unskilled, single men, came to work in American shipyards, in the mining and car industries, and as migrant farmers in the valleys of California. Some Palestinians also were allowed to come to the U.S. at this time as refugees after the U.S. Congress passed the Refugee Relief Act in 1953, allowing 2,000 Palestinian

families to immigrate. Another 985 families were allowed to immigrate between 1958 and 1963

- 2. **Religion:** These immigrants were both Christian and Muslim.
- 3. **Class and level:** Many were highly educated and came from urban middle-class backgrounds because by the end of the World War II, the United States was trying to become a superpower following the demise of European military and political influence. This prompted the recruitment of highly educated people – especially scientists, engineers and doctors – from around the world, including many Arab countries. While these new professional immigrants from the Arab World (as well as other Asian and African countries) helped build a strong post-war America. This phenomenon is known as the “Brain Drain” ([The Arab American National Museum, 2007](#)).
- **Purpose of immigrating:** Unlike the previous group, people of this group want from the beginning to establish in America. Large numbers of Arab students began seeking higher education in the U.S. Many immigrants were offered jobs after graduating, so they decided to stay.
- **Identity:** Unlike earlier groups of Arab immigrants who identified specifically with their country of origin, village, church or mosque, this wave of immigrants was much more secular and had a strong sense of a broader Arab identity. They established national pan-Arab organizations such as the Organization of Arab Students, as well the Association of Arab-American University Graduates. It was at this time when the “Arab American” identity started to emerge. This is also when Arab Americans started to become more involved in American politics on both the local and national levels ([Ameri, and Dawn, 2000](#)).

I.4.3. The Third Wave (1970s–Present)

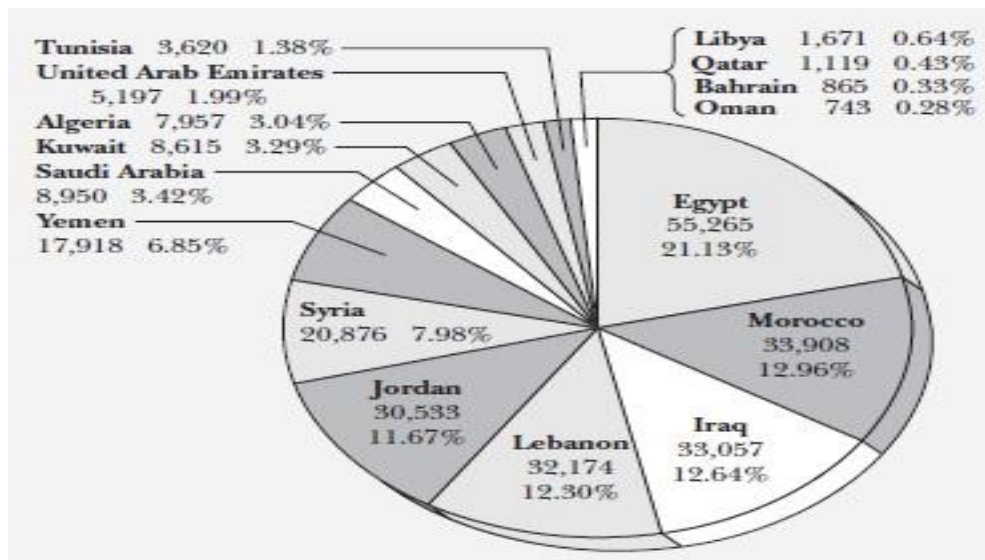
In 1965, the U.S. immigration laws were largely modified to match the civil rights movement. The new immigration legislation of the Hart-Cellar Act, erased all restrictions based on national origin. Arabs keep on joining American looking for a new way of living. This wave of Arab immigration is the most diverse in terms of country of origin, religion and socio-economic status. It has also contained many war refugees, as many of the new Arab

immigrants came from regions devastated by long wars, including those in Palestine, Iraq and Lebanon. This wave also included a large number of highly educated professionals who came from various Arab countries, continuing the “Brain Drain” phenomenon of the 1950s and 1960s. During this time, immigrants from Lebanon, including those who came from war-devastated areas, were mostly Muslim. They belonged to the middle-class. Some were merchants and professionals. Some Lebanese students who were already in the U.S. during the Lebanese war found jobs instead of joining their country. Iraqis also were among the people of this wave. They started leaving their country in large numbers during the 1990s due to the first Gulf War.

Before the 1990s, the number of Iraqi immigrants was relatively low because many had enjoyed a high standard of living and educational opportunities in their oil-rich nation. The current war in Iraq has produced 4.5 million Iraqi refugees; 2.5 million found their way to Syria and Jordan, with fewer arriving in the U.S. Today, there are sizable Iraqi communities in many major U.S. cities. Historically, immigration from Sudan and Somalia to the United States has been rather limited. Since the 1990s, the numbers have increased dramatically as people escaped wars and starvation.

Finally, there have been very few immigrants from the Arab North African countries of Libya, Tunis, Algeria and Morocco. Recently however, more immigrants from these areas have begun to arrive. These immigrants tend to be diverse in their socio-economic backgrounds and settle in major cities like New York, Washington, D.C., Los Angeles and Boston.

-Religious Affiliation of Arab Americans: It seems illogic ,but it is true that the majority of the Arab World is Muslim whereas most Arab Americans are actually Christians, both Catholic and Orthodox. According to a 2002 Zogby International survey, 24% of Arab Americans are Muslim, 63% are Christian and 13% belong to another religion or do not practice any particular faith. Christian Arab Americans are more than the Arab American because Christian Arabs were the first Arab immigrants to settle in the U.S. As early as the 1850s, Christians from Syria, Lebanon, Egypt and Palestine began to arrive in small numbers. Their number increased during the Great Migration (1880-1924). Something else, Christian Arab Americans share many of the same values with other Christian Americans (immigrationtounitedstates.org).



I.1. Legal Arab Immigration, 2001-2008 (immigrationtounitedstates.org)

I.5. Identity Crisis

When someone is unsure of his or her role in life or feels like s/ he doesn't know the real he or she, s/he is experiencing an identity crisis. Theorist Erik Erikson coined the term *identity crisis* and believed that it was one of the most important conflicts people face in development.

The first and second-generation Arab American immigrants are called Arab or Arab-American which makes them facing many conflicts to identify as citizens. In some cases, the small part of the second generation of Arab immigrants are torn between family allegiance and their choice. The most “obedient” ones sometimes do things to please their parents and meet their expectations. They also want to meet the expectations of their peers either in the host country or in their native country, but there is always a conflict when it comes to things like dressing, dating, living on their own, having close friendships with the natives and selecting careers of one's own choice (Brad, 2004).

These trammels have been the cause of tension in some Arab American immigrants' daily life. Erik Erikson calls this the failure to achieve ego identity mainly during adolescence. As Dr. Azly Rahman said in a speech to Malaysian and Indonesian Muslim Students in 2007, “We are a republic onto itself. We are a kingdom we govern ourselves. In

each and every one of us lies an inner world bigger than the world outside – a world if known, if and only if we know ourselves – is a world in which freedom reigns and one in which the self refuses to be caged and shackled by structures of oppression built by others.”The loss of one's social structure and culture can cause a grief reaction, as has been described by Eisenbruch ([blog.limkitsiang](http://blog.limkitsiang.com)).

According to sociologists and psychologists, there has been a rise in the crime rate among second-generation immigrants compared with their foreign-born peers because many second-generation immigrants feel caught between two conflicting worlds—the old world of their parents and the new world of their birth ([Bianca, 2014](#)), (pewsocialtrends.org).

I.6. Muslim Veil in America

The Hijab is an Islamic style of dressing. There are so many types of veiling that exist and that are popular with women all over the world even in today's time such as The Burqa, the Niqab, El-Amira and the typical Hijab.

The Burqa is “a long piece of clothing that covers the face and the body”; it is worn by some Muslim women in public places. Whereas the Niqab is “a veil for covering the hair and face except for the eyes”, that is worn by some Muslim women.

El-Amira and the typical Hijab that cover the hair but stop above the shoulders and leave the face open.

According to the Merriam-Webster Dictionary, the hijab is “the traditional covering for the hair and neck that is worn by Muslim women”.

The Qur'an gives various meanings to the term “hijab,” including “a thing that prevents, hinders, debars, or precludes; a thing that veils, conceals, hides, covers, or protects, because it prevents seeing, or beholding a partition, a bar, a barrier, or an obstacle”. So according to the Islamic faith, the hijab signifies things other than a headscarf; it also represents modest clothing and modest behaviour.

These are the two verses typically cited about a woman's dress code by the Qur'an: "And say to the believing women that they should lower their gaze and guard their modesty; that they should not display their beauty and ornaments except what (must ordinarily) appear thereof; that they should draw their veils over their bosoms and not display their beauty...And that they should not strike their feet in order to draw attention to their hidden ornaments (24:31) 2) O Prophet! Tell thy wives and daughters, and the believing women, that they should cast their outer garments over their persons (when abroad): This is most convenient. That they should be known (as such) and not molested. And God is oft forgiving, most merciful."

Therefore, in America many people impose negative stereotypes on the women who wear the hijab.

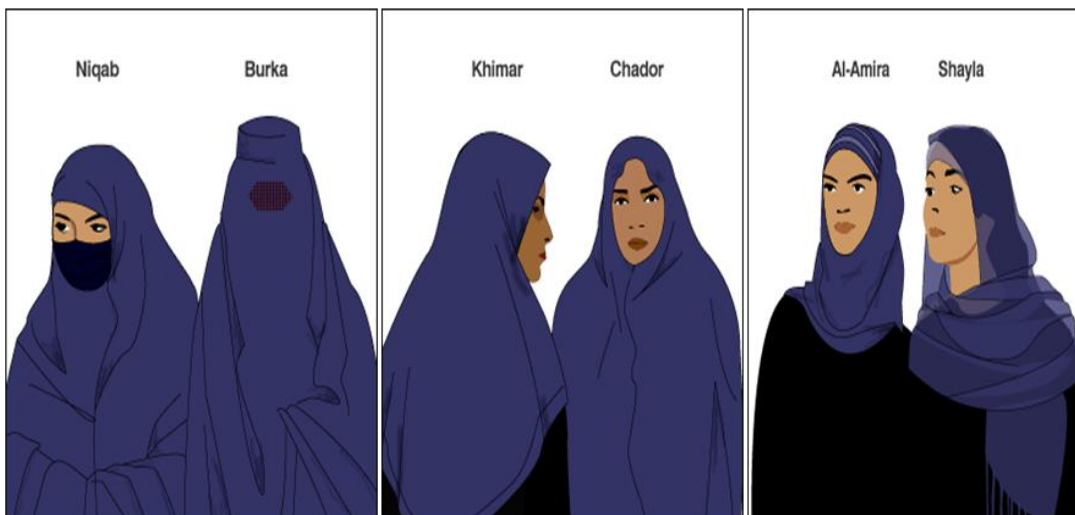


Figure I.2: Muslim Veil in America ([slideshare.net](https://www.slideshare.net))

I.7. Stereotypes of Arab and Arab-Americans

I.7.1. Stereotype

According to Cambridge Dictionary stereotype is to have a set idea about what a particular type of person is like, especially an idea that is wrong.

Americans and Arab have often stereotyped one another badly.

Chapter I: Review of Literature, Theories and Definitions

Jack Shaheen, Professor Emeritus of Mass Communications at Southern Illinois University, “is probably America’s best known expert on how Arabs are portrayed in the media” In his famous work, “Reel Bad Arabs: How Hollywood Vilifies a People”, (Shaheen, 2003). He analysed more than 900 movies that contained portrayals of Arabs. He concluded that no more than 12 movies that portrayed Arabs positively. 50 more offering a measure of balance. Those movies could present Arabs and Arab-Americans badly. Through surveying films released between 1896 and 2001. His extensive research process spanned two decades, and he came to discover that “Hollywood has projected Arabs as villains in more than 900 movies even before September 11th. The vast majority of villains are notorious sheikhs, maidens, Egyptians, and Palestinians” (Shaheen, 2001, p.13), stated that since 1896 Hollywood has released more than 100 movies depicting Egyptians. However, “A full 95 percent of those mock and/or dehumanize Egyptians”. Interestingly, noted that Arabs appeared in 250 movies that had absolutely nothing to do with Arabs or the Middle East, but the Arabs were used in cameo roles in order to establish them as the villains. Here are some examples (Shaheen, 2001):

Jach Shaheen said that the Americans have always been stereotypes as Arabs are all fabulously wealthy .They are barbarians and uncultured. They are sex maniacs with a penchant for white slavery, and they revel in acts of terrorism. Unfortunately, it seems that it may often be these myths about Arabs that inspire directors, producers, and screenwriters to develop a product that is based on stereotypes. Sadly, Shaheen and others cannot explain Hollywood’s representations of Arabs, and in fact, Shaheen admits that is one of the main dilemmas. “...I can’t say the celluloid Arab has changed. That is the problem. He is what he has always been—the cultural “other.” Seen through Hollywood’s distorted lenses. Arabs look different and threatening” (Shaheen, 2001, p. 2).

I.8. Evolution of Immigrants' Identity

One's identity is shaped by what he has in common with members of his group whereas the self emphasizes what sets him apart. It is the "true him," made up of his ideas, beliefs, habits and personality. His ego relies on how he sees and feels about himself. If his identity is he relates to other people, then self is his relationship with himself. There is no getting away from his identity, mostly handed down to him at his birth, and it is important to accept this background as part of who The individual is unable to really gets to know himself until he is able to accept his identity. Once a person accepts himself, he is able to take control of his own life and is free to be himself (encyclopedia.com).

When growing up immigrant's parents do not give him the space to find his own identity and his true self. They try to simplify everything for their kids by putting things in two categories: Halal and haram. It seems that this causes them great confusion and prolongs the process of finding their religious identity (blog.limkitsiang).

I.9. Ethnic Identity and Arab Culture

I.9.1. Ethnic Identity

The term *ethnic* has Latin and Greek origins – *ethnicus* and *ethnikas* which both mean nation. It has always been used to refer to people as heathens. *Ethos*, in Greek, means custom, disposition or trait. *Ethnikas* and *ethos* taken together therefore can mean a band of people (nation) living together who share and acknowledge common customs ([Joseph & Rayan, 2004](#)).

The concept of identity is about how individuals or groups see and define themselves, and how other individuals or groups see and define them. Identity is formed through the socialization process and the influence of social institutions like the family, the education system and the mass media.

The concept of identity is an important one, as it is only through establishing our own identities and learning about the identities of other individuals and groups that we come to

Chapter I: Review of Literature, Theories and Definitions

know what makes us similar to some people and different from others, and therefore form social connections with them. How you see yourself will influence the friends you have, who you will marry or live with, and the communities and groups to which you relate and belong. If people did not have an identity, they would lack the means of identifying with or relating to their peer group, to their neighbours, to the concept of identity is about how individuals or groups see and define themselves, and how other individuals or groups see and define them.

Identity is formed through the socialization process and the influence of social institutions like the family, the education system and the mass media. The concept of identity is an important one, as it is only through establishing our own identities and learning about the identities of other individuals and groups that we come to know what makes us similar to some people and different from others, and therefore form social connections with them. How you see yourself will influence the friends you have, who you will marry or live with, and the communities and groups to which you relate and belong.

Individuals are not free to adopt any identity they like, and factors like their social class, their ethnic group and their sex are likely to influence how others see them. The identity that an individual wants to assert and which they may wish others to see them having may not be the one that others accept or recognize.

Individuals have multiple identities, asserting different identities in different circumstances. An individual may, for example, define herself primarily as a Muslim in her family or community, as a manager at her work, as a lesbian in her sexual life, or as a designer-drug-user in her peer group. While the example of the Muslim, lesbian, drug-taking manager might seem a somewhat unlikely mix of identities, it does suggest that it is possible for people to assert different identities or impressions of themselves in different social situations. Identities may also change over time. For example, as people grow older they may begin to see themselves as different from when they were younger (Joseph & Rayan, 2004).

The Evolution of Arab American Identity Assimilation An article in the New York Daily Tribune in 1881 describes a typical Arab immigrant family. The father of the family who came to the United States three years earlier in 1878 used to have many characteristics of his race. He did not change his dress of his native country whereas his children already had mastered English very well, and were very successful in American society. Some of those

children are doctors now. Others are physicians, teachers...etc. Though those children are integrated fairly well into American society, they keep display a great interest in the political situation of the region they came from and how was that a group of young Arab immigrants from Ottoman greater Syria formed a revolutionary group called 'Young Syria' in 1899. This group held a meeting in New York where Arab Americans were urged to write and to arm themselves against the Turkish government (The Arab American National Museum, 2007).

I.9.2. Language and Identity

Arabic is not only an ethnic minority language for the Arab American, but it has a religious meaning besides its cultural and ethnic significance. Language use and identity are conceptualized rather differently in a socio-cultural perspective on human action. Here, identity is not seen as singular, fixed, and intrinsic to the individual. Rather, it is viewed as socially constituted; a reflexive, dynamic product of the social, historical and political contexts of an individual's lived experiences. Preserving one's native language and cultural identity in multilingual and multicultural societies is not something easy. Native language and cultural identity refer to all languages and cultures brought to the host societies by immigrants.

International migration is one of the most global issues of today. More people than ever before are moving across international borders. As families and individuals settle in other countries to make a life for themselves, the question of maintaining or preserving ties and connection with the source country arises, to enable children of immigrants to establish position culture identities (Duff, 2008).

Given the right encouragement, immigrant families can pass on the best of both worlds to their children: a home language in addition to the host community language. One of the most important factors causing immigrant students' native language loss in immigrant family is parents' choice of the home languages. According to (Hinton, 1998), parents' language choice at home may increase the possibility of their children's native language loss.

In addition, Hinton revealed that younger children in the family were more likely to lose their native language because of the earlier exposure to other language

from the older siblings, who learned this language in school. “Studies show that simply speaking language at home is not enough to maintain of the heritage languages. Rather, more efforts from parents as well as proper resources are required” (Kondo, 1998).

Negative consequences reported by many researches e.g. (Cummins, 2001), (Hinton, 1998) and (Thomas & Cao, 1999) which can be one of the biggest negative consequences of immigrant students’ native language loss, is the destruction of family relationships. Students’ native language lost because the use of the host language society dominates in the home; also the children in this family make their parents who do not know the host language less authoritative by “putting them in to a secondary position of decision making” in their school life (Thomas & Cao, 1999).

As a result of this, the children and parents could not communicate well due to an increasing language gap caused by children’s native language loss, the weakening of communication between generations (Aleya, 2013).

I.9.3. Arab American Culture

Arab Americans do their best to preserve their culture and pass it on from generation to another faithfully. They daily remember their kids and guide them to keep some traditions, language, values, food, beliefs, socializing with children of opposite sex, showing respect gender roles and way of dressing. They also keep in contact with their extended families and the members of their country. They hold reunions and organize parties and festivals where they meet and celebrate their national feasts. They sometimes join their homelands to attend some yearly religious and national feasts to keep in touch with their relatives and to enable their kids not to forget those feasts.

Unfortunately, some of their children find it difficult to make a balance between the culture of the host nation and the culture of their descendants. They just adopt a new culture instead of retaining their traditional one (Aleya, 2013).

I.10. Language Switching

Code switching phenomenon is widely observed among Arab speakers. **Abal hassan and Al shalawi (2000)** in their study on code switching behavior of Arab speakers of English as a second language in the United States mentioned that “without exception, all respondents switched into English to some degree” (**Abal Hassan, and Al shalawi, 2000**). By choosing to switch to the community language, we are sending a message to our children that our native language, culture, history and extended family are somehow inferior to the other culture, language and way of life. It is important to show our children that our native is important. We should do all we can to help our children stay connected to it. Our children may even travel to our native homeland when they are older to learn more about their roots (**Wong, 1991**).

Parents want to do what is best for their families. When they switch to host language at home, they do so from a misconception that it will benefit their family as a whole. They believe this will give their children a better chance at a successful future. When people in positions of authority (teachers, administrators, doctors, etc.) let families know that speaking a home language provides the best academic and emotional support possible for their children, families will be motivated to pass on their native language. At the very least, parents will be able to provide their children with the gift of bilingualism – a gift of which many in the community language are envious (**Wong, 1991**).

I.11. Conclusion

In this chapter we tried to present some academic definitions of psychological identity of the two scholars Erik Erikson and James Marcia. After, we illustrated the three main waves of immigration of Arabs to America between 1880 till now. Finally we gave a notion of ethnic identity and how the stereotype has a great impact in shaping the image of the other.

Those were the facts ,definitions and theories that see them worth to be introduced before starting to analyze our case study, “*The Girl in Tangerine Scarf*” written by an Arab-American writer Mohja Kahf.

**Chapter
II**

**Presentation of
the Novel**

II.1. Introduction

In this chapter, we will present the most important events of the novel, “*The Girl in the Tangerine Scarf*” written by the Arab-American writer, Mohja-Kahf. We have chosen this novel as our study case because it can depict clearly how the second generation of Arab immigrant under different factors can’t conserve their parental identity and shift to a new one.

The cover of the novel depicts a photo of a girl who is the protagonist of the novel with a long orange scarf with blue jeans, black shirt recessive sleeves, and a set of bracelets in golden colour that covers her right arm. The following parts gives more details about this novel.

II.2. Biography of the Author

Mohja Kahf was born in Damascus, Syria. Mohja was only 4 when her family left Syria to the United States in 1971 where Mohja grew and studied. She got her PhD in comparative literature from Rutgers University to be an associate professor of comparative literature and faculty member of the King Fahd Center for Middle East and Islamic Studies at the University of Arkansas. She is an outstanding poet, novelist and scholar. Her first book was Collection *Emails from Scheherazad* (2003) which was a finalist for the 2004 Paterson Poetry Prize followed by the novel *The Girl in the Tangerine Scarf* (2006) which was chosen as Book sense Reading Group Favorite for June 2007 (poetryfoundation.org), (Mohja, 2006).

Kahfa's work explores themes of cultural dissonance and overlap between Muslim-American and other communities, both religious and secular. Islam, morality, modesty, gender and gender-relations, sexuality, politics, and especially identity are important aspects of her work. Some of her work have always been considered and *The Girl in the Tangerine Scarf*.

II.3. Main Characters

-Shamy Family: (Arab American Muslim from Syria)

Khadra: The daughter and the protagonist.

Eyad: Elder son.

Wajdy: The father.

Ebtehaj QadryAgha: The mother.

Jihad: The young son.

Téta (NawarAbdelfattahShamy and Sitto um Shakker): Khadra's grandmother and Wajdy mother (his aunt who upraise him).

Auntie Razane: Ebtihaj elder sister, she lives in Syria.

Uncle Mazen: Razane husband.

Sibelle: The 2nd wife of Ebtihaj's father , She is Turkish, secular.

Ustaz Basil Abul Qushtban: Teacher of History of Ebtihaj the 3rd chaperon.

Allison: American white girl and the Bone is her nickname.

Al'Deen family: (African American Muslim from Kenya)

Hakim: Eyad friend and Imam of Dawah center.

Hanifa: Hakim sister and Khadra's friend.

Uncle Jamel: Al'Deens father.

Aunt Khadija: Al'Deens mother.

-Tayiba Family (Blacks American Muslim from Kenya)

Tayiba: Girl friend of Khadra from the childhood.

Zuhura: Tayiab's sister and Khadra's girlfriend.

Aunt Aisha: Tayiba's mother

Uncle Yusuf: Husband of Aunt Aisha.

Nia: Tayiba's daughter.

-Haqiqat Family: From Hyderabad Pakistan.

Nilofar: The first daughter and Khadra girl friend during the childhood.

Chapter II: Presentation of the Novel

Insaf: Second daughter and Khadra girl friend during the childhood.

-Uncle Abdulla (Arab family from Egypt)

Uncle Abdulla: Arab immigrant from Egypt.

Aunt Fatma: the first wife of uncle Abdulla.

Luqman: Fatima's brother and the suitor of Zuhura.

Tante Mirvat: Second wife of uncle Abdulla

-Nabulsy family (Arab immigrant From Palestine)

Omar Nabulsy: Director of Dawah center from Palestine.

Ramsey Nabulsy: The brother of Omar

Danny Nabulsy: Son of Omar and Aunt Trish

-Whitcombs: Neighbors of Shamys in place of Lindsey and Leslie.

John: the father of Whitcombs.

Norma: the mother of Whitcombs and Ebtihaj's friend.

Brig & Riley: Whitcombs twin boys, also they are Jihad's friends in the band clash of Civilization band.

Sariah: Whitcombs daughter and the beloved of Jihad

-Khadra's kins from Saudi Arabia

Aunt Saweem Shahbandar: Ebtihaj's Milk sister.

Sheikha: Journalist and sister in law of aunt saweem.

Afaf: Daughter of Saweem.

Ghazi: Saudi boy and Affaf's friend.

Joy Shebly: Khadra girlfriend in third generation Muslim from north Indian.

Rose: Mother of Joy.

Baker: Joy boyfriend in college.

Juma-Altashkenti: Eyad friend and the Khadra's husband from Kuwait.

Chapter II: Presentation of the Novel

Professor Eschenbach: She is German Islamic studies professor of Khadra.

Maha: Sudanese doctor's daughter and Omayma's friend.

Uncle TaharTijan: Teacher of Khadra in Dawah center and owner of a restaurant (Sell Beer).

Iman and Hayat: Teta's friends during the period when they work together in telephone girl's job on Syria.

Blu (Bluma Yiddish Froehlig): Jewish girl friend of Khadra in school of Art in Philadelphia.

Seemi: Khadra's girl friend , recent immigrant from Pakistan.

Veejay Redha krishnan: Is an American actor born of Hindu parentage Semmi boyfriend.

Chrif Benzid: Secular Muslim and immigrant from Tunisia He want to be only boyfriend of Khadra without marriage.

Bisty Hudnut (Fatima Zohra Gorda Farid): Iranian girl and Khadra's roommate in Philadelphia.

Mariyam Jammel Jones: Lower and Khadra girlfriend in Philadelphia.

Latif: School teacher and engaged with Mariyam.

Deanna: Christian girl and roommate of Mariyam in Philadelphia.

Raul/Rasul: Gay Latino-Muslim man also a roommate of Mariyam in Philadelphia.

Mukhtar Bibi: Head Sufi order woman from Bangladesh.

Clyde Seymour: The cowboy Imam, **Julia Orin** his wife.

Garry: Jihad's friend and member of Clash of Civilization music band.

Ernesto: Photograph editor with Khadra.

Mrs Moore: Christian white American woman and friend of the Dawah center community.

II.4. Setting

In America:

Oregon: Square One in Rocky Mountains

Indiana: Indianapolis-Bloomington- Timber Fallen- Dawah Center -Terre haute-South Bend-Simmons ville.

Pennsylvania: Philadelphia

Syria: Damascus

Saudi Arabia: Jeddah-Mecca.

Kuwait: Kuwait City.

II.5.Plot: Major Event of the Novel

Khadra Shamy rode her car on the Highway heading to the Indianapolis in USA for an assignment to cover an Islamic Conference held in a Dawah Center in the city - Center of meeting of Islamic community in Indiana, for learning Islam and give helps for a community-. Khadra grew up in Indiana and spent most of her life among the Muslim community there. Indiana's extension and cornfields gave Khadra that heavy feeling rooted to her childhood and her adolescence.

“Lair,” She says to the highway sign that claims “The people of Indiana Welcome You.” (p. 1)

But now like she is almost thirty years old, and she moves herself willingly from the Muslim community of Dawah center. She is living alone in Pennsylvania and working in the field of photography. During this trip to Dawah center in Indiana, Khadra met Hakim an African American, Imam of the mosque and a close childhood friend. In a long flash back, the writer Mohja Kahf gives a restore of Khadra's life events between the era of the 1970s and 1980s. The protagonist of the novel Khadra, much like the writer Mohja Kahf, descended from a family of Syria and grew up in Indiana in the same era. Intersect much Khadra

Chapter II: Presentation of the Novel

conditions but she denied that the novel is an autobiography as it is a personal experience mixed with fiction.

The family of Khadra descends from ancient Damascene origins. Her parents Wajdy and Ebtihaj came from Syria to the United States to escape from a political oppression imposed on the Muslim Brotherhood by Baathist's government during Hafid Al-Assad era.

The family of Shamy which is constituted by the parents, Eyad, Khadra and Jihad is settled in Indiana, Midwest of United States of America where the white race rejects any different minority ethnics, colour, accent and beliefs.

Khadra was living in religious family. She prays her five prayers, fasting Ramadan, reciting Quran and practise a moderate Islam in a Sunni family, and it didn't seem from the context of events that her father Wajdy had engaged in any political movement during his stay in America.

That childhood of Khadra was limited to diaries of different Muslims community, including African Americans, Palestinians, Egyptians, Kenyans, Pakistanis, Iraqis, etc. Going through difficult financial conditions of the family, Wajdy worked as a religious mentor in Dawah center, but earn so little money from this work, but he considered that as in sake of God.

The Shamy Family had come to Indiana for God (p. 18).

Despite that, Khadra enjoyed with that toiling community, and they all suffer from harshness by American children who are calling them names all racial nicknames, and suffering from racial and religious discrimination in schools. The politics events occurring in the Middle East extend resonate to American Heart. Starting by Khomeini's revolution, the Iraq-Iran war, Lebanon civil war, and finishing by massacres of Sabra and Shatila. All that makes this minority community is targeted by the American white society, neglected by American government institutions, and forced to enclave themselves.

Chapter II: Presentation of the Novel

The writer, Mohja Kahf turns in this part to the Dawah center activities, relationship of minorities with each other and contrast.

Khadra faced many problems as an adolescent mainly after wearing her veil. Two boys in the schoolyard grabbed and ripped the scarf of Khadra. They did that only to see what she was hiding without intervention of anyone from the crew.

A ripping sound. Brent stepped back, waving a piece of scarf.

Khadra lunged- tried to grab it- her scarf was torn in two, one

Strip in Bent's hand, the other wound tightly her neck.

"I hate you!" she screamed.

"I hate you!" Brent mimicked in falsetto. "It's just hair, you

"What a psycho," Curtis echoed. The two boys ran down the hall, ...

(p. 124)

Another dramatic event was exposed by the story of Zuhura, the Kenyan university student activist in the Dawah center when she was raped and killed by bigoted, American Group 'KKK' in Indiana (KKK: *Ku Klux Klan: a Klansmen group they killed more than 150 African American only in Florida and more in other countries*)

"Days later, Zuhura's body was found in ravine near Beanblossom

Bridge. Murdered. Raped. Cuts on her hands, her hijab and cloths

In shreds-the grown-ups didn't want to give details in front of the children, but it was in the news."(p. 93).

This horrifying accident was considered by the Muslims community as religious bigotry, and a wave of racism against them in Indianapolis.

Chapter II: Presentation of the Novel

Clearly it was religious bigotry, the Muslims said. Salam Mosque and Dawah people agree. It was related to her vocal espousal of Muslim causes on compus, ..it was political, ...it was about race. (p. 95)

Expanding also in Muslim community overview of American society from the inside in the simplest things like cleanliness and cleaning oneself, and more details about American political opinion such as supporting wars by America and tyranny in the Arab world.

This part of the novel is very realistic and multiple positions especially after over 50 pages of the novel. Mohja depicts hidden distinction of the Muslim community itself between Shia and Sunni, white and black, rich and poor. Reflected to Khadra and her brother, Eyad who wanted to marry a Sudanese girl of the community could recognize her parents contradiction: His father Wajdy says spontaneous unintended, *“But for heaven’s sake, she’s black as coal!”*(p. 139) whereas his mother Ebtihaj was silent for a moment, just then, she said in diplomacy way: *“But more importantly, she’s older than you,”* (p. 139). Khadra could map the wide gap between what her parents should believe in as Muslims and what they say and do in their daily life.

Kahf in this part depicts a Muslim community in its reality and simplicity, without decoration or fanaticism, but realistic in most cases. And as it is said: the truth is rarely pure, but it can't be easy and simple!

*“Half the fact doesn't make the fact,
and half civilization don't make civilization” Arthur Koestler.*

All These paradox between what her parents taught her and what was happening have a great impact on the way that Khadra sees the world later. Another new experience of Khadra, when she went with her family to Mecca for pilgrimage where she was suffering from a sexual harassment during the Ihram by a Saudi guy, Ghazi who was a friend of a girl

Chapter II: Presentation of the Novel

Afaf which is one of the family of Aunt Saweem, who is Ebtihaj's milk sister in Mecca, Neither being her nor.

"Wait for her in here", Ghazi said, opening the limo door for her.

"The desert turns cold on you at night." Khadra shivered and got inside, Ghazi following.

"Surely, you don't wear that thing in American (Veil) he said, tugging at her veil and pouting boyishly..... In the middle of Mecca,

this was that last thing she expected.(p. 177).

Then, Khadra found out that the Islam she had learnt in America is not exactly practiced in Muslim countries, and her mother taught her, that the religion is limited in two sides: black and white, clean and unclean, *Halal* and *Haram*.

Choose entomology as a specialty for her study in the university, Khadra wandered between the doctrines of belief and its modalities,

Abdulla Azzamkhutabs ,Muwatta Ibn Malik, Sahih Muslim,Ibn al-Qayyim-al-Jawzia, usul al-fiqh books , Reliance of the Traveler (p. 194).

"I'm thinking to change my major to Islamic studies", Khadra said to her father.

... "Study Islam as taught by Orientalists ?", Wajdy said.

"I can see through that stuff," Khadra said. "I'll only go for what I want to get out of it.."(p. 195).

Khadra became one of the most important activists in the Muslim student association. One day during one of Dawah conferences, Khadra met Juma, the Kuwaiti engineer student and friend of her brother Eyad.

Chapter II: Presentation of the Novel

“If you don’t marry this one (Juma),” Ebtihaj said, “you should think about marrying in the next few year, anyway. A girl’s window of opportunity narrow after that” (p. 207)

Later, they married, and they went for a visit to his family. There in Kuwait, Khadra discovered a new way of life where fashion and the shopping were their major occupation.

“We prefer shopping!” her sister added. (Juma sister said)

“Kuwait City was small after high-rise mall of shopping ...with stuff never saw in America...That seemed to be what you did in Kuwait: you shopped and shopped.

“What you can’t carry, we’ll stock in your house,” Khadra’s mother-in-law said.

(p. 220)

After this short visit to Kuwait, and when Khadra and Juma returned to Indiana, an atmosphere of disagreement appeared. Like the pretext of Juma who was opposed to ride her bike in public.

“Please don’t do it. Don’t do it,” he begged (Juma to Khadra)...

“It’s unIslamic. It (Bike) displays your body,” he objected....

“Show me where in the Quran it says women can’t ride bikes in public”,

Khadra said. (pp. 228-229).

Chapter II: Presentation of the Novel

The events of the novel begin to take strange twists, and a rebellion character starts to appear in Khadra personality by refusing to follow the same path as her ancestor.

“Yeah, you did, Khadra thought sullenly. You raised me to go out and learn, but deep down you still want me to be just like your mother (Khadra grandmother). So where did think all these contradictions would lead me if not to this frustration, this tone of voice? But I am not going to kill myself to fit into the life you have all mapped out for me.” Khadra told her father (p. 246).

Their marriage continued no later than one year because the devout Khadra insists on abortion. She believed that she was not ready to have a baby in the last year of college. This event preceded their separation, and her bad reaction over preparing dinner. Khadra wanted to separate with Juma, and she suggested to him *Khulu'*. This procedure of divorce was not very celebrated in Arab society during early 1980s. As consequence, Juma didn't even pay any dowry-rest for Khadra.

She offered Juma a Khulu', or wife-initiated divorce. That way he wouldn't have to pay her the deferred part of the mahr, the rest of the eight thousand dollars (p. 251).

Khadra decided to visit her grandmother *Téta* in Damascus. There, Khadra touched her origin identity in pure atmosphere. Khadra enjoyed *Téta*'s stories about the past of the Shamy family including courage, love, challenge, and how Syrian people sacrificed to take independence from Turks and west. Khadra saw how the different communities can live in peace between them Arab Muslims, Arab Christian and Arab Jewish. Also, the hidden fact of her mother past, when Ebtihaj was suffering from the bad attitudes of Sibelle, the Turkish secular second wife of her father Jiddo Candyman. Not only this but the dramatic event that happened for Ebtihaj when she was raped by her teacher -Ustaz Basil Abul Qushtban -in France during a trip organized by the government for the excellent students. This accident shocked deeply Khadra and gave her a new outlook for the world.

Chapter II: Presentation of the Novel

Sitting down on the Mount Qasyoon looking down on the city of Damascus, Khadra met unknown old man who became her real friend later..His delirious poetic helped Khadra to feel free from the constraints of the Muslim community.

Something else, she grasped a new belief that in America the degree of freedom is more important to practise the religion as you like without any restriction, unlike the Arab countries where the freedom is limited. This trip had a great impact on Khadra, and brought a radical change to her life later. She bought an orange scarf and decided to return to America in new outlook outside the walls of a Dawah center.

*In the fabric alley at the Hamadiya market, Khadra brought a long piece of tissue silk fabric. "You can pull the whole thing through a ring" said the merchant, for it was that fine-"Bangalore silk," he said, and in a brilliant **tangerine color**, Téta's favorite. Khadra cut it in half and had the hems finished with a rolled edge at a tailor shop. Tow magnificent **scarves** resulted. (p. 293).*

On the Plane, she pulled the tangerine silk out of her handbag, Pulled and pulled, and drew the head-covering out longer and longer in her hands like an endless handkerchief from a magician's pocket. Before landing in Chicago,...(p. 313).

Khadra decided to secede from her family in Indiana. She gave up studying entomology and went to Pennsylvania to study photography where she could meet other communities different from her tight community of Dawah Center. Khadra met Blu Froehlig a Jewish orthodox girl from a conservative family in the school of Arts in Philadelphia. They agreed on the fact that they came from the same closed religious community. Later, they became good friends.

Chapter II: Presentation of the Novel

Khadra and Blu discovered they were both emerging from the shell of a highly observant, orthodox religious upbringing.

“Yeah yeah yeah, a thousand rules for everything, that’s halakha, too”, Blu said, recognizing Islamic fiqh as a parallel structure to Judaic law. “I get it” (p. 316)

Khadra started to get rid of her veil by not wearing it all the time as she used to do before. Then, Khadra began reading Sufi doctrine and engaged in Sufism (mysticism) with a Sufi American group led by Mukhtar Bibi, a Bengali Sheikha. Who was sitting and guiding the *dhikr* serenely.

Khadra said to her brother Jihad on the phone describing the Sufi lodge- *the dergha*-.

“You’d pray, then you’d listen to music and poetry and wisdom from all over the world. You’d walking arm in arm with your counterparty in every other religion and just relate as humans under the sun. Everyone would be beautiful –there’d be a special sort of lamplight that made you beautiful.” (p. 328).

Meeting new friends, girls and boys from different religions and multiple thoughts like Seemi, and her boyfriend Veejay an American-born of Hindu parentage.

Seemi was an immigrant girl from Pakistan, and not practicing Muslim. She hated Islamic fundamentalism in Pakistan.

“Seen that’s the opposite of me,” Seemi said. “My father is this hard-boiled, whisky-drinking atheist, and mother is a die-hard feminist. They’re divorced. But whatever their differences, they both encouraged me and my brother to be totally open-minded about people from other religions.” (p. 333)

Chapter II: Presentation of the Novel

Another girlfriend of Khadra, Bisty an Iranian girl and roommate of Khadra in Pennsylvania, Bisty hated Arabs Muslims because she considered them as invaders, and she believed they are the responsible of lost of Identity of Persian people.

Khadra left her a note?"Bisty, your optometrist called. Your green contact lenses are ready for pick-up.PS, If it helps, I'm so sorry about Arabs turning the green eyes of your people brown."(p. 350).

Khadra met also a new friend who is *Chrif Benzid*, a secular Muslim and immigrant from Tunisia. Khadra and *Chrif* fall in love. Things were deteriorated between them when *Chrif* asked Khadra to exercise sex without marriage restrictions, and then old Khadra exploded inside her and reject *Chrif* and his secularism.

"All I know," he lashed out, before she had even finished explaining, "is that you want to pretend you're some kind of liberated woman on one level, but on another level you're just your typical background Muslim girl with old country still in your head. Hiding in your self-righteous haik. ...

"You can't even hold an Arab woman's hand, before she's all marry me marry me," That did it- it left like bulling and humiliation, and Khadra went cold. She threw down her napkin and got up and felt without any another word. He didn't even try to come after her. She held back the tears until she made it home to bed and telephone. It was too maudlin to cry over him, but. "Well, I am an Arab woman!"(pp. 359-360).

Khadra returns to the community to provide reportage of the magazine that she worked for, depicted in their various living and sheds light on the peaceful society. While the mission, she felt that something inside her tends to the past. A divorce of Hakim and his

Chapter II: Presentation of the Novel

abandonment from Imam of the mosque in order to practice his old hobby, which is playing trombone at a club in downtown, and then his tendency to live outside the community. The proposition of Hakim for Khadra to meet her in Philadelphia creates for her a new sense towards the future.

During the visit of Khadra to Indiana, Hakim proposed to Khadra for assisting the Indy 500 which is an annual racing car organized in Indianapolis, where Hanifa, old girl friend and Hakim sister would participate in this racing. Hakim considered her sister Hanifa as a pioneer, because she is the first Muslim woman who participates in the racing car as a professional driver. But Khadra has another view of this event.

*“She’s the first Muslim woman to-”*Hakim said

“Don’t,” Khadra says. She puts her hand up. “Don’t say it. Don’t put that on her. I’m so tired of everyone putting that on us. Every single thing we do has to ‘represent’ for the community. Zuhura, having to represent this and represent that. Everyone had to put their meaning on her. Just let be, for God’s sake. For the Prophet’s sake, just let us be.”...(p. 399)

Another important event was happening during the Annual Dawah conference, when the concert of the band named The Clash of Civilizations; Constituted by Khadra’s brother Jihad and his friends which they would perform without instruments; was cancelled because the rap group of Nia Girls. This group of girls corrupted the rules during the performing. The uncles of Dawah center considered the moving of the girls around X mark in floor as a dance, which is *haram!*

“Somebody explain to me what happened,” Khadra says. She knows too well how little support for any kind of arts there is in the Dawah community (p. 412).

Chapter II: Presentation of the Novel

Directly, later the Dawah conference, Khadra and Jihad's band were invited by Uncle Abdulla for the *aqiqa* of his first grandbaby. Uncle Abdulla an Egyptian immigrant who was retired from Dawah center years ago. In the occasion of this celebration, The Clash of Civilization band had an opportunity to sing a cappella.

Singing a cappella, they open with Hearts of Light, and then a version of the Islamic tradition The moon Has Risen Over Us and a rendition of Amazing Grace, ... , the group knows how to play to their audience (p. 424).

Jihad revealed to her sister Khadra about his love to Sariah White comb, the girl of their Christian neighbors in South Bend, and he asked Khadra to argue their parents, especially their mother Ebtihaj.

The day of racing car Indy 500, Khadra, Hakim and his family come to assist the race where Hanifa would participate. Khadra brought her camera to take photo of the rally. Khadra and the family of Hanifa sit on the bleacher with other Midwesterners –Hoosiers-, and there Khadra felt that she is where she belongs, doing what she must do.

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

Finally, Khadra after a long trip in space and time of identifying herself, she decided to be American because there is no land for her except America. Something else, she could not memorize many of her kin's deeds.

Khadra Shamy represents crisis of a generation between two different civilizations, and this generation goes beyond the American geography. Khadra symbolizes the whole generation that was distributed over the worldwide. A generation felt less civilized, less free, less gifted

and less enjoyed in the world. Religious identity has always been-and will remain the focus of doubts, questioning and rebellion.

II.6. Language and Literary Devices Employed in the Novel

II.6.1. Language

Mohja employs the language poetically because she is primarily a poet. She has a deep sensation with a good visual memory that she succeed to project them on words.

The Girl in The tangerine Scarf is a novel where the use of the different techniques of post-modernist by the writer Mohja Kahf are very clear such as: Flashback, Stream of consciousness, Code switching and the random sequence of events.

II.6.2. Flash Back Technique

According to the definition of Flashback which is the device in the narrative of a motion picture, novel, story or play by which an event or scene taking place before the present time in the narrative is inserted into the chronological structure of the work (britannica.com).

The novel starts by the return of Khadra to Dawah community, and then a very long flashback started when the protagonist Khadra remembers her childhood and her home in Timber Fallen in Indiana. So the main events of the novel are viewed in this flashback. Next, the writer cuts the flashback by returning many times to the present. Then, she returned to employ the flashback again. Finally, she keeps on exposing the events of the novel until it is over.

The writer used the third narrator, and she didn't split the novel into numbered chapters. Each time, an epigraph is employed to introduce a new part. Those different quotes are derived from religion, literature and life which reflect the wide culture of Mohja Kahf.

II.6.3. Code-Switching

The alternating of mixed use of two or more languages is named *Code-Switching*. This linguistics technique was used by Mohja Kahf in her novel "*The Girl in The Tangerine*

Chapter II: Presentation of the Novel

Scarf?. Languages used are Arabic, French and even Swahili. These words exist in some dialogues without translating them to the readers.

Arabic terms like: *Hijab, Haram, kuffar, wudu', Ghosl, Ehram, Kulu', kutub tafsir wa fikh, Suhoor, Istikhara, mahr, aqiqa ...etc.*

Syrian dialect like: *Wala yhimmek, Eyna'am.*

French terms like: *“Vous êtes syrienne ?, Quelle belle terre de civilisation très ancienne, n'est-ce pas?”.*

Swahili expression: *“Usiwenawasi-wasi”* (Do not worry).

Mixed Arab-English terms: *kuffar house, MacDonald's Muslim, Taqwa Today, Hijab Hip Hop.*

II.6.4. Stream of Consciousness in Literature

“Stream of Consciousness” was a phrase coined by William James, psychologist brother of the novelist, Henry, to characterize the continuous flow of thought and sensation in the human mind. Later it was borrowed by literary critics to describe a particular kind of modern fiction which tried to imitate this process, exemplified by, among others, James Joyes, Dorothy Richardson and Virginia Woolf.

There are two staple techniques for representing consciousness in prose fiction. One is interior monologue, in which one grammatical subject of the discourse is an “I”, and we, as it were, overhear true character verbalizing his or her thoughts as they occur. The other method, called free indirect style, goes back at least as far as Jane Austen; but was employed with even- increasing scope and virtuosity by modern novelist like Woolf. It renders through as reported speech (in the 3rd person, pas tense) but keeps to the kind of vocabulary that is appropriate to the character and deletes some of the tags, like “she thought”, “she wondered”, “she asked herself” etc, that a more formal narrative style would required. This gives the illusion of intimate access to a characters mind, but without totally surrendering authorial participation in true discourse. (Lodge, 1992).

Chapter II: Presentation of the Novel

This flow of thoughts and ideas of the protagonist Khadra is exist stretched in many place in the novel. The stream of consciousness of the protagonist reflects the deep feelings that she possesses. It also pictures the skepticism case that she was suffering from.

II.7. Conclusion

In this chapter, we dealt with our study case, the novel of “*The Girl in Tangerine Scarf*”. We gave biography definition of the author Mohja Kahf. After, we tackled the different steps of analysis of the novel starting by the main characters, setting and major events. Then, we analyzed the language and literary devices of the novel such as the language, and different techniques using in post modernism novels.

The good description of little details of different scenes of the novel given by Mohja Kahf, offer an ability to make a reader not only enjoy the novel, but also live with different characters the different events of the novel.

**Chapter
III**

**Loss of
Original
Identity:
Factors and
Results**

III.1.Introduction

In this chapter, we try to analyze our study case by emphasizing the different cases of developing of the identity of the protagonist. Also we seek the main factors and events that oblige a girl from Arab immigrant family to lose her parental identity. Then we will conclude our research by a final result.

III.2. Loss of the Protagonist's Original Identity and Construction a New One

As Khadra is one of Arab second generation in America, we take her as a case of our study to show why and how she cannot preserve her parental identity.

Before Khadra arriving to construct her identity, she had lived many scenes that moulded her identity.

Khadra has always heard her parents calling the Americans as “the Other” until being afraid of having anything in common with them. According to her parents, “the Other” are kuffar. Khadra acquires an idealistic view of Islam from her parents and Dawah Center teachings, but what she confront in her daily life is something different from what she has been taught. For instance, when Khadra is in Saudi Arabia, she finds out that going to the mosque for women is part of Islam as her parents have been teaching her does not really exist.

Throughout the different steps of the story, Khadra starts to discover a bitter about her parents and their hypocrisy. Her have always told her that being a racist is haram. This gives her the idea that none of the Muslims around her are racist or judgmental, but when Eyad wants to marry Maha, a Sudanese girl, his parents refuse the idea because of her skin colour. “But for heaven’s sake, she’s black as coal!” (p. 139) Wajdy and Ebtehaj teach them things about religion and what’s right and wrong, but in some cases do not act on it.

Ebtehaj’s life was greatly affected by the events of her own upbringing. Her mother died when she was young and her father remarried. Ebtehaj’s mother is a very religious woman who tries to get her daughters to be as religious as her, but Ebtehaj is not really an

obedient daughter. She goes to France where she is raped by her professor. This incident changes Ebtehaj. She becomes religious which also may be caused by the fact that her stepmother is ashamed of Ebtehaj's religious practices. This makes her being over protective when it comes to her children. She pays attention to those things and fear them. For example, when Khadra asks her mother to go sleep over at a friend's house, her mother refuses. "Does she have a brother? ... Will he walk around drunk in his undershirt and try to touch you? No? How do we know he won't?" (p. 85).

Another character who greatly influences Khadra is Zuhura, her close friend Tayiba's older sister. Zuhura is the first example of a strong, Muslim woman who is not afraid to interact with American culture, and she is somewhat of a role model for Khadra, whom she calls one of her "Little Sisters." (p. 59). While most of the other members of the Dawah Center avoid the Americans, Zuhura is not afraid to stand out and discusses things with others.

Zuhura's rape and murder affects Khadra's life profoundly. It is a life-changing event for Khadra. What pains her more is hearing people of her community criticizing Zahra's deeds and her parents' neutrality and ignorance. "She had been asking for trouble...Her family should have given her more guidance." (p. 96).

The crime also results in the Muslim community feeling even more isolated from the rest of America as if nothing has happened. Both the police and the press pay no attention to Zuhura's death. Instead of going after the racist, anti-Muslim "Protectors," Zuhura's death is considered as an honor crime, and the killers are neither caught nor punished.

This confuses and harms Khadra too much. It also pushes Khadra to be more religious and keeps her religion closer than ever before. During this period, Khadra begins to cut out her friends who have disappointed her. Khadra chooses to stop spending time with Livvy, a conservative Christian, and then Hanifa, a Muslim teenager for not behaving according to her idea of the "Islamic lifestyle." She sees her friends as an extension of herself and wants them to share her values. She also thinks that leaving such persons is a sign of being a good Muslim, "You don't even remember what a bigmouth you were?" says Hakim. "How nosy you were? How you interfered with me, Hanifa, everybody? Tried to root out every

nonconformist blip on your little halal-and-haram radar? Felt entitled to mess with everybody's life?" (p. 395).

Later, Khadra starts rebelling and trying to discover her true self, as seen in her "black scarf phase." She learns more about Shia Islam to look for her identity. When Khadra and her family go on the Haj, she expects to find a model Muslim culture that her parents has always symbolized . However, she becomes even more confused when she meets Saudi Arabians who consider her an American and engage in behavior that she never would have attributed to Muslims. She is astonished to be welcomed that way just because from America. They are doing to her what Khadra and her family have been doing to "the Americans" for years.

Through this deed she concludes that not all Muslims share the same ideas on their religion. Just then, Khadra remembers her mother who calls the Americans "the Other," and always speaks poorly of them. However, when other people do the same, she does not accept it and for the first time, she feels a sense of belongingness to America and has begun to see it as her home. "Even the scantily dressed ones – I've found you can't always draw conclusions about them." (p. 171).

As time goes on, Ebtahaj becomes even more accepting of the other Americans and becomes friends with a number of non-Muslims in the neighborhood. After returning back to Indiana, Juma proposes to Khadra. However, their relationship is not clear. They do not even want to know each other. Juma wants to marry her simply because he likes to marry a proper Arab girl, focusing more on her cultural identity, and how other people would perceive her as an Arab girl whereas Khadra's objective is to marry a proper Muslim man, focusing mainly on his religious identity.

When marrying, they discover they don't fit each other at all: Juma worries more about reputation and how other Arabs perceive him and "his wife," while Khadra does not want to be seen as only "his wife." "It's always my business what anyone wants from you," Juma shouted. "What the hell do you mean none of my business? You're my wife." (p. 242) Khadra begins to realize this marriage erases her identity. She wants to be seen as an individual with her own unique self. She discovers that she "can't go on in the marriage without killing off the 'me' that I am" (p. 242), to get rid of this marriage, and she divorces Juma and gets an abortion.

After her divorce, Khadra wants to locate herself. She realizes that she has never really questioned herself. Who she really is in order to find herself, she must begin to question. “It was all part of some previous life lived by some other Khadra who accepted things she didn’t really want, who didn’t really know what she wanted and took whatever was foisted on her without examining it.” (p. 263) “And then what? Where do you go when the first part of your life is coming to an end, and you don’t know what is yet unborn inside you? Where do you go when you’re in a free fall, unmoored, safety net gone, and nothing to anchor you?” (p. 265). The divorce hits Khadra hard, leaving her lost and confused, until she finally understands that, in order for her to find answers, she must go “back where she came from: Syria.” (p. 266).

In Syria, Khadra becomes more aware of her identity. A great influential character is her grandmother, known as Téta and as Khadra specifies, “Syria was Téta”. With the weekly routine of bathing her grandmother, Khadra hears many stories about her family, including the story of her mother’s rape. This helps her understand why her mother was so overprotective and often lied to her and her brothers. However, Téta encourages her to forget about the past and to think of her present and future. “But, Khadra, don’t think that you need to find out all your mother’s secrets and understand her story to go on with your own. Her pain is hers to heal” (p. 267).

In this stay, Khadra becomes a new person as she was buried and she got resurrected. She is free now like a butterfly that breaks free from its cocoon and flies away to find its own. Khadra also finds out that Téta has a Jewish friend. It is confusing for Khadra at first as she always thought of them. She has always been taught to hate them. “as Them, these people over there, not all the same of course...still not part of Us. Never.” (p. 305).

Khadra starts to know that she should not take things as black and white. Just the opposite, she should try to approach the grey. You just have to respect even though you do not accept. These incidents and others help Khadra see things with a better perspective, from a different angle and with different dimensions. She also “came to realize that photography was her thing.” (p. 297). Being a photographer enables Khadra for the first time to see life as it is without judgment. Her camera is the window which will help to see her true self and to assess people that she used to cut out from her life.

Being a photographer makes Khadra knowing new friend such as the poet he has met in Syria. He recites poems to her which is beneficial to her as his poems make her think. His poems have deep meaning and the only one that will truly get them is Khadra, even though at first she does not understand them. “But baby, I am here to tell you. The baklava is you.” She burst out laughing. “The baklava is me?” “Pay attention.” (p. 299). The poet is trying to get her to see her inner self and he wants her to accept who she is, and figure out her true identity. “I am what I am.” (p. 301).

Khadra starts to accept things in a different way. She starts to identify with herself and starts to appreciate life. She sees things with a new polished lens. For example, after her self-awakening, she believes that her prayers are now the real thing. Another example is when she decides to remove her scarf. She goes outside and basks under the sun and lets the rays penetrate her body making her feel warm, loved, strong and comfortable.

After Syria, Khadra learns to assert herself in different aspects of her life. She decides to follow her passion and pursue photography far from home in Philadelphia. She also tries her hand at “Islamic dating” with Chrif, who mocks her for being unwilling to have a sexual relationship with him. But, instead of giving in and doing as he says, she stands up to him and ends the relationship. No matter how confused she is about her own religion, she knows her own limits and sticks to them. Chrif is not the only one who tries to convince Khadra that she must pick a side. Khadra’s friend Seemi, a Muslim-turned-agnostic, also believes that you cannot be both religious and a forward-thinking person. This is shown in her views on Salman Rushdie and the violent, fundamentalist reaction to his book “You either come out and support him or you’re one of them. There’s no room for any other position!” (p. 333).

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

Unlike Bitsy, her Iranian roommate who changed her name when she came to America, Khadra is not a hypocrite. Instead of emphasizing her nationalistic identity as Bitsy does with her homeland, Khadra is getting to know who she is as a person, instead of just as an Arab, an American or a Muslim. Who, then, is the girl in the tangerine scarf?

Khadra sees herself as a girl for she has not yet completed her journey of self-discovery. In her own eyes, she has not yet reached self-realization and does not see herself as a full-grown woman. Her tangerine scarf represents her connection to Téta, Syria and her quest to find herself. When Khadra takes off her scarf in Syria, she is shedding the old, judgmental, black and-white Khadra. In putting on a tangerine scarf, she is embracing her new, improved, tolerant self. She literally goes from black to color. She also chooses the scarf matching her grandmother's, which is of a bright, attention grabbing color, showing she is no longer ashamed to stand out and be identified as a Muslim Arab-American.

She is now accepting of all of the aspects of her hyphenated identity. Khadra also finds herself in her art. She feels content and confident as a photographer, and is at peace with herself exploring the true beauty of life through her camera. She has not finished her journey, but she is well on her way. When she is taking photos, she is appreciating life, God, and she does not feel like a stranger anymore. "...She knows she is where she belongs, doing what she must do, with intent, with abandon. And it is glorious, it is divine, and Khadra's own work takes her there: into the state of pure surrender." (p. 441).

III.3. Steps of the Protagonist Assimilation

In the novel of “*The girl in the tangerine scarf*”, Khadra had assisted various experiences, and she had seen many important events. All these had a great impact on the loss of the original identity of Khadra from parental one into new different one.

After our analysis of the whole of novel, we can summarize the different stage of evolution of the identity of the protagonist throughout the novel. We deduced that change of identity of Khadra throughout the different events of the novel was always joined by her change of apparel and cloths. So we focused in our study on the different model of Khadra apparel as a sign of shift of identity.

This shift of identity of Khadra from her original Arab-Muslim identity to a new hybrid one is recapitulated in the following steps.

Step one: Black scarf and blue jilbab (Revolutionary thought)

Khadra grew up in a religious family, where the Islam is not only a religion but it was a daily practice. Khadra like the other minority was suffering from the racism of the white American in Indiana, such as the dramatic murder of Zuhura. This environment pushed Khadra to stay enclave on herself in the Muslim community of the Dawah center.

That was the year Khadra donned black headscarves with a surge of righteous austerity that startled her parents. They thought a young girl should be wearing lighter colors. Stern in dress and gaze, she descended the stairs. She wore a no-nonsense black scarf and navy blue jilbab her father had sewn at her request.

“Going to a funeral today? Ebtihaj asked sharply (p. 149).

Step two: White scarf with tiny flowers (Neoclassical)

At University Khadra met Joy Shelby an Arab girl third generation from north Indiana. Khadra and Eyad made a visit to Joy’s family, there Khadra discovered new

and a different Muslim family, where the Syrian music and playing guitar is not forbidden, Khadra named Joy by *McDonald Muslim*, which can reflect how Khadra saw this family as an example of integrity with the white American culture. After this visit to the Joy's family Khadra changed her view to life and she decide to change her apparel from black jilbab to a white scarf with tiny flowers.

A little while after returning from the Shelbys, Khadra put on a white scarf with tiny flowers like a village meadow in spring, and a pale blue blouse and soft floral skirt. Her broadcloth navy jilbab and plain black scarves she shoved to the back of her closet. (p. 193).

Step three: Black scarf, listening music, lost of feeling prayer (After a divorce)

The marriage of Khadra with Juma, the Kuwaiti student in Indiana, had a negative impact, because this experience it was a real contact with Arab Muslims community. The lack of harmony between Khadra and Juma, like the ride of bike and Khadra's pregnancy. These events quick the separation between them, by Khadra's initiative divorce (*Kulu'*). After the divorce Khadra fall in a meaningless situation, she wore a black scarf that reflects her sadness, but also she lost her feeling of prayer and listening music.

How she would have despised these Muslim Junior Leaguers in her black-scarf days (p. 256).

Khadra didn't want to hear another word of news again in her whole life. She switched on Whitney Houston, turned up the music loud-loud, and buried her face in a pillow.

She missed fajr after fajr sleeping through her alarm. It made feel ill to miss a prayer.... Then she began to be angry. The rest of the five, duhr, asr, Maghreb, isha, she banged out with the fierce uncaring rotteness, pecking the floor with her headhead. Peak peck peak, one rakat after the other (p. 263).

Step four: Slipping-off of scarf (take off hijab, wear compactly cloths)

A radical change was happened after the trip of Khadra to her homeland to see her grandmother Téta. In Damascus, Khadra discovered a new feeling of life, love, friendship and Art. Khadra in unexpected step took-off her veil and wore a compactly outlined cloth.

In the fabric alley at the Hamadiya market, Khadra bought a long piece of tissuey silk fabric. "You can pull the whole thing through the ring". Said the merchant, for it was that fine- "Bangalore silk," he said, and a brilliant tangerine color, Téta's favorite. Khadra cut it in half and had hems finished with a rolled edge at a tailor shop. Two magnificent scarves resulted. (p. 293)

*The scarf was slipping off. She shrugged. The chiffon fell across her shoulders. She remembered when she'd taken her last swim in the Fallen Timbers pool as a girl. She closed her eyes and let the sunshine through the thin skin of her eyelids, warm her body to the very core of her. She opened her eyes, and she knew deep in the place of yakin that this was all right, a blessing on her shoulders. *Alhamdu, alhamdulilah.* The sunlight on her head was a gift from God (p. 309).*

The first few days without her life-long armor she felt wobbly. Gone was the flutter about her, the flutter and sweep of fabric that so comforting and familiar. Having waist and legs encircled now, being compactly outlined by clothing that fit to the line of her body- that defined her body, instead of giving it freedom and space like hijab did- was all so new (p. 310)

Step five: Covered her head by tangerine silk (Not tightly but loosely)

Khadra during her return to America after the visit to Syria, she became more proud about her Arab origin, and wanted to show her Arab identity more than Islamic one.

On the plane, she pulled the tangerine silk out of her handbag. Pulled and pulled, and drew the head-covering out longer and longer in her hands like like an endless handkerchief from a magician's pocket. Before landing in Chicago, she draped the depatta so it hung from the crown of her head. Not tightly, the way Ebtihaj wore it. Loosely, so it moved and slipped about her face and touched her cheek, like the hand of a lover (p. 313).

Step seven: Black scarf after Ramesy Nubulsy death.

Black scarf of Khadra always reflected her emotion in those days after the suicide of Ramesy Nubulsy the brother of director of Dawah center at an Israeli soldier check point in Palestinian.

"And I'll tell you what else. I refused to cheer him for taking an Israeli soldier down with him," Insaf said. "I refused to cheer. Because that's what the radical Muslims were doing these days, issuing ruling that attempted to define suicide bombers as martyrs. In their black-scarf days. (p. 356)

Step eight: Green Bandana, long cotton drawstring pants, three quarter sleeve T-shirt, Sometimes pull her tangerine scarf

Finally, Khadra didn't care about putting a scarf or not, not like her beginning, where she was covering her head tightly. Also an American fashion in her choice of her apparel was clear.

Khadra goes out in a modest jogging outfit-long cotton drawstring pants and three-quarter-sleeve T-shirt. (Mohja, 2006, pp. 408)

She pulls her tangerine scarf, which has slipped down to her shoulders, back up around her face. This was going to be the Dawah Center's last summer in the old house. (p. 46)

III.4.Critics

According to some reviewers as Dr. Ben Hossni in her article published in *alketaba.com*, Mohja didn't leave any Arab, Iranian, Israeli, Armenian, or Baathist troubles that she cited in the novel.

Khadra did not provide sufficient reason for heating the Muslim community of Dawah, despite she was enjoying all the time outside the home with neighbors in her childhood. Her family didn't impose a kind or type of specialty during the university study, or any restriction about the type of activity in student association. She was free to accept Juma or not, without any parental recommendation.

Besides, when she chose the abortion, she was never faced by any more than ordinary anger from her parents and finished by make a limit of her marriage. This decision to divorce was not reciprocated a vicious attack or familial alienation. So for any Muslim family Orthodox -as described-was she talking about?

III.5.Conclusion

In the conclusion, after the analysis of the different events and factor that push a little girl of an immigrant Arab family Khadra, left her homeland and settled a host one. The difference of language, tradition, ethnic diversity, and religion are facts in real life in that Midwest land of America, where the racism of white Americans reject any minority ethnic

and other foreign culture. Khadra finds herself between intersections of many ways. Hold her parental identity, preserve an Islamic religion one, or accept a western one.

Finally, Khadra chooses a new identity different from her mother, but can reflect her Arab ethnic, Islamic religion and her American land.

General Conclusion

In this work, we have talked about Arab American who leaves their homeland for America for different reasons. There they confront many problems to identify themselves and be integrated into the American society which is completely different from their native country in terms of language, way of dressing, food, customs, religion and way of leaving. This makes those individuals live in the dilemma of disobeying their parents or losing their identity. we made a research about the main factors that push a girl from a generation of immigrant family from Arab country to America to adopt a new identity different from their original one, and what are major image of this shift of identity. Taken a novel of Mohja Kahf “*The Girl in the Tangerine scarf*” as a case of study.

Our study reveals that any person can influence and in the same time, he can be influenced. For instance, the way that our protagonist Khadra of wearing her scarf represents a new fashion not only for Muslims community but also for the white American themselves. We want to say that not only the immigrants are changing their identity according to the host nation’s, but America as a host nation is losing its original identity under the storm of those immigrants diversity in identity. As Ibn Khaldoun said “*As a human being is a social being by nature, he influences and interacts with the other. So he cannot live isolated from the people*” (Translated).

إذا كان الإنسان بطبعه كائن اجتماعي كما يقول ابن خلدون، يتأثر ويتفاعل مع بني جنسه، فلا يستطيع أن يعيش منعزلاً عن الناس

Through our study, we have learnt that some Arab American are xenophobic and racist whereas some American are also racist and stereotype the Arab American badly. We have also discovered that some Muslims themselves mirror Islam wrongly and represent Islam as a religion of violence and fanaticism. This soar the mistrust and misunderstanding between the Arab Americans and the Americans. It also hinders the assimilation of the immigrants. Being a model as a Muslim facilitates immigrants’ daily interaction and creates cohesion between Arab Americans and the Americans.

Bibliography

Books:

- Brad, Meltzer. (2004). *Identity Crisis*. California: DC Comics.
- Beverlee, T Mehdi. (1978). *The Arabs in America 1492-1977*. New York: A chronology and fact book.
- Jack G, Shaheen.(2001). *Reel Bad Arabs: How Hollywood Vilifies a People*. Massachusetts: Library of Congress Cataloguing-in-Publication Data.
- Lodge, David. (1992). *The Art of Fiction*. London: Penguin books.
- Mohja, Kahf. (2006). *The girl in the tangerine scarf*. New York: PublicAffairs.

Articles:

- Abalhassan, K.,& Alshalawi, H. (2000), "Code-switching Behavior of Arab Speakers of English as a Second Language in the United States". *International Association for Intercultural Studies*. Louisville, KY, 179-188.
- Aleya, Roushdy.(2013). "Language Conflict and Identity: Arab in America Diaspora". *Taylor and Francis, Hoboken*, 133-148.
- Bianca, E Bersani. (2014). "A Game of Catch-Up? The Offending Experience of Second-Generation Immigrants." *Crime & Delinquency*, 60, 60-84.
- Cummins, J. (2001). "Heritage language teaching in Canadian schools. In C. Baker & N.H. Hornberger (Eds.).An introductory reader to the writings of Jim Cummins". *Clevedon, U.K Multilingual Matters*. 252-257.
- Cummins, J. (2005). "A proposal for action: Strategies for recognizing heritage language competence as a learning resource within the mainstream classroom". *The Modern Language Journal*, 89,1-5.
- Joseph, E Trimble., & Ryan, Dickson. (2004). "Ethnic Identity." *Western Washington University in C. B. Fisher & Lerner, R. M. (Eds.; in press), Applied developmental science: An encyclopedia of research, policies, and programs*. Thousand Oaks: Sage.

-Hinton, L. (1998). "Involuntary language loss among immigrants: Asian-American linguistic Autobiographies". *George town Round Table for Languages and Linguistics*. 333-348.

-Kondo, K. (1998). "Social-psychological factors affecting language maintenance: Interviews with Shin Nisei university students in Hawaii". *Linguistics and Education*, 9(4), 369-408.

-Thomas, L., & Cao, L. (1999). "Language use in family and in society". *The English Journal*, 89, 107-113.

-Wong-Fillmore, L.(1991). "When Learning a Second Language Means Losing the First." *Early Childhood Research Quarterly*, 6, 323-346.

Encyclopedias:

-Anan, Ameri., & Dawn, Ramey. (2000). *Arab American encyclopedia*. Detroit.

-The Arab American National Museum.(2007). *Telling Our Story*. Michigan: Wayne State University Press.

Websites:

<http://alketaba.com/index.php/component/k2/item/488-ذات-الوشاح-النارنجي--مهجة-قحف>

<http://www.britannica.com/art/stream-of-consciousness>

<http://blog.limkitsiang.com/2008/01/11/students-question-authority/>

<http://www.dictionary.com/browse/flashback>

<http://www.encyclopedia.com/topic/identity.aspx>

<http://www.immigrationtounitedstates.org/351-arab-immigrants.html>.

<http://www.immigrationtounitedstates.org/351-arab-immigrants.html>

<http://www.pewsocialtrends.org/2013/02/07/second-generation-americans/>

<http://www.poetryfoundation.org/poems-and-poets/poets/detail/mohja-kahf>

<http://fr.slideshare.net/brighteyes/hijab-nijab-veil-burqa-muslim-head-scarves>.

<https://www.verywell.com/what-is-an-identity-crisis-2795948>

http://www.2knowmyself.com/Psychological_identity/identity_crisis/who_am_i