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**The Muslim Arab Woman's Struggle over Creating a
Modern Identity : Autobiographical Elements in Leila
Aboulela's *Minaret***

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Fulfillment of the Requirements for Master's Degree in Literature and Civilization**

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Dedication

For Allah

To my parents, my sister, my Brother.

To all my family members and friends

-Siham-

Dedication

In the name of «ALLAH» the Most Gracious, the Most Merciful and the most compassionate.

I dedicate this modest work to my wonderful and my dearest parents

Thank you for your support and your endless love.

To the person that I spend with him my whole life, I always find him near of me in good and bad moments, and he becomes my husband.

To my lovely mother of, y husband that I appreciate her always.

To all the members of my family

To my lovely and close friends

To all my friends with whom I shared the university life with its lights and shadows.

To all who love me.

-Salima-

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Abstract

During the Colonial era, British Colonizers moved into Third and fourth World Countries to exploit them for the gain of the Colonizers' economic advancement, In order to exploit the colonized nations, colonizers internalized their dominance over them by (de) undervaluing their culture, ethnicity, language, and identity in order to hooting colonized. Hence, many colonized people moved to developing countries to study and save their mother lands. However, the colonized developed a merged and dual identity as a result of being exposed to an alien Culture and Language In this regard. , Aboulela's *Minaret* depicts the dissolved their age Portrayal of Muslims in the Westerners, where the novel presents. a very homogeneous and closed view of religion, it appears to show how British Mushiwa identities are nuanced, this and Complex, Its goal is to adobes post colonialism as a slide in the effects the lives of displaced refugees, focusing on a deftly negotiation, Diaspora, and migration.

Key words: Leila Aboulela , Woman's Struggle, *Minaret*, Homi Blabla's theory , Hijab.

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***General
Introduction***

General Introduction

Post colonialism is a term that is widely used to refer to all societies influenced by the imperial process from the Time of colonization until the present. Post colonialism refers to the continuing clashes between East and West when the colonial process began, and critically exploring the relationship between colonizers and colonized peoples, for many people who want to make the word more concise and accurate. *The Empire writes back's* meaning seems to be too broad and vague; others believe that we cannot assume that a nation can be completely independent without being influenced by the colonization process. They also demonstrate that Modern problems such as 'Globalization' are indicative of the west's continued dominance over the rest of the world (Ashcroft et al 2002-194)

since literary works are regarded as a tool by which the author's ideologies Can be realized it includes sources that will enable a researcher to investigate Colonial discourse, the post-Colonial approach is used to describe interpret, and comprehend Zlétvary works that were written during the Colonial Period or those set in the post-Colonial eva.

The post-Colonial approach is especially successful in assisting Writers in seeing the Connections between all domains of Experience. Such as Social. Ideological and aesthetic in way that demonstrate how in Separable these definitions are in Lived experience.

As described by Tyson (2006), Post colonialism has an impact on literature as evidenced by literary works generated in the post-colonial period, the majority of which were created by colonized people - postcolonial cretinism can be described any study of post-colonial literary work, regardless of the Theoretical structure applied it indicates that postcolonial criticism can be used to any literary work that deals with the topic of post colonialism.

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Indeed, it is precisely the controversy about the context and connotation of the word 'postcolonial' that gives it significance, the study of literature published in formerly colonized countries is referred to a postcolonial theory.

In this regard, postcolonial literature frequently discusses the challenges and implications of a country's decolonization, particularly issues concerning the formal oppression of people's political and cultural independence.

These ideas become crucial imaginaries to explore in Leila Aboulelo's *Minaret* as the writer makes her heroine negotiate the discourse of memory of an old culture and the newer ones. Aboulelo transforms into a cultural explorer and traveler which seeks to uncover hidden places and experience the possibilities within the outward space of culture by occupying and numerous spaces.

Enroot to self-discovery and change. As a result, the selection of diasporas writer who seeks to tell stories from her past, in an effect to return to a space she has not forgotten; she believes that her homeland has a great story telling culture, and she wanders in diverse cultural spaces while remaining closely linked to her place of origin, she aims to create voices and new changes surrounding flexibility and openness.

On this foundation, the current study aims to investigate specific themes that appear in the Novel, including identity, Hybridity, dislocation as a religious group abroad, especially in the west ; the Muslim people faces numerous challenges and difficulties. In fact, the west still believes in the distorted picture of Muslims as retarded, terrorists, and inferior. Westerners represent modernity and prosperity for them, while Muslims are viewed as a primitive group. As a result, other's ignorance prevents them from accepting universal humanity because they only see others' negative stereotypes criticism and prejudice toward people based on

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Ethnicity, Religion, and skin color contribute to a sense of a person's identity being questioned, which is based on the above variables Her/his place in the world and her/his real home.

With this goal in mind, this study aims to defend the Idea that the displacement of Arab Muslims, specifically in Britain, affects their identity, and that religious stability is unexpectedly expressed as a positive consequences of the deterioration of political, social, and economic norms in their homeland. For *Minaret*, the case study. The dissertation will aim to go in a different direction than other scholars, who mainly call for feminists and postcolonial analysis. As a result the study examines the possibility of developing a new literary presentation and understanding as well as the experience of clashes between cultures and mentalities ; this is a natural result of a combination of naturally distinct entities, and it cannot be challenges however, the negative way in which writers currently portray the situation between Muslims and westerners will not improve if their portrayal does not go beyond their tragic suffering, there should brilliance in the fact that, in comparison to the rest of this literary work, a few efforts were made of Muslim's accepted life abroad. The optimistic portrayal that these efforts emphasize has the potential to elate Muslim-western ties to a new level of genuine peace and harmony.

Sudan like other African nations was a subject of colonialism's brutality; its citizens suffered greatly but didn't give up resisting literature was often used to illustrate social issues and truths. As a result, literary works can be considered an important tool in this struggle, as postcolonial subjects strive to liberate not only their lands but also their cultures during the period of decolonization, when independence is restarted, the process of post colonialism starts ; what remains of the native people's original identity is examined , the topic of the

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Search for identity and seek to determine the meaning of the recently acquired identity is extensively studied in postcolonial literatures.

This study attempts to explore vast notion of identity and how it is formed and built through the efforts of postcolonial authors, since it is very normal for postcolonial literary works to deal with this notion of identity at length, as most postcolonial writers experienced the phenomenon of colonialism and were influenced by it as well as suffer from alienation and displacement both at domestically and overseas.

Hence, de Can see that identity is hotly contested concept in postcolonial literature, and the Heroine is entangled by cultural and historical conditions that exit in both alien and native people, as they sense those around them questioning ;“who are you ?”by everyone around them, “what country are you from ? “what is tout nationality and original ?”what is tout purpose in coming ?” immigrants are entangled in a problem of tensions between a new foreign culture and a conventional cons trait that surrounds them as they struggle to establishing a place in their unfamiliar society, where they experience tremendous hardship, isolation, and frustration as they strive to find a niche in their newfound world.

Several problems about the theme of identity about postcolonial literary works are explored throughout this study, as well as an examination of how components like Hybridization, language, and created societal identity. Multi-cultural connections, identity forming, and Diaspora have become increasingly important themes in contemporary British fiction. Furthermore, the rise of migration has paved the way for new ethnic backgrounds, religions, and races to be integrated into British society.

In the British literary scene, Muslim British writings have appeared as a growing story. As a result, questions about developing a new conception if Muslim influence and

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power in the western periphery have increased in British fiction. In light of this, religion, culture, and identity merge resulting in Hybridization, this concept has prompted researchers to investigate how British fiction has dealt with similar topics.

The study is based on a theme analysis of Leila Aboulela's novel *Minaret*, which depicts Muslim quest for identity in the western Diasporas as well as the building hybrid identities in the context of Islamic religion. The study is based on a thematic analysis of this novel which takes from postcolonial studies the notion of Hybridity as understood in the theory of hybrid identities, Hybridity, According to Historians, is the process of blending two or more cultures in which people remodel their personal and cultural nations to fit the new culture, resulting in the creation of New hybrid identities.

One Can keep one's own culture while being influenced by others, According to certain writers that all identities is hybrid ; and identity have always been in the process of becoming, in other meaning, hybrid identity exists everywhere in everyone, throughout her academic works, Claire Chambers claims that literary comments on the 9/11 terrorist attacks indicate a turning point in modern British literature when British writers started to tackle previously neglected problems such as depiction of Islam in current British literary works in a more sophisticated and nuanced way(2009 ,p. 176). Chambers has been underlining the importance of charting the growing British Muslim fiction, which she believes, has been overlooked and /or misunderstood as a Background to Ethnicity, Gender.

The significance of this work is to answer the problem of hybrid identity process occurs in post-colonial societies as a result of the superimposing of the colonizers culture through economic education , political and cultural control , this research is intended to provide insights about the effect of reflected through literary works especially for post-

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colonial literature , it is also expected that this research opens the reader's mind toward the hybrid identity process that can be happened in real life since hybrid identity also accure as result of migration and globalization in the metropolitan communities where complex cultural patterns from (Ashcroft et al ,2007)

Minaret (2005), as an example of fiction dealing directly with concerns of Islam and current life, is selected as a departure from this point, while at the same time investigating the difficulties of hybrid identities in a nuanced way which have also been compounded by the experiences of migration. *Minaret* is the first-person narrative of life in exile in Britain that highlights the importance of identity, faith, and Hybridity as a force capable of overcoming all obstacles and offering an appropriate Space for belonging for those in Exile.

The dissertation will be divided into two parts in order to achieve the previously stated goals; the first chapter will be the background of this research body. In briefly examines the reasons for the creation of this type of literature as well as some of the most significant contributors to this discipline. It also recognizes Arab Muslims who lived through or contributed to the literary repertoire of the migration.

The second chapter's Key theme is displaced identity; displacement in Leila Aboulela's *Minaret* is the second part of the dissertation's title. Displacement is considered as a consequence before becoming a course, it is a result of the transition that occurred in society and the print that makes in no longer the same displaced identity, religion, and displacement in Leila Aboulela's *Minaret* The second part of the dissertation's content.

As a result, this research's humble attempt will need to clarify some ambiguous points in previous studies in order to add to this flourishing area of literature that can never be obsolete due to the constant waves of migration, Hybridity, and human beings, and their

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literary works.

The importance of this work lies in the fact that it contributes to the readers' understanding of the problems that Muslims face around the world because of the critical reading of the selected Novel.

Chapter one

*Theoretical
framework and
socio historical
context*

Chapter one : ———Theoretical framework and socio historical context

Introduction

Leila Aboulela's Novel, *Minaret* (2005), the sudenese British writer Aboulela realistically treats crucial themes of identity. In neo-oriental's literature, Muslim societies particularly Muslim women, have frequently been sereo-typed. However, giving feminist's voices, especially those who wear the Hijab has been long overdue, As a result, the representation of diasporas Muslim women and their multiple identities in Leila Aboulela's *Minaret* is crucial.

This novel presents how confronted with drawbacks of daispora Muslim women negotiate Islamic identity for a group of Muslim women in the west. It encourages a crucial examination of their feelings of identity spinelessness and provides a valuable context thinking about their religious observances, which ultimately help them comprehend and express their sense of belonging; she portrays religion as a source of power for her female protagonist in *Minaret* ,but she also suggests that Muslim women should pursue a quietist withdrawal from public life to spiritual life. The nature of her religion that she promotes is influenced by her life in Britain, prominently, she misunderstands British culture.

The attempt to defining post colonialism stems from the controversial and difficult issue of determining distinction without sacrificing diversity and the possibility for unity, ashcroft identifies four crucial forms that have influenced postcolonial literatures: The first is the initial form, which highlights distinct attributes about a particular culture; the second form, which identifies common features of various national literatures, it is the hybrid which combines the two, the third form; which looks for specific distinct factors in postcolonial literatures. The fourth form; is the more detailed form, in which searches for characteristics like Hybridity, which is a common theme in postcolonial works. Hence, these four forms have developed through time.

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Postcolonial theory including :post-structuralism, feminism, daispora criticism,and new historicism has undergone incremental changes, examples include Gayatry Chakravorty Spivak, Homi K. Bhabha,Edward Said, Frantz Fanon. In light of this, this study integrates postcolonial debates about identity negotiation, Hybridity, Daispora, and Displacement as well as works on British Muslim identities published after 9/11, with the goal of providing a more comprehensive with the image of the components that form the portrayal of British Muslim identities in Minaret.

1.1.Postcolonial Sudan:

The expansion of political violence in Africa has often been regarded as a result of deep hatred rooted in the systems of having been regarded by war societies, the main causes of conflict have been established as Ethnicity and Race, However many people in Sudan particularly in the south have given up hope resolving the issue within the current state's borders, for them the solution is the creation of new states that represent the true identity of these oppressed people, Race and Ethnicity are overlooked in Sudan, with no attempt made to place them in their historical Background, Sudan has experienced long stretches of violence resulting Great human misery and Africa's largest number of migrants and Expelled people, not only does it provide a useful backdrop for discussing topics of compiling histories and identities but it also shows how the centralization of these topics has been marked by violent clashes and attempts to either rebuilt the state or peruse independent nations. However, there is a little knowledge about the pre-colonial period; several scholars have proposed liberal democracy as a way to solve the crisis of civil wars in Africa.

In certain nations, as un Sudan, where oppression has expanded, much recent literatures on Africa's political violence centers on the opportunities of progressive reform and civil society in providing sustainable economic development in communities during that Time, this study discusses the connection between backgrounds identity politics and disputes in Sudan. There are many studies based on the structures needed for, however there is a lack

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of research into the Essence of postcolonial state and the postcolonial African citizenship crisis.

Sudan was Africa's largest nation, with a diverse range of religious cultures and political interests, this diversity generated a sense of enmity among the country's various regions Edgar Balance defined the country's condition in shortly pre-independence :

“Sudan, now the largest Independent state in Africa...
70percent of people were Arabized Northerners and
Other 30percent were primitive tribal southerners
There were 572 different tribes and 114different
Languages of which about 50percent were 572
Spoken in the south” (cited in Rosado C , 1990, p.55)

It is like many African countries, was a survivor of colonialism's brutality, its people suffered greatly but didn't give up protesting as a result, literature in this battle, it can be considered an effective weapon. Postcolonial subjects seek to free not only their territories but also their cultures during the decolonization phase, the search for identity, and the attempt to determine the meaning of topics that are extensively explored in postcolonial literary study, what remains of the native people's identity is discussed, and newly acquired identity is examined. When independence is restored, nevertheless the world's post-colonialism' used to refer to all cultures impacted by the colonial power, it is a nest concept for the latest cross-cultural critique that has arisen in recent years, as well as the debate that has shaped it.

Sudan was colonized by Britain and governed under joint British and Egyptian rule between 1899 and 1955 Sudan's colonial history is marked by the battle of Omdurman(1898) between the Anglo-Egyptain force. led by Lord Kitchener and the religious leader known as the Mahdi, later on ferocious civil wars have shaped the recent Sudanese history, however, Aboulela depicts Sudan as “a valid place” in order to counter these “stereotypical images of famine and war”(qtd Chambers, 2009, p. 86-87)

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Because of colonialism, Sudan has been fragmented nation with competing political ideologies, resulting in successive coup d'état the system is corrupt because after colonial rule people changed from being masters to being natives. Bob Milliard signifies that

“Western democracy during the colonial era
Was dualistic, selective, and very oppressive
...most African leaders choose the socialist
Path of development with catastrophic results
Most African states had to fight for freedom from
People who claimed to be champions of democracy”
(Rosado ,C, 1990, p57)

When Sudan gained independence, there was no unified vision of rule, rather clashing ideologies each trying to take control over the nation's interests Archie Mafeje clarifies that :“

The successors to colonialism was not uhuru(freedom in ki-swahili) but rather neo-colonialism in which the New African leaders were partners, be it very juniones,this testifies to the inability on the African leaders to cut the umbilical cord from their former colonial masters is evidence of their lack of a viable alternative”. (Young ,R, 1995, p.110)

The prevailing western culture pre-independence has raised a generation that is disconnected from their native culture and seems like outsiders, the Sudanese elite adopt western norms by conceiving their language, ideology, and treats which causes a sense of displacement ,because they are unable to identify with the natives and instead admired and strive to imitate western culture, the development of sub-culture among western-educated youth, whose items are natives, brings them certain privileges and feelings of superiority over the natives.

Sudan, as depicted in the novel, is a nation with no unified culture but a fragmented one, the culture is a blend of modern and traditional life styles and ideologies. The very components of Sudanese culture have been altered as a result of colonial dominance .Hence, tradition and religion are undefined by “Modern "culture ;fashion and style represent plurality, the clash between colonial power and native culture, which reflects the conflict

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between modernity and traditionalism, has resulted in two opposing responses :segregation or Assimilation.

Thus as revealed in the novel, the postcolonial Sudan is marked by admiration for the west, fragmentation of native culture, political turmoil, all of which attributed to the protagonist's conflicts with identity formation.

The novel takes place in 1980 specifically between 1984-1985 when the colonizers enforced their ideologies and political climate on the natives.

Sudan's postcolonial period is marked by admiration for the ex-colonizers. Many claims that colonialism benefited colonized countries by bringing industrialization, education, and a more advanced lifestyle based on western culture and ideology, whereas others contented that colonialism was immoral and reflected pure oppression.

Dr. Visam Mansur summarizes that colonialism has a negative effect on socio-cultural inequity by asserting :

The emergence of bourgeoisie classes in the colonies, modeling themselves After their masters, who endeavor to maintain their status quo by getting Closer to western culture and the emergence of societies with a lot of contradictions and split loyalties” (Young ,R, 1995, p.115)

For instance, Sudanese people is divided into classes, with superior status implying greater acceptance of western values, and everything 'western' is appreciated even by ordinary people.

The disturbing state of the country and its people is portrayed in the novel as postcolonial, and postcolonial culture play a major role in the protagonist's sense of alienation and displacement. The social and cultural effects of colonialism have been the subject of many postcolonial theorists. In literature and arts the post colonialism assumes the following“

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colonial-alienation, colonialism leads to the Alienation of the native in his own Land, this is described as a traumatic experience that evokes the individual's identity, ambivalence towards authority and cultural relativism which means that the colonialists' défilement of culture is socially, morally, and politically incorrect". (McLeod, J, 2000, p.20)

The impact of colonialism is most obvious in the culture of ex-colonized nation, which has been passed down over generations and continues to suffer from the effects of colonialism.

Recent literatures argue, nevertheless, that multi-cultureless exaggerates both the internal unity and the overall divide between cultures making people seem more distinct than they are.

“A system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution and inclusive cultural context which empowers all within the organization or society”. (Hassan M, 2015, p.10)

Caleb Rosado explains that race, language, background region of origin, religion and associates practices...are all part of cultural diversity, which refer to as multi-culture.

During the colonial age, writing in the colonial center's language is undoubtedly created by a rulers whose primary association is with the colonizing dominance, postcolonial literature evolved through several stages that shows to correspond to phases both of national and regional awareness, and of the project of claiming the separation from the colonial authority, this initial writing that produced in New Land and system in the colonies are often written by 'Representatives' of the colonial power ;through their meticulous documentation of Landscape culture, and language ,they consistently choose the center focusing 'Home'over' Native'.

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The colony's literary establishment is directly regulated by the colonial ruling, who are the only ones who can authorize the appropriate type and allow to disseminate the work that has resulted, writings of this nature emerge within the confines of a debate and the hierarchical practice of patronage system, which restricts their statement of a different point of view. The abolition of this constraining authority, as well as the use of writings for a unique purpose, were essential to the creation of autonomous literatures, appropriation is obviously the essential concept in the era of new postcolonial literatures.

One of humanity's most heinous realities is that there are still Wars and disputes everywhere in the world, conflicts ranging through vast swaths of the globe, and a vast number of peoples suffering in their own countries from oppression, subjugation, and injustice they are forced to depart from their homelands pursuit of peace and New beginnings while a majority of people across the world are classified as refugees, they hope to improve a secure identity, on the other side, they begin to create a new relationships with people from various cultures.

The broadest concept of post colonialism, which revolves primarily around the colonial period, is the legacy and impact of colonialism on colonized people with its increasing significance. Postcolonial literature has played an important role in introducing modern styles into British novel like putting new topics as cultural diversity into the spotlight. In this context, it is defined with the world as it occurs during and after western dominance as well as the consequences of contemporary literatures.

1.2.Leila Aboulela Ideology and Culture

Leila Aboulela was born in Cairo, Egypt, in 1964. she lived between Aberdeen and Abu Dhabi, it was the experience of immigration to Scotland that inspired her to begin writing as vettath explains, she was brought to different countries throughout her life, and negotiated multiple identity positions in her life.

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Aboulela's *Minaret* was released in 2005, she depicts a sudanese Heroine living in a foreign land. In this Novel Aboulela knows a lot about the foreign land that she set her Heroine in, since she went to London, at the age of seventeen get her Master's Degree in statistics from London school of Economics, she discusses why she wrote:

“I Need to express myself, I was 24years old and stuck in a strange place,with two boiterous little boys, and my husband was working offshore on the oilrings it was a life for which i wasn't prepared...there was the Gulf War and a lot in the papers citicizing islam and it used to hurt me”. (Danial ,M,2013, p.96)

In her novel *Minaret*, Leila Aboulela depicts the journey of female protagonist who gains strength from spiritual devotion, she sends a strong message to the western reader, namely, that Islam enlightens the life of Muslim people.

Aboulela considers having a religious identity to be a more secure than having a national identity because she can bring her religion with her everywhere she goes. When Aboulela was in high school, she decided to Wear Hijab(Head cover) but didn't have the courage because she was worried about what her friends think, but when she did she did out of choice and not because her husband and forced her or anything like that. As a result, Hijab is an important part of her Islamic identity for her, as it is for her Heroine, Leila Aboulela depicts,

“In Time the west will come to look at the veil in a different height, it encourages me when a western woman comments on my headscarf . I feel that she has reached out to me, she has Seen beyond the symbol” . (Danial ,M,2013, p.99)

She draws attention to the political reflection of postcolonial Sudan and still persisting dichotomies between East and West. Most of her works had been achieved through a Muslim female protagonist in the Novel, which addresses feminism issues; writer reveals the impacts of British colonization which have resulted in a fragmented postcolonial culture that is

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unstable people continue to Switch between love and hate for the west. Whereas the others dislike anything is western; there are some believe in the superiority of 'White' while also seeing themselves as inferior.

In contrast, to the west which is modern and civilized colonialism persuaded the Natives that they were primitive and uncivilized by referring to them as 'third world', she uses the cultural aspects portrayed to characterize the character and play a vital role in her identity crisis. The novel's cultural context is Sudan's postcolonial fragmented culture and Multi-cultureless in west.

Culture defines a person's association to a specific geographical place, certain traditions and Norms, and certain behaviours, it has demonstrated to be a key component of one's identity, and its loss is a cause of identity loss, “Mental code” is a method of distinguishing a group member from another.

Sudan is the central reference for a sudanese writer who lives in the west, longing for her Homeland and Arabic culture led to the Sudanese British writer Leila Aboulela to write about her Faith and Homeland. The majority of her literary works are influenced by the cultural shock that Muslims face in the West.

“I started to write in 1992 after I had left Sudan and was living in Scotland. I was very homesick for Khartoum. People around me did not know much about Sudan or about Islam, the two things that made up my identity, this increased my feeling if alienation,the late eighties were the start of the anti-islam sentiments in the Western Media and my presence in Britain made me defensive suddenly I Need to express that life in Khartoum was good,that the people were good, that it was circumstances that had made us all leave rather than choice. I was in a culture and place which asserted every minute that'west is the best', Africa is a mess. Islam oppresses women and that i should be grateful that i had escaped. Youth and Pride made me resist this description, and this, i believe is what triggered my writing. I found my voice in fiction. (Danial ,M,2013, p.105)

The majority of daisporic writers write from the Heart of the event, digging deeper into some personal experiences, Aboulela uses characters that are similar to her identity to

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discuss topics that are relevant to her own experience. Aboulela as a Sudanese writer who has gained attention and acclaim for her work, in her Novel, she brings East and West together and shows the plight of women who find themselves in an unfamiliar setting.

Aboulela's need to "write herself into Britain" derives from her immigrant background, which has left her in a position where she must contend with a debate that privileges the West as the strongest, while subjugating the East. It is not that she is unaware of this dichotomy; however, when she leaves Sudan, she becomes even more exposed to the ways in which Orientalism operates; additionally, since she was in a privileged role in Sudan. She resisted curious remarks regarding her identity; she is in the position of Orient in the West.

Aboulela's identity as an oppressed Oriental woman is frozen only because she is wearing a Hijab; her Westernized upbringing, and university education in London seldom becomes apparent to Western eyes.

In an interview with Vettath, Aboulela reiterates her intention to write works of fiction with a Muslim in English literary fiction, Novels that are filled with a Muslim vision, citing what she considers to be misrepresentation of Islam in the Western media.

Religion and faith are the key controlling identity markers in Aboulela's fiction, around which other identity indicators such as race, gender, and Ethnicity are negotiated, it is a part of faith that Aboulela declares herself a devout Muslim and writes from the viewpoint of a Hijab-wearing female oppressed.

Leila Aboulela is genuinely diasporic, expressing the dialectics of being separated from one's homeland while demonstrating unity with newer cultural spaces, displacement causes a physical shift, allowing the diasporic to begin the inevitable process of negotiation, she approaches culture, history, and geography of a brave world in a fresh way. She explores issues of dislocation, border crossings, cultural borders and negotiation in *Minaret*, and

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discovers that what 'perfect' in the present is to live in a hyphenated space between multiple-cultures, enriching her life through common inter corrected ness.

Aboulela's skill can be seen in her smooth interaction of various texts with a variety of sources from the ou'ran. She masterfully blends this mixture of to shape a compelling narrative, establishing herself as a skilful contextual author in the process.

Aboulela's work has garnered a reversal scale of critical attention, among critics ; she frequently writes about truths of the immediate environment, drawing inspiration from her religion and social identity, being herself an African, and massively, migrant woman. The subject of this dissertation is on one of Aboulela's well-known novels, *Minaret*.

1.3.Bhabha's Theory of Hybridity and Identity :

Hybridity and identity are Central themes in post-colonial literary Works; they provide opportunities for post-colonia author's efforts to restore their initial Identities with questions of identity and Hybridity. bhabhos comedy a set of key terms in the field, including Hybridity and Identity, according To Bhabha's theory which these Terms in the field used to represent colonized people reacted to The dominance and used of seeing Colonialism as a phenomenon that accrued previously, Hommi Bhabha reveals how it intends to intrude on the present.

John Mcleod Cited Bhabha's Terms concerning place and its influence on Post-colonial identity:

"We find ourselves in the moment of transit where space and Time cross to produce complex figures of difference and identity" .(Bahabha, 1994,p.61)

The question of language is a controversial issue, researching post-volonna African literature that established a specific identity through the hybrid language used by post-Colonial Writers, as a result, which Hybridity has a total role.

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To slope identity during post colonial period , Abref examination of human history shows how each age has its Own Conversions on the Identity Creation Question ultimately producing a debate that served as a reference Point in relation to which y identities are Constructed. According to Hall claims that , "*points of Temporary attachment to the subject Positions which discursive practices construct for us* "(Hall, 1996 p.6).There have been slew of studies published on the sense of the term mainly in the field of sociology but there is no clear definition yet.

1.3.1. The Issue of Identity

To research the cross-culture between African and Western societies in Leila Aboulela's *Minaret*, controversial subjects in African literature are identity in post-colonial African societies. Hence, in this first chapter an attempt will be made to illuminate Bohabla's theory of identity and its contributing.

Identity and Hybridity, and the questioning the identity of both colonizer and colonized are some of the key topics that have been explode often by post-colonial authors.

Identity is one of the indispensable components of colonialism. In other words, the Identity question is often addresses within the domain of the colonized.

Identity constitutes its nature and economic exploitation entails is its corporal body. However, Hommi Bhabha Points out the colonial identity encroaches on the colonized and the problem is resolved with the colonizer, as the colonized is the target of the colchis system this argument refers to the colonizer as well as every other topic within the system; this form of identity may be fragmented, undefined, and in a continuous process of - completions from the foregoing one can note that identity is a dominate focus in post-colonial literary.

The majority of post-colonial authors strive to connect with their own societies; they try to convey the African experience and its effect on identity as well as to tell the world what the true African identity is poft-way the key points.

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That influenced it including colonialism. for instance, Bhab has concept of Hybrid identity can be tracked across the Novel's he voine's challenges, constitute the Hybrid identity's creation phase.

Jade entity is a nebulous Concept; one lesson behind this is it can be seen as an intangible Tevin. The depiction of Identity that being said, Identity becomes a Crisis because a person is unable to provide a correct definitive espouse, As Kobena Mevcer

identity Only becomes an Issue when it is in Crisis, when something assumed To be fixed, Coherent and stable is displaced by the experience of doubt and uncertainty" is it becomes as a result of history, what can be retreated in this case - is that any person Confronter's with different cultures is stand to pose his her pure Identity that both the Colonizer and the Colonized may be Casualties of such events.

Correspondingly, " The heroine" in Leila Aboulela's post-Colonial Novel Losses her own Identity and struggles between two opposing identities, easing her to Ruin, It was attempted in this analysis to investigate that merged- identity when an individual who is constantly changing between two would. it can be suggested that this process can be often go too far and result in a loss of Identity Du Bois claims that this feeling of Being judged on the - basis of one's skin Colov is directly applicable in many ways. - paspon but that the concept of being judged as an issue has significantly belonged because of modern arts over the world. explicates Frantz fanon Says:

" White masks to get by Europe, of having to bend One's own identity Sons to appear to the colonizer to be free of all trait of punitive native i vats " (Ryan P.118 as coted in Caririllo ,2009, p.14).

As a result, Home Bhabha affirms that hybrid identity is created through the process of hybridization, he asserts that identity is inextricably linked to sense of place, time, and interpersonal relationships is as one of the most minor tout Topics in post-colonial studies should be app Vouched from a number of prospect were, hence, it is to focus on the colonized

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at the center. Point of view and the figures of studies during postcolonial era all face identity issues. Since and Identity is reformed in Colonial domination Robert /Sinha's criticism that the restless servility?

Of Home Botha's over zapping perspectives keeps the problem of agency" unresolved, Bhabha addresses a variety of structures that challenge Colonial Supremacy, such as fetishism, sly civility and palnoia, on the concentrate that Bhabha's concept emerges as an opponent debate, in which emerges by putting different types of ambivalence versus a fixity that he appropriately attributes to Said's satv epretation in his collection of essays "The Isolation of culture", Bhabha asserts There is a space in "- between the designations of "Identity" and that is This interstitial passage between fixed Identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed of imposed hevarchy" (PM,16) "There is always ...

The suggestion that colonial power and dis Course is possessed entirely by the colonizer" (a) In reaction To Said's restriction, Bhabha claimed that the attempt of Orientalizing Would often Collapse, because the colonial issue is formed in a vange of conflictual voles.in a mechanism that cannot help but be unequal, fragments, unfinished, and Hence, Potentially resistant Blobha vist the Term "Hybricity in this context to describe a Person's position between two cultures, this is what it means" any mixing of Cast and Western Culture". (Sethi A, 2005, p21)

Identity is a Concept that intangible. The most basic mining of Identity is to who or what some body of something is on the chlorateristics, feeling or beliefs the distinguish people from otheus (Wehmeler et al .p.770 as cited in Hassan , 2008, p.41). So Identity appears to be a problem or crisis.

1.3.2. The Issue of Hybridity:

In order to deal with hybrid identities, Bhab he explains that people can creed a mixed identity, this is necessary to understand what the principle of Hybridity is about.

The tevenrolly buidity" dates back to the seventeenth century and comes from hating term "Hy bredion", which implied «offspring of two dissimilar animals particularly a lame sow and wild boar. The concept is being used in a variety of fields, including anthropology, cultural studies, and literary post-colonial studies.

According to the Oxford dictionary “ *Hybridity is a difficult Concept to describe. Hybris is something of mixed Origin and Composition, in other words is mixture of two different things. To live in the Unhomey would, To find it's ambivalences and ambiguities enacted in the House of fiction, or its sundering and splitting Performed in the work of Auto, is also to affirm a profano desive for social solidarity*” (Chambers , 2009, p.21)

Tam hooking for the join... I want to join... I want to join Producing something that has Homi Bhabha's theory, On the other hand is regarded as import out at all levels of post-Colonial critique because it drew an analysis of post-colonial identities based on ideas of hybridity Bhabha says:

Hybridity is the sign of the productivity of Colonial power, it's shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory Identities that secure the issuer" and Original Identity of authority. ” (Chambers , 2009, p.35)

Hybridity is revolution of the assumption of colonial identity through the repletion of Bhabha discriminated by identity effects on according to the Hybriditing offers an alternative

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form of identity That is neither established by the colonizer's sovereignty nor completely under the control of the colonizes (Shobha , P. 174 as cited in Chambers , 2009, p.40)

Bhabha developed his Concept of hybridity, based on cultural and literary theory, To account for the identity and cultural structures contained within Colonialism, the Colonizer's animosity and Lack of acceptance everest produces a kind of identity hat is distinctive the new and the unique are mainly a consequence of colonizer and colonized interact each with limited power to decide outcome despite the difficulties of summary thoughts when it applies in Eastern and Western identities. The beliefs that each is inherently set, Bhabla agrees that all forms of culture are continually in process of Hybridity (Rwher f, 1990, p. 211).

As a Consequence, the idea of Hybridity in this work another weams of resisting negative stereotyping in the west offers and inequality in the Arab world, this implies a denial of the argument that there is only one Position, this disinatthes the central dichotomy,

Hybridity refuses the idea of pure, initial who nature identities in far or of the meaning of minimal definitions and binaries. Going forward, a similar application can be made to this work in order to explore the heroine's identity dispute. Uncertainty, and challenges with traditional culture and Western modernity, Hybrid identity may or may not enable

The Characters survive effectively. In reality it may challenge their identity - one can observe that hybridity is a problematic colonial representation that never captures the impact of colonialist disavowal of difference) the same Issue that has been the central objective on Said's. Orientalism is that there is a distinction between the "Orient" for instance, the colonized people and the occident"

In other cases, Homi Bhabha's idea of hybridity finds currency in describing the post-colonial theory perception that all cultures are affected by one another and came isolated, resulting in the formation of a hybrid Identity similar to colonialism, Bhabha claims that colonial identity is not homogenous but vague of hybrid and that contact also symmetrical

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between the cultures of the colonizer and colonized is still informal, but that there is a mechanism of infixing in some interaction from the difference between colonizer and colonized, according to him, Hybridity is the mechanism by which the colonial ruling authority attempts to transform the colonizes identity into a single universal structure but fails to create anything more recognizable but different. (B hobho's idea of Hybridity was drawn from literary and cultural theory to explain the creation of culture and identity in the sense of colonial antagonism and inequity.

Conclusion

Through this initial chapter we discussed the two main words Hybridity and Identity and how post colonialism was used largely to express all societies influenced by the imperial process in addition to the time of colonization until the present. Furthermore post colonialism defines as continuance clashes between East and West when the colonial process began, and in the critical sense it is exploring the relationship between colonizers and colonized peoples.

Chapter two

**The Muslim Arab
Woman's Struggle
over Creating a
Modern Identity in
Leila
Aboulela's *Minaret*.**

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Introduction:

Islam highly respects women because religion does not distinguish between men and women. Allah created them equally and given the same opportunities as human beings; Compared to men, they are respected and privileged in many ways. However, anti-Islamic groups have raised many controversial issues to eliminate the moral, ethical and more specific religious life of women. Muslim women, about 50% of the total population of any Muslim country in the world today, are now the essential target of the conspiracy.

Since women always play a good role in the family, society and the world, she has had meaningful discussions about Islam and received proper guidance. It should be pointed out here that Islam is neither a new religion nor an old religion.

It is the complete life code for all human types, and for all the time in , it began with the first man Adam and ended with the last prophet Muhammad. Therefore, its guidelines are also applicable to the modern, post-modern and future worlds. It does not teach us to retreat, but to move forward and embrace trends and customs that do not violate the teachings and direction of Islam. In addition, it guides us in carrying out such activities and restricts us from engaging in such other activities. It is by guiding us on the right path that we can ensure peace in the worldly life and success in the afterlife. However, Islam has become the most misunderstood religion today and its doctrines and teachings have been misinterpreted. Furthermore, the rights and dignity of women are two essential parts. Muslim women face many problems in today's world. Among them Western thoughts on establishing a modern identity, more specifically the conspiracy of modern women, is one of the topics worth mentioning for women today. Muslim scholars need to argue from different angles to overcome this situation. The thinking of modern Western women, especially modern Muslim women, has aroused many controversies in areas such as headscarves women's participation

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in Islamic inheritance law, female leadership, and polygamy. Those areas confuse Muslim women, especially those who are not familiar with Islamic teachings and opinions on the matter. As a result, a considerable number of Muslim women have deviated from their religion under the influence of Western ideas. On the other hand, Islam gives the right direction in *sirat al-mustaqim*. In addition, Muslim women are also guided by this religion. No matter what problems and challenges you face, there are solutions and methods to overcome this situation. However, Muslim women are now at a critical moment and a challenge. These challenges not only destroy the peaceful environment of society, but also make people doubt their beliefs. In the next chapter, we will analyze the *Minaret* of Leila Aboulela, so it tries to explore the possibility of creating a different form of literary presentation and establishing the perception of identity. In the novel *Minaret* (2005), written by the author Leila Aboulela thoroughly demonstrated the active spirit of Islam's ability to survive in any foreign cultural environment. It shows that the inner self can never lose its identity; it can be darkened or darkened, but it cannot be removed. In this case, only true confidence can make this negative emotion disappear. The inevitability of cultural change can lead to different conclusions. Sometimes defects that can affect any social, political or economic structure will give rise to other structures that will flourish as religions. If deprived of all social, political and economic barriers, people can pave the way for the emergence and control of other values. This is actually a novel case, starring the protagonist Najwa. Furthermore, religion, identity and displacement at the Leila Aboulela *Minaret* Discussion played an important role in the life of Western Muslims.

2.1. Leila Aboulela Islamically Informed Narrative

The novel by Leila Aboulela, *Minaret* (2005), contrasts with the advantages of Islam, the western discourse of the experience and identity of Arab women, the new ones how immigrant Muslim regions and sympathetic areas of Islamic lifestyle through bullet

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illustrations and Islamic illustration to achieve contemporary hybrid identities in Western terms. However, Muslims are firmly through the veil. In this way, we affirm that Muslim women experienced by Muslim women who wore veil, say they are birds through their own fight and comfort. He is. Veil is a positive negative, and among the experience of the Muslim woman to shape her identity to shape her identity as a realistic woman in faith. It speaks if she uses a veil, her existence or absence her suggests a dense network that often changes over time.

Therefore, the veils are equipped with competitive meanings in the metaphor of daily life, fear of fiction and arts. To understand the veil and evaluate the diversity of Muslim women, you should explore them on your critical travel and hybrid identities. Veil talk is to talk about security / anxiety, ambiguity / security, and fight / comfort. Leila Abulela *Minaret* offers the opportunity to explore that the veil is a standard magazine that an only be understood for the lives of the Arab women's lives of the West. *Minaret* is one of the famous work by Leila Abulela, this work was inspired by his mother and grandmother who taught his mother and grandmother, who taught religion as he lived in Scotland's cartham. In addition, Abulela is one of the Muslim women written in the United States and Great Britain. She focuses on Islamic women who warn the Muslim woman of that name. This novel is written in English and published in 2005. This novel is exciting for a job to transmit a life of young women from Sudan named Najwa, because they have all their state, a life sent to lose wealth, family for a blow that graduated from the government of Sudan to her father. As a result, she finds comfort to trust her faith and religion, and history describes the change of the event that led him to seek refuge of religion and veil of her.

According to Bloomsbury , (2005,p.655) described the novel as “*the modern female voice...young, fresh, diverse, challenging, inhibited*’ .

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So, deriving from this proposition, this section will explore what makes Aboulela's writing challenging and to what extent she can be relied on as the modern female voice, through an analysis of how Muslim subjects are inserted into British narratives. The interest in Islam both in daily life and literary domain, and describes decentring of Europe appearing co-terminus with re-centering of Islam.

In the same path , Gresch et al , claim , post-colonial and post-group forces are having important transformative influences in Europe. Through a large number of Muslims practising Islam in a visible way in the secular European space, the public expression of Islam is under scrutiny. In other words, today Islam cannot be marginalized and excluded from public space. Its existence makes Europe question its own status. Regarding the existence of Muslim actors in the secular European space, Gresch et al further believe that: new immigrants and foreign-born people entering the same physical space (school, city, etc.) without sharing the same values and narratives may irritate those who claim to be on the space-time matrix. Status and hegemony. This matrix, because it rules public life in Europe, is not a neutral and valueless structure open to everyone, but is bound by the disciplinary power of secular modernity. The confrontation with Islam brought and exposed these unspoken rules and regulations, thus opening the creed of European public debate. (1996, p.669)

Moreover , As the debates surrounding issues such as the veil, sexism, and freedom of speech have shown, even though the goal may be to curb the visibility of Islam, Europe is still emerging from areas of contact that are free from fear. Learn about Islam and Muslims who now live in European spaces. In other words, with the re-centralization of Islam in the public debate, Europe is decentralized, so it is possible to "surpass" Europe to think (1996, p.679),

Furthermore , a there by challenging the dual system through inversion. Aboulela's novel *minaret* shed the light on the Islamic church which played such an important role in the politics of the region. Even Fanon, whom I have always admired, does not know the religious

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sentiments of the North Africans he wrote about. She never linked Islam to anti-colonialism.

When the Iranian Revolution broke out, it was beyond everyone's expectations. Who are these people? What made them tick? Then there are a large number of works, most of which are, misleading. This novel describes the life of every Muslim , especially the life of Muslim women living in the West. This *Minaret* novel tells the story of two cities, namely Khartoum and London. It is obvious that there are two cities in two different countries. The customs of the two countries are different. The existence of these data refers to the local color represented in the novel.

According to Sastrowardoyo (1999, p. 80), said that “*as a novelist, Aboulela's work of Minaret elaborate Arabic and Islamic women studies, criticizes racism and Islamophobia, but also criticizes liberalism, multiculturalism ...*”

Khalifa also noted that ,"*Aboulela's Minaret* reflects a strong nostalgia for the memory of his hometown and related Islamic rhythms .It is difficult to follow Islamic rhythms in life of a women " (Khalifa, 2011 p. 57) . According to Khalifa, *Najwa character is struggling to define their Muslim identity in a culture that is hostile to their beliefs and cultural heritage.*" Therefore , *Najwa found a kind of support and identity giver in prayer in a world where there is a sense of insecurity*”

There are many local colors in the novel. According to Cochran (1932, p. 343) describes the novel , as a local color is a term applied to fiction,focusing on the background of local color related to customs, dialects, and clothing. Therefore, local color is the particularity contained in a space, which is injected into the author's literary works. Local colors refer to all aspects, including customs, clothing, characters, themes, etc. Therefore, you can describe the situation in the story, and you can also introduce the diversity of a certain field in the novel. Similarly, Aboulela's later novel *The Minaret* (2005) tells the story of Najwa, a Sudanese refugee girl in the United Kingdom who endured a hard life in exile and alienation from the

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motherland and culture. Najwa moved to London, where he met Anwar, a socialist student he had met in Sudan. Unexpectedly, Najwa began to imitate the Western way of life and lived a free life in London. He went to the night club freely and put on revealing clothes.

*“The party at the American club was in full swing when Omar and I arrived. We walked into the tease of red and blue discount lights and the Gap Bandages ‘Say Oops Upside Your Head’... ‘My trousers are too tight’. An awkward twisting around to see my hips in the mirror”, Najwa said (Aboulela , *Minaret*, 2005, p. 25).*

However, it is worth noting that Najwa, experienced an Islamic and spiritual awakening, which separated her from her previous life in Sudan and from her former self as the daughter of a corrupt political businessman" (Al-Karawi, 2014, p. 258).

According to Khalifa, Islam gives meaning and comfort to your life in this unstable world" (2011; p. 63).

For Al-Karawi, the Leila Aboulela *Minaret* allows readers to see that the veil represents a form of symbol or stereotype whose diversity is not understood until it unravels the living conditions of Western Muslim Arab women (2014, p. 15).

In the same way , Mahmudul also pointed out that Muslim women may regard the love of minarets and *hijabs* as the two basic pillars of the "Islamic literature "universe. (2015, p. 96).

From those points of view it is clear that , interestingly, *The Minaret* "depict character who belief in Islam has greatly influenced their perceptions of their identity, and to a large extent regulates their relationship with other characters and their lives social relations.

Mahmudul (2015) opinion, “After 9/11 and 7-7, the stereotype of Muslim women reached new heights of vulnerability and opacity, stating that Muslim writers have seen

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themselves forced to exaggerate for a long time. Western Muslim women with vision problems "(p. 93).

Also he affirms, in this sense, Aboulela seems to be one of those writers who try to` redefine and reposition Islam related to the lives and struggles of women, and describe the religion as a living system and an inseparable part of themselves." One (2015 , p. 94). For Hasan, Aboulela is a religious and contemporary writer, dedicated to eliminating misunderstandings about Islam and Muslim women (2015.p19).

Interestingly, history seems to be the background against which Aboulela established his views. Benguesmia and Refice (2019) state that Leila Aboulela was "inspired by a series of historical events and experiences" (page 18). In an interview, Aboulela mentioned that writing historical novels is a challenging task because you have to rely on true facts and stories.

Another scholar which talks about *Minaret* , Benguesmia, claims that *Minaret* (2005) is a public fiction novel by Leila Aboulela, in which she exposes various historical events that she has witnessed, experienced or, at least, been told" (p. 19). For example, his literary works "marked by narrative, descriptive and idiomatic images" reflect the history and culture of Sudan .

This trend can be reflected in his "Hutong Letter from a Historical-Based Novel, in which Abrab's appears to be" inspired by the biography of the famous Sudanese poet, it Make literature and autobiographical novels fascinating "(Fliker, 2020,p.20)

However, as one of the Muslim diasporas, Abrab's novels not only reflect historical events, but more importantly, they use history to solve specific problems such as Muslim identity and religious beliefs. The question brings a new perspective to stereotypes of Muslims and Islam. In Western society, it shows that Aboulela "successfully portrays the

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reality behind stereotypes of identity and the beliefs of Muslim immigrants ”(Benguesmia, p. 19).

As Wail Hassan noted,"Aboulela West is philosophical and behavioral: she is characterized by hostility and anti-Islam toward Muslims in allregions and places, regardless of skin color, language, tradition, nationality, or geography"(p.182).

However, the key point is that this novel has harshly criticized the phenomenon of Islamo-phobia, which has spread through most Western communities due to changes in the image of Western Muslims.

In the same context , Erik Bleich's conclusion, "Islamophobia is best understood as indiscriminate negative attitudes or emotions towards Islam or Muslims. ...Negative criticisms apply to all or most Muslims or all aspects of Islam , In the minaret, the dilemma symbolized by wearing the veil or not represents an important aspect of the protagonist Najwa."(2012, p. 181).

Geoffrey Nash in his titled " .“Leila Aboulela: Islam and globalisation” (2007), offers a nuanced description of Aboulela’s writing as one that is situated “within the feminized space which may be said to operate between the continuing pressures of Western cultural imperialism and conservative, anti-modernist cultural Islamism” (2007 , p. 138).

Form those points of view and different auditions it is clear that in minaret Najwa has gone through a personal, emotional and spiritual journey while trying to find a stable sense of identity in England or Sudan. The Aboulela *Minaret* has two distinctive parts: Najwa's life before wearing the veil and her life after she chose to wear the veil.

In each part, Najwa is portrayed struggling with the threshold of feeling, struggling to understand and become his true identity. Therefore, the internal dialogue represented in the novel is very strong and can be considered as a negotiation between oneself and oneself. In her hometown of Sudan and London after becoming a political refugee, these negotiations and

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efforts have overcome isolation, rejection and uncertainty by establishing a clear sense of personal identity. Najwa's rejection of the veil and her subsequent decision to wear it were fraught with struggle and ambivalence. However, the veil is a literary metaphor for her experience, and you can appreciate it only when you don't pay attention to the veil itself, but the struggle and determination it conveys metaphorically. Najwa is a university student in Sudan, because although she is a Sudanese, she is not particularly involved in normal Sudanese society.

Instead, she is committed to her inner world, her beliefs and her fulfillment. With her father's status and wealth, she is more like a member of the transnational elite surrounding her father. When the Sudanese president called his father, he often spoke to him on the phone. Attend a well-designed party hosted by the wealthiest family in the capital. She often spends her shopping holidays in Paris and spends the summering her London apartment. Therefore, in Sudan, she does not have real social connections rooted in cultural traditions, nor does she have a meaningful social network that she can call herself. He has not personally experienced the Muslim veil or religious traditions, which are characteristic of his country's society.

Najwa wears modern fashion clothes from the West, such as short skirts, and her hair maintains a Western style. Najwa's first thoughts about the veil can be illustrated by discussing the veil with her good friend Randa. At that time, they saw Iran in Khomeini in 1979, wearing a black robe on the cover of Time magazine Women. (Aboulela, 2005, p. 29).

When Najwa read the page: *"I turned the page of an old time magazine. Khomeini, the minaret is a first-person narrative, using the protagonist Najwa as the focus of the narrator (Aboulela, Minaret 2005, p. 26).*

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According to Gérard Genette, story tellers have five different functions (2007, p.225).

The first is the narrative function, narrating what happened; the second is the guiding function, the narrator guides the reader through comments on characters and text. The third is the communication function, , where the narrator speaks directly to the narrator. The fourth is the witness function. The narrator tells his own feelings about the story, expresses his opinions, and comments on the reliability of the story. Finally, the fifth is the ideological function, where the narrator provides instructive information.

From this, as a narrator, Najwa's main function is the narrative function, through which she tells the story that happened. She only partially fulfilled the other functions in Genette's definition, because the minaret's narrative is closed rather than self-reflective, and comments on other characters lead readers to think about a certain character in a certain way,

Without any circumstances the next narrator talks about the sexuality of the narrative. However, the ideological role of the narrator has been exposed from the very beginning. After opening the book and reading the first sentence "Bism Allahi, Ar-rahman, Ar-Raheem", God is Almighty, the reader knows that the minaret is an Islamic narrative that affirms the conscience of Muslims.

2.2. Displaced Identity in Leila Aboulella 's *Minaret*

The voice of Muslim Arab women has risen in importance recently. Some of these writers are mostly academics working in universities and decided to live in the UK, Australia or the USA after completing their graduate education. Other Arab writers are the daughters of immigrants and are therefore second-generation Western citizens, not naturalized citizens. Famous Arab writers include Suheir Hammad, Fadia Faqir Mona Simpson , Diana Abu-Jaber and Leila Aboulela, this latter , deals with Arab-British relations and the voices of Diaspora Arab writers. Her analysis places the works of Arab women writers within the frame work of the cultural background that examines the characteristics of the works themselves. Their

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previous invisibility prevented them from expressing their concerns and prevented them from effectively communicating and interacting with the larger society. Therefore, Arab Muslim writers Aboulela created a literary space through which she can define herself and talk about her experiences. However, this space is an intermediate space; it is located on the border between the Muslim Middle East and the free West. Some here believe that immigrant Arab women writers are trying to serve themselves and not just as part of the Western feminist movement.

Identities in Hall's view are "points of temporary attachment to the subject positions which discursive practices construct for us" (Hall, 1996 p.6).

Because of constant change, identities will be constantly created, reshaped, and traded according to the changing circumstances of a particular era. A brief review of human history reveals how each era has its own concerns and concepts on the subject of identity formation, and finally produces a kind of discourse as a reference point related to identity formation. As in one of the quotes in the novel *Minaret* below

"I wished I could feel like an emancipated young student, driving her own car with confidence. Was I not an emancipated young woman driving her own car to university? In Khartoum, only a minority of women drove cars to university less than thirty per cent of students were girls— that should make me feel good about myself. But, I preferred it when Omar was with me, when Omar was driving, I missed him."
(Aboulela, *Minaret* 2005, p. 10)

The quotation shows that in Khartoum-this is the historical background-the emancipation of women is different from the emancipation of other countries because it can be said that the government does not allow women to broadcast. Since people in quotation marks drive private cars to university or travel anywhere, only a few women do. On the contrary, the status of women's liberation in other Western countries has been widely understood, especially when it comes to driving private cars or vehicles that are already free. This sentence is one of the exciting things told in the novel, and the local color is found in

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Aboulela *Minaret*. In writing this novel, Aboulela was inspired by her life while living in London. The background of the story is also a reproduction of what he saw and heard. We will also discover how identity and struggle are developed and implemented through the image of the veil. In addition, it is described as a mixture of traditional Arab is an native culture and the new British native culture adopted by the protagonist. In the spire, the wording of the story is very smooth, rhythmic, and involved.

Aboulela did not try to exaggerate with language, but emphasized the development of a rich plot. It uses Arabic phrases, untranslated expressions, and Islamic symbolism to enhance the appeal of Islamic culture, the entire novel expresses the choices of Muslim women in the form of various social cultures and ideological claims. Aboulela's character has a realistic demeanor; they criticize patriarchy, but do not confuse it with religion, agenda advocated by Islamic feminists. In the course of the novel, we have never discovered that the characters want to become "ideal" Muslims, but Muslims are affected and their identities evolve. Islam provides Najwa with a close connection and emotional support, transforming herself into her new identity. In the context of immigration, Najwa's identity becomes more important when religion is based on other identity markers. Practicing Islam, which is confused with violence in the West, requires some tenacity and determination.

*The failed love life and guilt over sleeping with Anwar triggered the spiritual feelings and connections she was missing in her life, "Now I wanted a wash, a purge, a restoration of innocence, I yearned to go back to being safe with God" (Aboulela, *Minaret* 2005, p.242).*

With more details, despite her constant interaction and sincere feelings with Islam in Khartoum, she was alienated from him. Najwa thought fully recalled the University of Khartoum, he just sat there watching the male and female students praying together. Every time he listens to Azan or the Quran, his body becomes numb, feeling guilty for not being able to follow Islamic values, after this new connection with Islam, Najwa's views on

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masculinity and masculinity, modesty, and general purpose of life have undergone fundamental change. He began to believe that the main responsibility of a man is to "protect" his wife in the marriage relationship, and that love and compassion are secondary. This consciously or unconsciously reflects the acceptance of male dominance, which in no way represents the concept of Muslim women's ideals of Muslim women. Najwa began to realize that there was no man in her life, and going to Mecca became her main wish. Deterministically develop a belief in life temperance:

"No matter how much you love someone, they will die one day. No matter how much health you have or money, there is no guarantee that one day you will not lose it. We all have an end we can't escape" (Aboulela, *Minaret* 2005, p.243).

The characters in Aboulela's work demand a narrow view of the marriage relationship and the performance of the spouse's role in this bond. The structure of the Muslim family is considered to be patriarchal, girls can get married at birth, and men can flourish and establish their own careers.

Najwa says: *"I was going to get married to someone who would determine how the rest of my life followed"* (Aboulela, *Minaret* 2005, p.78).

Identity is always in constant change, according to the changes of a certain time; identity is constantly manufactured, recreated and negotiated. A brief review of human history reveals the concern and the concept of identity formation in each age, and finally produces a kind of discourse as a reference point related to identity formation.

In Najwa's words: *"Anwar condemned as narrow-minded and bigoted, men like Ali, were tender and protective with their wives"* (Aboulela, *Minaret* 2005, p. 242).

It is clear that Najwa praised Ali because he is not "free" like most Britons. We even found out that the reason why Ali converted to Islam is that in Islam, he found stricter living standards than Christianity, which left the wrong impression that Islam only restricts

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and restricts freedom. The character of Shahnaz in the novel echoes another description of the ideal husband of a Muslim woman, in her words:

“When I think of a man I admire, he would have to know more than me, be older than me....Otherwise, how can you listen to him and let him guide you” (Aboulela, *Minaret* 2005, p.215).

Najwa's love for Tamer is also mainly inspired by Tamer's religious worldview. He even ignored the age difference between the two and probably followed the tradition of the Prophet Muhammad: He married Khadija, a woman fifteen years older than him. Najwa believes that religious people pay more attention to family and respect their relatives. Tamer's concept of marriage complements Najwa's concept of ideal Muslim husband.

Tamer says, *“If I were married, my wife would have made sure I get up to pray... ‘Oh, I would only marry someone who was devout. And she would have to wear hijab’”* (Aboulela, *Minaret* 2005, p.199). So, Tamer doesn't believe in friendship between the opposite sexes, because it can lead to physical relationships at some point. Tamer proposes to Najwa, she is still unwilling to accept, and Anwar sleeps with her to satisfy her physical desires.

On Tamer’s passionate argument to marry her, Najwa puts up a condition: “Well to say yes, you must promise me you will take a second wife” (Aboulela, *Minaret* 2005, p.253).

This reflects respect for the polygamy allowed in the Islamic family structure. Aboulela shows here a unique "Islamic" version of romance. Najwa wants to be the "background" of Tamer's life, as the wife of her subordinates, because she believes that Tamer deserves a better woman than her.

On the contrary, despite knowing that she will be barren, Tamer still firmly decides to marry Najwa. Najwa’s words describe Tamer’s feelings for Najwa well: “[h]e wants my full attention; he wants to be my child” (Aboulela, *Minaret* 2005, p.254).

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She thanked God; Anwar did not marry her because he thought she was an atheist. Aboulela often draws a contrast between the emphasis on liberalism and religious beliefs. At different stages of the novel, the characters dialogue to support one or another worldview. Najwa's ideological shift is to avoid rather than turn to Westernized Sudanese women, which to some extent shows that people have become radicalized in their choices to overcome insecurities.

Is assimilation bad? How important is it to maintain local culture? Where does the need to be sensitive to the target culture come from? Too much attachment to a certain form of identity.

In this case, what is the reason for religious identity? Western values of freedom and sexual freedom should not be confused with provocation. Najwa is a liberal in Sudan and converted to religion in London. This is a complicated change. Najwa's entry into Islam is very superficial and powerless. The economically stable Najwa in Sudan did not believe in Islam. Later when she became a devout Muslim, she had to survive as a servant in Britain. Is this a form of redemption from your sins? Is becoming a servant a punishment? Or, a poor weak woman believes in religion.

Initially, Najwa doubts the very possibility of being purely pious and having no impurities, as she says: *"I wish I could believe that everyone was able to reach out to Allah, that it was possible to be innocent and clear"* Aboulela, *Minaret* 2005, (p.161).

Najwa had no answers on Anwar's argument about role of reason and individuality in life, she says, *"I did not have the words, the education or courage"* (Aboulela, *Minaret* 2005, p.242).

Therefore, it was guilt, helplessness, and lack of choice that led her to enter Islam. Regardless of your religious beliefs, accepting adversity cannot be classified as an act of a powerful woman. These feelings of returning to God have barely matured in her.

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On getting invites from wafaa to attend mosque and learn prayers to wash her sins away, she soliloquizes, “[c]ouldn’t they see I was not the religious type” (Aboulela, *Minaret* 2005, p.135)

From the three quotations , Najwa embodies Islamism as Islamic feminism in his novels. She has always longed for further studies, but her estrangement from her father prevented her from expressing this desire. In, Omar, his brother had been engrossed by his father, while Najwa was neglect Edasa mother.

Najwa secretly idealized Lamya, a professional woman; she believed that her life would be different if she was independent as Lamya. She expresses: “Yes I wanted to pray as I wanted to sprout wings and fly” (Aboulela, *Minaret* 2005, p.179)

Najwa also appreciates Western physical self-expression. She likes that no one looks at them when An Huaputsher arms around. She admitted that it might just be because they were in Hyde Park, not on the streets of Khartoum. Najwa enjoys Scotland’s multiculturalism, freedom and stability, and clearly slanders the African people because they have experienced war and suffering in their own country.

Deep inside, *Najwa wanted to freely make love to Anwar, she vents it out saying: “Freedom enthralled me when I was with him...”* (Aboulela, *Minaret* 2005, p.166). Najwa, who had slept with Anhua, exclaimed that she can now talk about sex based on experience rather than reading and assumptions. Also, now she lost her virginity and finally belongs to London. Even with Tamer, although he would avoid her feelings at first, he still celebrated their company.

“He should not come close to me, but he does and I cling to him because I am sour and he is sweet. He kisses me and he does not know how. I should push him away, not let him learn, but his smell holds me still” (Aboulela, *Minaret* 2005, p.224)

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Through the role of Anwar, Abaradel *Minaret* skillfully criticized religious fundamentalism, inequality, the gender gap and gender double standards in the Arab world. Anwar is a torchbearer of progressive liberal values and rational thinking, and exposed the hypocrisy of how Muslims, especially Arabs, use religion for their own benefit rather than spiritual comfort.

Najwa describes Anwar: *“He believed it was backward to have faith in anything supernatural; angels, djinns, Heaven, Hell, resurrection”* (Aboulela, *Minaret* 2005, p.241). Anwar believes that Islamic fundamentalism in many countries is the main cause of terrorism. It approves of personal freedom, intimacy and sexual behaviour.

According to Shereen El Feki (2014), when speaking of the intimate life of Arabs, believes that the suppression of sex by religion prepares believers for suffering and degradation. Regarding Najwa's transformation, Anwar suspects that this piety is just a stage, she is "modern" and will overcome it. He suggested that the Najwa people were playing with their thoughts; she shouldn't feel sad or guilty about their relationship. Speaking of Wafaa, Anwar said sarcastically, *«I am sure she invites you to accompany her to religion classes, or is willing to lend you books, they are all of the same type”* (Aboulela, *Minaret* 2005, p.160).

He also criticized Islam, saying that Islam has nothing to persuade non-Muslims to accept it, only poverty. Anwar's views on sex and virginity are very secular. He expressed that his love for Najwa increased after developing physical relation and assures to Najwa, *“Guilt would go away, like every other Arab girl you have been brainwashed about virginity”* (Aboulela, *Minaret* 2005, p.175).

Anwar and Najwa shared stories about Arab girls recovering their virginity through surgery and doctors performing illegal abortions, once Najwa complained to Anwar that a friend of his was trying to feel his body from behind, Anwar unexpectedly replied that she should be able to deal with this situation instead of using over trivial matters. Najwa was

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worried that Anwar's roommates might suspect that they were together, and Anwar comforted her that they were «liberals." Aboulela portrays a male character who is more advanced than his heroine, and it is extremely unlikely that it is a feminist wording. As a pro-feminist, Anwar seems to be pushing the feminist agenda. He criticized Arab society's double standards for men and women. Men can smoke, party and go to brothels. These men will beat their sisters even if they talk to men. *"All through life there were distinction-toilets for men, toilets for women; clothes for men, clothes for women, then at the end, graves were identical."* (Aboulela, *Minaret* 2005, p.158)

Although Anwar clearly has liberal feminist values, she is not an ideal feminist figure. In a disrespectful way, he shared with Najwa the story of his physical relationship with an Ethiopian girl, it seems that they are about pets. Anwar also used Najwa's solitude and independence for his own benefit. Najwa loaned Anwar money to complete his Ph.D. which he never returned. When Najwa was abused by Tamer's sister Lamya, Najwa needed someone to comfort her, but Anwar was the least concerned.

" he could come and put his arms around me and say, 'you must not feel insecure, you must not worry'. But he would not do that. As if there was a law: Anwar must not feel sorry for Najwa" (Aboulela, *Minaret* 2005, p.228)

Randa, a friend of the protagonist Najwa, is another liberal character in the novel. In order to avoid fasting in Ramadan, she lied that there was a period of time showing that religion was not followed voluntarily and that people tried to find ways to escape religious obligations and practices.

Najwa is a university student in Sudan, because although she is a Sudanese, she is not particularly involved in normal Sudanese society. Instead, she is committed to her inner world, her beliefs and her fulfillment. With her father's status and wealth, she is more like a member of the transnational elite surrounding her father. When he called his father, he often

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talked with the President of Sudan. Attend a carefully planned party organized by the wealthiest family in the capital. She often goes to Paris for shopping holidays, and in summer she goes to her apartment in London. Therefore, in Sudan, she has no real social relationships rooted in cultural traditions, or a social network of meaningful relationships that she can call herself. She has not personally experienced the Muslim veil or the religious traditions that characterize the society of her country. Najwa wears modern western fashion clothing, such as short skirts, and wears her hair in western fashion.

“Najwa’s first thoughts on the veil can be illustrated through her discussion about it with her good friend, Randa, when they see Iranian women in the black chador in Khomeini’s Iran in 1979 on the front page of the “Time” magazine (Aboulela, Minaret 2005, p. 29).

As Najwa reads through the pages, *“I turned the pages of an old Time magazine. Khomeini, the Iran – Iraq war, girls marching in black chadors, university girls . . . a woman held a gun, she was covered head to toe, hidden” (Aboulela, Minaret 2005, p. 29).*

Randa glances at the magazine and finds it hard to contain her disgust for the veil: *Totally retarded . . . we’re supposed to go forward, not go back to the middle ages. How can a woman work dressed like that? How can she work in a lab or play tennis or anything? . . . They’re crazy . . . Islam doesn’t say you should do that.* (Aboulela, Minaret 2005, p. 29)

To this Najwa replies, what do we know? We don’t even pray. *“Sometimes, I was struck with guilt” and is immediately reminded of the girls at the university who wear the veil (Aboulela, Minaret 2005, p. 29).*

In addition, Najwa is different from most Sudanese peers. He noticed other young Sudanese women wearing headscarves or turbans, and wearing loose robes called thobe, covering all skin except the face and hands. To some extent, she admires these young women and thinks they maybe more Sudanese than her. Speaking of other women in the university, Najwa said:

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“They were provincial girls and I was a girl from the capital and that was the reason we were not friends. With them I felt for the first time in my life self-conscious of my clothes; my too short skirts and too tight blouses If these provincial girls made me feel awkward, I was conscious of their modest grace, of the thobes that covered their slimness-pure white cotton covering their arms and hair. (Aboulela, Minaret 2005, p. 14)

“This depiction reinforces the fact that, even though Najwa has always felt a calling inside her in Khartoum-the sound of the azan filling her and the recitation of the Qur’an tugging at her inner sluggishness-she lacks the requisite disposition to embrace Islam (Aboulela, *Minaret* 2005, pp. 29, 31).

Najwa doesn't care about her religious beliefs, she feels insecure in her life. When he got home from the nightclub, the family staff were preparing for the morning prayer, fajr. Najwa says: We heard the dawn azan as we turned into our house. The sound of the azan, the words and the way the words sounded went inside me, it passed through the smell in the car, it passed through the fun I had had at the disco and it went to a place I didn't know existed.

“A hollow place a darkness that would suck me in and finish me, I parked the car and the guard closed the gate behind us. He didn't go back to sleep... The servants stirred and, from the back of the house, I heard the sound of gushing water, someone spitting, and a sneeze, the shuffle of slippers on the cement floor of their quarters. The light bulb came on. They were getting ready to pray. They had dragged themselves from sleep in order to pray. I was wide awake and I didn't. (Aboulela, Minaret 2005, pp. 31-32)

Despite being privileged and coming from a very wealthy family, Najwa was not entirely comfortable in her modern and provocative western clothing. Despite everything, something is still missing. He constantly felt that his privileged existence did not seem to completely complete his sense of happiness and security. At one point, he thought about his life:

I have a happy life. My father and mother loved me and were always generous. In the summer we went for holidays in Alexandria, Geneva and London. There was nothing that I

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didn't have, couldn't have. No dreams corroded in rust, no buried desires. And yet, sometimes, I would remember pain like a wound that had healed, soundless sadness like a forgotten dream (Aboulela, *Minaret* 2005, p. 15)

The second part of Najwa's life began with a serious crisis that forced her to live as a political refugee in London: her father was convicted of corruption and executed. Najwa's mother suffered from leukemia and died in London five years after escaping from Sudan with her son and daughter. In addition, Najwa's twin brother Omar was sentenced to 16 years in prison for drug trafficking and assault on the police. After learning that this father had been executed, Najwa entered a period of sudden and desperate crisis, what would happen to his life. She says:

*“There are all kinds of pain, degrees of falling. In the first weeks in London we felt the ground tremble beneath this. When father was found guilty we broke down, the flat filling with people, Mom crying, Omar banging the door, staying out all night. When I was saying, there we were standing on split open and we tumbled down and that something had no end, it seemed to have no end, as if we would fall and fall eternally without ever landing. As if this was our mission, a bottomless pit, the roar of each other's screams. We became unfamiliar to each other simply because we had not seen each other fall before (Aboulela, *Minaret* 2005, p. 61)*

At this point, Najwa believes that her only option is to be a housekeeper. The high-level lifestyle of the Sudanese has gradually become a thing of the past, becoming an unforgettable but distant memory.

*“I've come down in the world. I've slid to a place where the ceiling is low and there isn't much room to move” (Aboulela, *Minaret* 2005, p. 1),*

She says. These words conclude Najwa's narrative and her account of a dream. In the dream she is ill, needs the comfort of her parents' room and their bed, she becomes “*sure that [her parents] love [her],*” but also sees that “*Around us, beyond the bed, the room is dark*

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and cluttered, all the possessions that distinguish us in ruins." (Aboulela, *Minaret* 2005, p. 276).

This statements demonstrate that , Najwa findsherself in a particularly powerful threshold configuration, with a mysterious past,denying the imaginable future. She cannot do anything for herself. Najiwa daydreams and doesn't work hard; Sheoften dreams of living in a Sudanese home as a child and being comfortableunderthe care of her parents. It seems that because her high-level identity in Khartoum is based on the success and importance of her father, her failure is a failure that she cannot seem to overcome. Through Najwa's new stage in London, he separates himself from upper-class comfort, security, dignity and family. Heaspire to be part of the Islamic life in the university in Khartoum again-he just watches this life passively like watching TV. She said:

*" remembered the girls in Khartoum University wearing hijab and those who covered their hair with white thobes. They never irritated me, did they? I tried to think back and I saw the rows of students praying, the boys in front and the girls at the back. At sunset I would sit and watch them praying. They held me still with their slow movements, the recitation of the Qur'an. I envied them something I didn't have but I didn't know what it was. I didn't have a name for it. Whenever I heard the azan in Khartoum, whenever I heard the Qur'an recited I would feel a bleakness in me and a depth and space would open up, hollow and numb. I usually didn't notice it, wasn't aware that it existed. Then the Qur'an heard by chance on the radio of a taxi would tap at this inner sluggishness, nudge it like when my feet went to sleep and I touched them .(Aboulela, *Minaret* 2005, p. 134)*

Along the way, Najwa keeps rejecting others. When Wafaa, the woman who washes her deceased mother's body, suggests Najwa join her and other women for Qur'an classes, Najwa says, "couldn't they see that I was not the religious type?" (Aboulela, *Minaret* 2005, p. 135), Although she admires other women who wear veils.

Therefore,you cannot decide which identity you can approach. When asked about his originby Dr. Zeinab,Najwa's employer, Najwa lied:

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“There is the threat that someone will know who I was, what I’ve become. How many times have I lied and said I am Eritrean or Somali?” (Aboulela, *Minaret* 2005, p. 71).

It seems that Najwa cannot be herself or find herself. Her growing up experience did not prepare her for this kind of exile: she was never independent and was not qualified to help her survive in London. She feels uncomfortable, uprooted and endures the anxiety of not being able to build her own future because she is forever deprived of the right to a family. The loss of the Najwa country is related to his feeling of losing his identity. Through her relationship with Anwar (her former communist lover and friend), Najwa believes that she can make decisions about her life and can choose to become a Westernized Muslim woman. Anwar, who supported Sudan's first military coup in 1984, was forced into exile after a successful coup against a party he supported. Anwar's appearance in Najwa's life is his only attachment to the past and home.

Moreover, the relationship between Najwa and Anwar developed because he gave her a sense of belonging; I miss the easy days of studying with him at the University of Khartoum. Najwa and Anwar have established a very normal relationship according to Western cultural standards. They dated, kissed in public, and then became physically intimate. Additionally, you keep finding your identity based on your views on others. He accepted Anwar's dislike for Muslim Arabs who covered their hair and body with loose clothing. In fact, he wants Najwa to be modern and western-wear a tight skirt and be sexually capable of him. She is eager to identify with Anwar's encouragement of the Western lifestyle and admit that she likes him for its modernity and independence.

This prevented Najwa from taking his liminal state seriously and trying to create a Muslim identity that affected his conscience. She doesn't feel like she belongs to London, because she still has a sense of alienation, loss and alienation from the environment around her. What gives you a sense of belonging is not your worldview or the London way of

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life. So, Najwa's relationship with Anwar failed; they have very different views on religion and politics. Najwa imagined living with him in Sudan, *"I want to know how to endure it and how to be happy. Change, he said, revolution. But the change hurt me, and the revolution that killed my father did not even bring him a lasting Honor for more than five years"* (Aboulela, *Minaret* 2005, p.15).

He probably never intended to marry Najwa. This became clear when a letter from his sister noted that he was traditionally engaged to his cousin in Sudan. When Najwa decided to wear a veil and rejected Anwar's views on modern Arab women who had no religious beliefs and engaged in extramarital sex, their relationship ended.

She daydreams about home: *"I close my eyes. I can smell the smells of the mosque, tired incense, carpet and coats. I doze and in my dream I am small back in Khartoum, ill and fretful, wanting clean, crisp sheets, [and] a quiet room to rest in"* (Aboulela, *Minaret* 2005, pp. 74-75).

It is the religious space in the women's corner of London that allows Najwa to transcend her present and reconnect with the peaceful and peaceful era of her life. Imagining his home in Khartoum is Najwa's closest way to his past, because for a long time, he can cope with "a fragmented country, not a broken home" (Aboulela, *Minaret* 2005p.165).

The mosque is like London itself, internationalized, and full of women from all over the world and British converts. These women led Najwa by example, first by washing the dead mother's body and preparing for burial, and then with their quiet humility. From this example, Najwa believes in his religion, which he used to believe only from the elite fringes of Sudanese society. For Muslims who practice in mosques, ethnicity has nothing to do with race, religion makes them a community. In time, the women of the mosque became his new family. The mosque became his new home and replaced his lost community. Najwa, after establishing contact with the female community at Regent's Park Mosque, her growing

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religious identity reminded her of how attracted she was to Muslim students at the University of Khartoum:

I reached out for something new. I reached out for spiritual pleasure and realized this was what I had envied in the students who lined up to pray on the grass of Khartoum University. This was what I had envied in our gardener reciting the Qur'an, our servants who woke up at dawn. Now when I heard the Qur'an recited, there wasn't bleakness in me or numbness, instead I listened and I was alert. (Aboulela, *Minaret* 2005, p. 243)

Najwa agrees with Tamer, who is almost the only member of his family who practices Islam as a religion and belief. When Najwa and Tamer talked about his life and growth experience, they had a conversation about who they were and how to identify them:

My education is Western and that makes me feel that I am Western. My English is stronger than my Arabic. So I guess, no, I don't feel very Sudanese, though I would like to be. I guess being a Muslim is my identity. What about you? I talk slowly. I feel that I am Sudanese but things changed for me when I left Khartoum. Then even while living here in London, I've changed. And now like you, I just think of myself as a Muslim". (Aboulela, *Minaret* 2005, p. 110)

Just like Najwa, Tamer bases his identity on his faith. He finds that Islam provides him with a sense of location and belonging against the backdrop of his exposure to a Western lifestyle and education. When Najwa asks Tamer about Lamya and how she views her identity, he answers, "I guess she thinks of herself as Arab" (Aboulela, *Minaret* 2005, p. 110).

Furthermore, allowing Najwa and Tamer to experience common identity through Islam, while Layma's identity taking the secular path reflects the fact that Aboulela intends to personalize Najwa's journey with a sense of faith and turn it into a place that she calls home. place. Najwa's identity is multi-layered: she has undergone social, class, political and religious negotiations to form her own constructed identity. The difference between Najwa

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and Tamer is not only in age, but also in their commitment and ability to accept the seemingly inevitable result of not getting married.

“She gets the strength to accept her fate through her faith in Allah’s mercifulness and generosity. Not able to marry a young man she loves and admires for his faithfulness, no longer employed, Najwa seems strong rather than weak in the end. Unlike her friend Randa, who is admitted in a university in England, Najwa enrolls into Khartoum University with much difficulty and does not have any particular plan for a career or further studies even later in England. If political upheavals had not turned her life upside down, she would have probably settled for the sort of lifestyle her mother led and envisioned for Najwa that included a suitably rich husband, a big house with servants and travels abroad (Aboulela, *Minaret* 2005, p. 52).

Chambers, (2009, p. 111). According to Reading the *Minaret* as a negative of feminism and personal initiative does not see the protagonist's frustration with all the male characters who play a central role in her life. Najwa's father, her twin brother, her first lover Anwar, and even the pious Tamer all have serious flaws that “disappointed” her.

She does not rely on a man to authorize her, she needs to be connected to God to be able to succeed. She is strong through her decision for focus on making the Hajj pilgrimage, going back to school as a mature student, and preparing to help her brother who will soon be released from prison. She tells Tamer: “[i]f my Hajj is accepted, I will come back without any sins and start my life again, fresh” (Aboulela, *Minaret* 2005, p. 209).

Najwa wears a veil and insists on her religious beliefs, not out of fear but out of zest for life, just like her Quran teacher, no matter what situation she is in, she always knows where she is. “The Hajj is Najwa’s way of symbolically ending her liminality through achieving a new identity in Islam. As Wail Hassan asserts about Aboulela’s novels, they are “narratives of redemption and fulfillment through Islam” (Chambers, 2009, p. 111).

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By choosing Islam to be publicly represented by the veil, Najwa was able to accept her past and adapt to the present.

2.3. Identity and the Issue of Hijab in Leila Aboulela's *Minaret*

In the novel, Najwa changed after leaving her boyfriend Anwar, “One kind of life really stopped and replaced by a completely different life” (Cariello, 2009, p. 340). This change is mainly due to her adoption of her Muslim identity and taking it seriously. The veil is symbolic to Najwa. He re-established contact with the mosque women he had previously rejected, who cleaned the body of Najwa's mother before the burial. Najwa was encouraged to go to the mosque to listen to the Quran study session for women, and she noted that they wear veils and dress modestly.

*Najwa finds the place as a space of belonging and rootedness that parallels her sense of belonging at home: “In the mosque I feel like I'm in Khartoum again” (Aboulela, *Minaret* 2005, p. 244).*

After wearing the veil and ending her improper relationship with Anwar, the mosque became a safe space in which Najwa felt comfortable enough to negotiate her sense of identity and self. Finding a mosque and feeling a sense of belonging helped him face the painful reality of roots and the feeling of losing his social and national sense of belonging. The final place for Najwa to negotiate identity and identification was when she started working for Lamya, Lamya was an Egyptian PhD student, she lived in London with her brother Tamer, and Tamer was an undergraduate student. While working in Lamya's home, Najwa and Tamer established a strong relationship because they both maintained a common sense of religious identity. However, the relationship between Najwa and Lamya is more hostile than friendly: Lamya leads a Western lifestyle and mixes with Arab girls of his class, while rejecting Najwa on the grounds of his lower class and social identity. Najwa agrees with Tamer, who is almost the only member of his family who practices Islam as a religion and belief.

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When Najwa and Tamer talked about their life and growth experience, they had a conversation about who they were and how to identify them:

“My education is Western and that makes me feel that I am Western. My English is stronger than my Arabic. So I guess, no, I don't feel very Sudanese, though I would like to be. I guess being a Muslim is my identity. What about you? I talk slowly. I feel that I am Sudanese but things changed for me when I left Khartoum. Then even while living here in London, I've changed. And now like you, I just think of myself as a Muslim”. (Aboulela, *Minaret* 2005, p. 110)

Like Najwa, Tamer's identity is based on his beliefs. She found that in the context of her exposure to Western lifestyle and education, Islam provided her with a sense of place and belonging.

When Najwa asks Tamer about Lamya and how she views her identity, he answers, *“I guess she thinks of herself as Arab”* (Aboulela, *Minaret* 2005, p. 110).

Furthermore, allowing Najwa and Tamer to experience common identity through Islam, and Lamya's identity taking the secular path reflects the fact that Aboulela intends to make Najwa's journey a personalized sense of faith, making her feel in what she calls Home Place. Najwa's identity is multi-layered: she has undergone social, class, political and religious negotiations to form her own constructed identity. The difference between Najwa and Tamer is not only in age, but also in their commitment and ability to accept the seemingly inevitable result of not getting married. Through faith in the mercy and generosity of Allah, he gained the power to accept his destiny. Unable to marry a loyal young man whom she loved and admired, and who is no longer working, Najwa finally seemed stronger than weak. Unlike his friend Randa, who was admitted to a British university, Najwa was admitted to the University of Khartoum with many difficulties. Leila Aboulela's refers to the image of Western Muslims after the 9/11 terrorist attacks and their impact on Muslims, especially immigrants.

He argued that Aboulela used Imam Shamir as a metaphor to discredit terrorist attacks against innocent people under the guise of Islam. On the other hand, this is a good example of

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the concept of jihad. The findings indicate that Aboulela's main focus is to condemn terrorist actions against innocent people around the world. To illustrate her point of view, the author uses two contrasting images, namely the historical story of Imam Shamir, which fully embodies the jihadist resistance to today's so-called jihadists. The research further shows that these terrorist acts have seriously affected the lives of Muslims and are the main cause of contemporary racism, Islamophobia and the sense of loss of Western Muslim immigrants.

Leila Aboulela's offers authentic and rich content, exploring the stories of Muslim Arab women struggling to create modern, religious and traditional identities. Victor Turner's sense of limits and Homi Bhabha's hybridization and the conceptual framework of the third space were applied to construct an analysis of this struggle and show that the veil is an Arabic metaphor for the positive and negative experiences of women. In the minaret, the protagonist Najwa experiences a sense of being in the middle or on the threshold through the crises, transition and resolution of secular and religious life. She discussed Najwa's different mixed identities and efforts to adjust to her evolving Muslim identity, especially through her and the women around her, who chose to wear veils and modesty rather than revealing clothing. These together constitute our analysis of Muslim Arab women who wear a veil while living in the UK and struggling to become Muslim. The veil in this novel also symbolizes traditional Islamic culture and represents the struggle to maintain religious beliefs despite being surrounded by non-Muslims or Muslims who do not believe in Islam. This then provides the means to understand personal mobility, empowerment and agency, across which boundaries are successfully negotiated to achieve a mixed identity of eastern and western cultures.

According to Zalipour et al. (2011, p. 215), "The identity of the veil and the veil in the writings of the Iranian diaspora" studied the mixed identities constructed by Iranian Muslim women due to various forms of prejudice and rejection in the western, boarding community. They

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also studied the connection between personal identity politics and revelation in Iran after the 1979 revolution.

Similarly, Zalipour et al. (2011) showed in their conclusion that when an Iranian woman might try to hide her identity or affirm her personality politically, the veil (or removal of the veil) is important. The continued attacks on Arabs and Muslims after 9/11 created the need to find and create a space through which Arab immigrant women can speak. Tariq Ramadan in "The Future of Western Muslims and Islam «links this difference with the need to recognize the importance of establishing a new type of Muslim identity in Western societies; a search for independence from the paternalistic influence of Muslim countries Country (p.4).

From this they pointed out that, unlike their parents, the children of Western Muslim immigrants are not obsessed with over-protecting their religion and culture in an isolationist way, which usually leads to withdrawal from society in general. The main priority of the new generation is to live their lives according to their beliefs and to participate fully in the society they live in and the society they belong to.

Ramadan, (2004, p 4-5)) explored that , “cultural and identity sensitivity in the field of literature. A new generation of writers, including but not limited to North America, the United Kingdom, Australia and other places, has begun to create its tincture Muslim identity characteristics through literature. The emergence of this new literary style is, at least in part, to meet the needs of the second generation of Muslims, who not only strive to maintain their allegiance to religious principles, but are also largely ingrained in society. western to which they belong”.

It is clear that the novelist ,Aboulela has attracted the attention of critics and researchers from all over the world. They have shown great interest in his works, which focus on various socio-political issues, such as identity, immigration, racism, Islamophobia, Islam

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And assimilation. These recurring themes in his works paved the way for Aboulela to become a global literary figure. What is unique about her is that she has become a loyal Muslim novelist.

In *Minaret* "fiction as a whole describes the experience of practicing Muslims in Scotland and England, from a narrative perspective dedicated to the Islamic worldview..."(Hassan 2011, p. 180)

In other words, she became “a devout Muslim and showed more commitment to the teachings of Islam in order to seek inner peace” (Flicker, 2020, p.20).

Hassan (2015) further pointed out that Aboulela's work “reflects the motto of the Islamic movement that emerged in the mid-1970s: Islam is the solution” (p. 183).

In this sense, he seems to prefer realism as a strategy for depicting the struggle of Western Muslims. Aboulela publicly acknowledged this point she said:"Iam not inclined to experiment withwriting. I believe that the reality of these challenges requires us to accurately describe them. This is especially because the realist school has always been dominant in the novel."(Flicker, 2020, p.36).

From what Flicker said , many critics believe that Aboulela seems to introduce a different image of Muslims through the female characters in his novels, who seek refuge and treatment in religion rather than escape from religion. *Minaret* is the most important writers in the new British narrative fiction, contributing to a wide range of Islamic fiction

Flicker, (2020, p.7), my view of religion is not that women do not work or have to dress in a certain way. It is more about faith".As a graduate student, she became more involved in her religious beliefs during her life in London. At that time, she put on a veil and went to the mosque regularly. Although Westerners reacted negatively to Muslim Arab women wearing the veil, she was not prevented from becoming a published writer and eventually became one of the most famous English Arab writers today.

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Aboulela now lives and travels between Abu Dhabi and Aberdeen, and continues to lead a life of East-West integration (Chambers, 2009, p. 78).

The veil, also known as the turban, occupies the symbolic central space of Islam. The dialogue on Islam almost always discusses the debate on the veil, because it recalls conservative religion and identity both visually and symbolically (El Guindi, p. 15).

The term "veil" usually means "covering", including the concept of concealment. The veil can be a piece of cloth that is draped over the head, shoulders, and the usual (though not necessarily) face. The veil can also represent a type of net found on women's hats or wedding headdresses. No matter how much a woman's hair, face, neck, and corset may hide the veil from public view, the current attention to the veil is a sign of the authenticity of Muslim culture, and the treatment of women seems to be the epitome of Islamic inferiority.

According to Ahmed (1992, p. 14). The term veil can be used interchangeably with turban and turban, because this is the method used in the Aboulela *Minaret*. It does not refer to the practice of covering the entire face, also known as the veil, that is, only the veil of the face is visible to the eyes, or a burqa where the eye area is covered by net cloth. The custom of the veil does not originate in Islam; it is not essentially an Islamic practice. It exists in ancient Greece, the Balkans, Byzantium, and pre-Islamic Arabia, as a sign of upper-class social status.

As pointed out by El Guindi (2003, pp. 149-150), the veil has also been adopted by some Jewish and Christian communities. The heterogeneity of the veil practice and the cultural differences that affect the shape and physical characteristics of the veil may be obvious to a keen observer. Before 1979, Iranian shawls had different colors and patterns; since its revolution, it has been dominated by blacks. In many parts of Saudi Arabia, black robes are mandatory, while in Algeria there are white robes. Turkey and Egypt have colorful scarves, in

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Malaysia and Indonesia the tiding is embroidered with colored beads, and dupattas are found in Pakistan and India. As in other countries, they reflect local tastes and preferences”.

Furthermore, The diversity of positive and negative meanings associated with the veil also shows complex and sometimes conflicting ranges of meaning. It has a positive connection to modesty, protection from unnecessary male attention and desires, and liberation from the needs of the consumer capitalist economy and its investment in the female body. It symbolizes security and agency, and serves as a means of mobility in the public domain.

Aboulela focuses on different aspects of the veil as a literary strategy to engage in hegemonic and patriarchal discourse on the veil, as well as the focus of post-9/11 Islamic treatises. In the UK, specifically in London, women face masks to emphasize the importance of Western women. In this way, narratives allow for normal Islam-centered lifestyles and experiences, and these manifestations of Muslim identity provide an alternative to contemporary Western discourses that the veil is imposed on Muslim women. The narrative also reinforces the argument that masked women are not silent roles, nor are their identities a simple product of patriarchal norms (Hassanpour & Ruzy, 2012, p. 15).

To conclude, the veil is regarded as a sign with multiple meanings, because the voluntary veil is regarded as an empowering tool through self-expression

Conclusion

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In the novel *Minaret* (2005), Najwa created a third space, aware of religious traditions, but very modern, located in a very western city: London. Therefore, for Western Muslim women who believe in Islam, doing so is ignorant of the past. For these women, belief in religion is their way of expressing and reshaping themselves as a mixture of East and West, tradition and modernity. Najwa increasingly uses the emotional and psychological security she gains from her beliefs and visits to mosques.

In fact, Najwa accepted Islam by accepting herself in London and allowing her to overcome the trauma of immigration and loss. This provided him with a form of personal mobility, empowerment and agency, through which he successfully negotiated the boundaries to achieve a mixed identity of Eastern and Western cultures. The veil is a sign of religious awareness. The minaret does not support the belief that veiled women to go to the mosque are uneducated or from a poorer social class. Aboulela's protagonist, Najwa, was educated and came from an elite family.

Therefore, his journey is filled with detachment, alienation and loss, until he connects to a place with a sense of belonging as the main body ,that is his religious identity and his attendance at the local mosque. In this way, Najwa created a third space in a very western city, aware of religious traditions, but very modern:London.Therefore,for Western Muslim women who believein Islam, doing so is ignorantof the past. For these women, belief in religion is their way of expressing and reshaping themselves as a mixture of East and West, tradition and modernity. Najwa increasingly uses the emotional and psychological security she gains from her beliefs and visits to mosques. In fact, Najwa accepted Islam by accepting herself in London and allowing her to overcome the trauma of immigration and loss. This provided him with a form of personal mobility, empowerment and agency, through which he

successfully negotiated the boundaries to achieve a mixed identity of Eastern and Western cultures.

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المخلص

تعتبر هذه الرواية من أبرز الأعمال في الساحة الأدبية المعاصرة، تمنح القارئ فرصة فهم نشأة الهوية المهجنة كما تصور رحلة المسلمين في المهجر، هذه الأطروحة هي عبارة عن محاولة لدراسة وتحليل الرواية، كما إنها تهدف الى إيجاد الهوية الضائعة للمهاجرين. الغرض من هذه الدراسة هو مناقشة عملية صنع الهوية من خلال دراسة تطور البطل(ة) رواية المئذنة من إنجاز ليلي أبو العلى (2005). لقد تم اختيار هذه الرواية كممثل نموذجي لثقافات الاخر في بريطانيا من اجل دعم حجة التغيير. الهوية والهجرة يعتبر ان الشغل الشاغل لمعظم الكتاب الافارقة المعاصرين.

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