

# Identity Crisis in “Leaving Tangier” by Tahar Ben Jelloun

Dr. Calavanane .R

Department of Languages, Vellore Institute of Technology, Vellore Campus, TamilNadu, India

**Abstract:** *The paper illustrates the issues of migration and its harrowing results on migrants that are a much disputed topic in multicultural society. One of the main themes of Francophone literature is identity crisis that the immigrants face. Usually immigrants are considered a threat to the national unity of a country, but on the other hand, the effects of immigration on the immigrants, their identity and adaptation to a new country are much debated issues which have attracted scholarly studies. Tahar Ben Jelloun has very well depicted the pains and the psychological implications of immigration in the novel “Leaving Tangier”. The novel represents the struggle of identity that is caused due to the migration of people from their roots to a new country in search of job and their dream of leading a better life.*

**Keywords:** Immigration, Identity, religious, social, cultural, physiological identity

## 1. Introduction

Leaving Tangier is a story of a Moroccan brother and sister, whose burning desire to migrate to Spain for a better life, succeeds as a result of some compromises and sacrifices but ends in a tragic manner where the protagonists fail physically and emotionally. The main character is entirely different from Mohammed. The protagonist is an unemployed educated law graduate Azel, short name of Azze el Arab, who dreams of settling in Spain to make a fortune because he is not able to find any work in his native land. The locale of the novel is in Spain, which is a promised land for many Moroccan youths. In this novel, Tahar Ben Jelloun has moved away from the usual path of storytelling and has taken up the bold subject of gay and heterosexual characters. The character Azel settles down in Barcelona as the lover of a rich Spanish man, Miguel, and slowly discovers that the hardships of immigration are multidimensional. It slowly affects his identity and he becomes a desperate, self-loathing and alienated person just like any other immigrated person. The novel has 40 short chapters which weave together a tapestry of exile and loss as he follows his characters through their dreams and realities. Through this novel, Tahar Ben Jelloun presents the issues of a wounded childhood, loneliness, displacement and alienation both individually and collectively. He has presented the discrimination, assimilation and cultural identity experienced by the characters in the novel, which resulted from immigration to a new country for a better life conditions. The novel also explores the potential causes and reasons for the rise of Islamic fundamentalism in Morocco. It is a brave and unflinching subject that the author has displayed wherein the issues of economic migration from North Africa and the hard choices that people make between roots and wings are projected.

In the novel “Leaving Tangier”, Tahar Ben Jelloun draws his theme on the subject of social psychiatry which has also been the subject for his early novels on the ways of exploring psychological and sexual dysfunctions that arise as an aftermath of migration. Mohammed, of Au Pays, goes to France to make a living and then returns to his roots, whereas the character Azel of “Leaving Tangier” is

an educated person but unemployed heterosexual young man living in Tangier with his widowed protective mother, Lalla Zohra makes a living by selling contraband luxury products, and his younger sister Kenza, too wishes to leave her roots and settle down in Spain. As any other young unemployed and underemployed Moroccan, he spends his days in the cafes of Tangier, gazing across the straits of Gibraltar- the point where Africa reaches the closest to Europe – to Spain, thinking that a better life awaits him. Azel is one of the dreamers among the young Moroccans sitting at the Café Hafa. He hopes that landing in Europe will provide him a chance for freedom, but he becomes a kind of victim both sexually and emotionally in the service of Miguel. Azel’s innocence and inexperience is narrated thus:

“Poor Azel, he never had a chance to live, did everything he could to break free – just think, if he’d managed to set out for Spain, by now he’d be a brilliant lawyer or a university professor. (Pg.14)

The novel starts with the narrator describing the thoughts and actions of the young Moroccans who are seated in the Café Hafa viewing the Straits of Gibraltar, looking at the glimmering lights of the Spanish coast, thinking of moving to the other side of the Mediterranean coast which promises them of a better life:

“The Café Hafa becomes an observatory for their dreams and their aftermath. Long pipes of kif pass from table to table while glasses of mint tea grow cold, and enticing bees that eventually tumble in, a matter of indifference to customers long since lost to the limbo of hashish and tinselled reverie. In the back of one room, two men meticulously prepare the key that opens the gates of departure, selecting leaves, then chopping them swiftly and efficiently. ..Leaning back against the wall, customers sit on mats and stare at the horizon as if seeking to read their fate. They look at the sea, at the clouds that blend into the mountains, and they wait for the twinkling lights of Spain to appear.”(Pg.3)

Tangier had been home to an eclectic international population. Since it is a port city and a border town on the

Volume 8 Issue 7, July 2019

[www.ijsr.net](http://www.ijsr.net)

Licensed Under Creative Commons Attribution CC BY

frontier of a wealthy region to the north, Tangier had also for some time had its fair share of sex work and trade of contraband goods. As the era of the International Zone moved along, the city's status as an economic free zone attracted a large number of financial speculators and the idle rich, but intertwined with this, the zone's climate of moral permissiveness and the access it afforded to commercial sex, particularly of the homosexual variety, attracted an expatriate population looking to free itself from the moral restrictions of its native lands. [Walonen, Michael K. (2011). *Writing Tangier in the Postcolonial Transition: Space and Power in Expatriate and North African Literature*. Farnham, Surrey, England: Ashgate Pub.] Tahar Ben Jelloun presents the hopeless situation of the young Moroccans whose identities and individualities are disregarded by the colonizers. They are used as a kind of material. Tahar Ben Jelloun depicts the abused position of the indigenous Moroccans and their exploitation by the Westerners as follows:

“That type, they want everything, men and women from the common people, young ones, healthy, preferably from the countryside, who can't read or write, serving them all day, then servicing them at night.”(Pg.41)

Despite his conflicting ideas, Azel is eventually able to leave Morocco with the help of a wealthy Spanish man named Miguel. The encounter between Azel and Miguel happens purely by chance. Azel pays a fixer to get him into Spain, but the passage is cancelled and he is never repaid the amount. Hence, he gets drunk and abuses the man, which earns him savage beatings from the fixer's thugs and Azel is rescued in the last minute by a Spaniard Miguel Lopez, another character who is a rich and lonely art collector who appreciates young men. Miguel López is “an elegant man who dressed with exquisite taste. [39] He spent the summer in Tangier and the rest of the year in Barcelona. ....A generous man, he has a passion for Morocco because of the quality of life there, its infinite variety” (40).

Azel is praised by his mother as “the handsomest boy of Tangier” and on these words he decides to make good assets. At this juncture when he meets Miguel, a regular visitor of Morocco, Azel decides to become a gay for pay. Azel thinks that he can make his way to Spain through this money.

Miguel's characterization is presented in a very different manner. He is presented as a gay, both literary and factual, who enjoys Moroccan men as exotic commodities. He enjoyed them to the fullest.

“he loved the “awkwardness “of Moroccan men, by which he meant their sexual ambiguity. He loved the olive sheen of their skin. And he loved their availability, which marked the inequality in which the relationship was formed, for the lover by night was thus the servant by day.” (Pg.41)

Azel and Miguel's relationship gives us an insight into the contemporary attitude to heterosexuality, which is not accepted in the Moroccan culture. Miguel had a bad

experience in his youth, being double crossed by his lovers. Hence, he punishes Azel by humiliating him in front of his friends, whereas Azel when in bed closes his eyes and tries to think of those women who have pleased him. He enjoys all the luxury in the beginning but slowly feels that he has started losing his masculinity when he becomes impotent. Slowly, he goes into depression when his girlfriend too does not understand him. We see that Miguel starts developing a real affection towards Azel, which goes to the extent of converting him to Islam, but Azel is slowly torn apart by self-disgust and alienation, and in the end we find him pay the price for it. His dreams, hopes and desires tragically end with his violent death where his brothers slaughter him like a lamb sacrificed for Aid el-Kebir.

Each character presented in this novel draws out an unexpected resemblance and parallels between each other, and every character of the story fits into the web of the experience that they share. Tahar Ben Jelloun weaves the stories of other characters who are also emigrants: Azel's sister Kenza, who embarks on a journey to Spain by marrying Miguel but does not depend on him and thrives by herself, having found a job and her own apartment within a month of reaching Spain. She retains her culture and keeps her Moroccan identity by dancing in an ethnic restaurant two nights a week. She has a joyous affair with a flawless young Turk, Nazim, but falls into depression just like Azel when she finds out that he is married, and all her hopes of marriage, family and stability is vanished. She attempts suicide but fails and in the end when we see Kenza join a boat of death which promises to take the characters back to Taniger.

The other characters are Siham Azel's lover who finds her way to Marbella to work as a nurse even though she is inexperienced to look after a disabled girl, Widad by El Haj. Mallika, who is 14 years old is another character who is forced to leave school and work in a Dutch Shrimp factory and dreams of leaving her home land for Spain. She is Azel's neighbor. Like all the other characters, she too likes to watch the boats coming and leaving the harbor. She fantasizes herself in one of the boats and dreams of a job in Spain as a saleswoman, hair dresser or even a model. But we find that she is exhausted on working in the company and falls fatally ill, and meets with tragic death. Her desire to leave Morocco comes true only with her tragic death. Sowmaya is another character from Oujda who had come to Spain with her husband who'd decamped and left her destitute. She is forced to make a living by working as a cook in a Spanish Bar. She lives independent lifestyle who allows her to embrace her sexuality and fulfill Azel's desire. Through her character Tahar ben Jelloun carves out an alternative model of Moroccan femininity. But in the end we see that Sowmaya too meets a tragic end where she is gravely ill with sexually transmitted disease. The other supporting characters are Nazim, El Haj, Abdeslam.

The novel keeps the characters so busy that they lose both their identities – the North African one and the newly attained identity. Torn between the two cultures and life

conditions, the migrants experience alienation and frustration.

### Identity Crises “Leaving Tangier”:

“Leaving Tangier” is a powerful story on unfulfilled human aspirations and strained relationships. The novel explores the identity crises that immigrants face as a result of migration to a foreign land for their survival. It is not the choice of immigrants to go to a foreign country but the dire circumstances that compel them to migrate. In this process, the migrants encounter various identity crises that result in pain and sorrow. In both the novels, the protagonists, Mohamed and Azel, are portrayed as representatives of the immigrants. Through the perspective of both the characters, Tahar Ben Jelloun, describes the identity crises of the immigrants. Both the novels are based on the issues of immigrants though the problems are placed in different sequences. The major identity crises that the characters face are: religious, social, cultural, and psychological.

### Religious Identity:

Religious identity is a specific type of identity formation. Particularly, it is the sense of group membership to a religion and the importance of this group membership as it pertains to one's self-concept. Religious identity is not necessarily the same as religiousness or religiosity. Although these three terms share a commonality, religiousness and religiosity refers to both the value of religious group membership as well as participation in religious events (e.g. going to church). Religious identity, on the other hand, refers specifically to religious group membership regardless of religious activity or participation.

“Leaving Tangier” is a representation of home and exile, but religion and spirituality appear to be a burning issue that cannot be neglected. Tahar Ben Jelloun. Through this novel explains who a true Muslim is:

“Monsieur is a good Muslim, he doesn't drink alcohol, he goes often to Mecca, oh yes. He's a hajji.” (10)  
When people get depressed, some take shelter in God. This is very well depicted in the novel.

“Some of his friends found relief from despair by taking up religion and soon became regulars at the mosque.” (pg.15)

Tahar Ben Jelloun has also pointed out that people who have migrated to France do believe in Islam. When a few people spoke about the future of Morocco they very well point out that the future of Morocco is religion:

“Morocco returned to Islam, to righteousness, to integrity and justice.” (pg.15)

Tahar Ben Jelloun has portrayed Islam in a very different manner in this novel. All the characters follow Islam but are not staunch followers. They just feel that if they just don't follow their religion they may lose their identity.

“Europe doesn't want us. Islam frightens them..... you'll miss your culture, your religion, your country. .... I do not claim that religion is the answer to everything. No: religion, it gives you confidence, self-confidence, and that's what opens door for you.” (18)

In this novel, the characters are highly politicized. Its fluidity enables the Christian, Miguel and Muslim Kenza to enter into a mock Islamic marriage, under the eyes of the Muslim Azel. The only condition that Azel lays down is that Miguel should convert into a Muslim, change his name and also be circumcised.

“You go see two adults, men of religion and the law, and you pronounce the shahada, the profession of faith: I affirm that there is no God but Allah and that Mohammed is His prophet.”.... change your name and .....circumcised.” (114)

The female characters too are very different as they do not stay in the threshold of religion. They change according to circumstances and we see Kenza, Siham and Sowmaya speak about love and sex openly to their partners, which according to Islam is a taboo. The way Sowmaya speaks is the best example for this:

“And I'm good in bed, too! You know, it's so rare to be able to speak free with a Moroccan. With you, though, I feel at ease. Tell me, why is it so frowned on to love men? People often reproach me for showing that I love them. But I'm someone who can't hide her feelings-when I see a man I like, I let him know it. What's wrong with that?” (101)

Tahar Ben Jelloun has very well represented the facts about religion according to the characters.

### Social Identity:

In “Leaving Tangier” the social set up is entirely different. The life in Morocco is graphically represented in the novel. The changing scenario of the city is very well presented in the starting chapters:

“Tangier no longer had any shape, any centre; instead, it had lopsided public squares from which cars had dislodged the peasant women who once came from Fahs to sell their fruits and vegetables. The city was changing, and its walls were cracking.” (7)

The Moroccan community very well accepts how a migrant should be in a society. Azel embodies the role of a successful immigrant. He dons the role required by the emigrant by occupying the social environment in the hopes of impressing his peers with the financial gains of Europe.

“The men in the café saw Azel as someone who had succeeded, but at a shameful cost. He bought a round of drinks and said his piece.” (129)

The bonding between the family members and friends is presented very well in the novel.



“Azel’s first cousin, Noureddine, had been more than a friend-he’d been like a brother to him.”(pg.11)

The relation between the lovers, siblings is well depicted by Tahar Ben Jelloun. All the characters play their roles well. Azel’s mother is shown as a person more concerned about her son than her daughter.

“She was obsessively concerned about the future of her son, whom she spoiled shamelessly. Azel was feeling more and more stifled by her possessive love.” (58)

His mother, unlike others, imposed many constraints on him, so he starts to spend his time in the café bar with no source of income. His good looks enable him to establish a good relationship with some of the wealthy residents of Tangier, of them is El Haj.

“El Haj and Azel made a strange pair. They weren’t the same age, didn’t share the same interests. Fascinated by this young man’s story, El Haj wanted to help him....El Haj welcomed Azel warmly at his beautiful house on the mountain.” (Pg.26)

The social identity in “Leaving Tangier” is very differently projected which is according to the mind-set of the characters. Tahar ben Jelloun has very well depicted it in the novel.

### Cultural Identity:

In “Leaving Tangier” the cultural setup is presented in a very different manner. Through Azel, the social and family setup is revealed. Azel wants to leave his country and feels happy when he leaves for Spain. He writes a letter to his dear country. But once he reaches Spain, and as time passes, Azel starts living in dilemma because he realizes the complexity between his dreams and the actual reality. He is not able to lose his Moroccan identity nor is he able to accept the Spanish culture. He once again writes a letter to his dear country, which expresses his cultural difference and also includes his yearning, regret, and longings:

“Here I am, far from you, and already I miss something of you... You know from Morocco you can see Spain, but it doesn’t work like that in the opposite direction. The Spanish do not see us, they don’t give a damn, they’ve no use for our country.....My dear country, dearest and the greatest of my anxieties.”(71)

Azel feels that, in Moroccan society, people are simple and static. He feels that people in Moroccan society will not accept his homosexual act and his status as an authoritative male will be weakened. To overcome this, he seeks opportunities to reinforce his masculine authority. And the solution he finds is to visit the brothels:

“Azel resolved to go to the brothel at least once a week. This was an important decision for him. .... Azel felt he absolutely had to keep up his virility with the North African Arab girls he met at the Café Casbah, a bistro that smelled of cigarettes and cheap wine.” (pg.98)

All though in the novel Tangier is depicted as a city which is incapable of giving job, security and comfortable life for its residents, El Haj expresses his view on Tangier that binds its people together with feeling of yearning:

“Don’t go crazy, my dear, you’ll see; even if you leave, you’ll always miss your country. We become so attached to Morocco that we can’t forget it completely, it really sticks to us, like an unseasoned frying pan, and we can’t forget it. I travelled quite a bit in my youth, thanks to easy money and parents who never asked questions; I went far way and wherever I was, strangely enough, I missed Morocco....” (73-74)

The relationship between the family members is intact in Moroccan culture. When Azel finds out that Kenza has an affair with Nazim, he tries to stop her, because he tries to assume the role of the dominant male or of the elder son to do so. Both Azel and Kenza try to enact the normative roles of the traditional Moroccan family. When Azel’s physical and mental state becomes fragile, Kenza decides to intervene:

“It embarrassed her to speak to her brother about sex; Moroccan families simply didn’t talk about such things. She knew what was going on, but how could she put that into words?” (pg.146)

Azel’s and Miguel’s relationship gives us an insight into the attitude of the Moroccan people and shows us how difficult it is to grow up as a gay in Muslim society and culture. In Moroccan society, men do admit that they desire for other men but keep it as a secret:

“In our country Zamel is the other guy, the European tourist, never the Moroccan, and no-one ever talks about it but it’s true, we’re like all the other countries, except we keep quiet about those things.” (Pg.107)

Culture defines a man. Each character in the novel peruses a new life, but some way or the other they do not forget their roots. How much ever they try to shut away their past, and culture, it retreats to them.

### Psychological Identity:

In the novel “Leaving Tangier” we find that the youthful Azel who wanted to go out of his country and make fame in Spain gets webbed in his own conflicts when he knows that he has to be a lover to Miguel rather than do any work. Each character undergoes a psychological identity crisis.

Maghreb is within Tahar Ben Jelloun, and hence the culture and the people with whom Jelloun lives and works, naturally find reflection in his work. Identity in the traditional Moroccan literature is based on the dialectic between the subject and the cultural, economic and social context. Identity oscillates between reality and dream, and can only be pronounced in the interstices of the two. This story is an intimate and affecting portrait of an immigrant facing retirement and the concomitant problems of identity.

Inner conflicts in the characters of “Leaving Tangier”

Azel the main character of “Leaving Tangier” is an elegy on the hopes of the youth of Tangier and Morocco. Azel is brutally raped by two policemen, when Miguel a well – to – do homosexual comes to his rescue and takes him to Spain. The rape is never discussed in the novel by any character or by Azel himself. Both Miguel and Azel see heartbreak in their relationship, because Azel feels that he would lose his masculinity if he serves for Miguel only as a gay, and it’s his age which makes him become involved with others. Azel fights his repression of his penetration as he fights to retain his masculine identity. After spending a few months with Miguel, Azel’s sexuality becomes blurred for himself and he finds that he has become impotent both with men and women. This leads to depression and spirals towards his sense of self lose.

“You’re so wonderful! I’d really like to see things as clearly as you do..... I work for this man during the day, and at night I have to pleasure him. I don’t know how long I can hold out. I need to see you more often- I’m afraid to ending up doubting my own sexuality.” (Pg.81-82)

When Azel tries to speak about his emotions to Siham, she suppresses it. Instead of helping him or consoling him, she thinks on the economic terms and never loses sight of her migration. Her unwillingness to rethink the relationship between heterosexuality as a normal act and homosexuality as an abnormal one, forces Azel to negotiate on identity which becomes a dilemma of his own. In order to reconcile his thoughts he turns to his journal and writes:

“I’m ashamed. I don’t feel proud of myself. O dear country, if you could see what I’ve become! I keep trying to find excuses, ways to justify myself. ....Her son is virile, all right- he makes loves to a woman, to a man... one can’t talk about such things.” (Pg. 83-84)

Tahar Ben Jelloun clearly presents how difficult it is for a migrant male to construct a stable identity. Migration has caused a fissure in how he looks at himself and how others perceive him as a man. This thinking of trying to reconcile the identity proves too much for Azel to handle:

“I don’t even know anymore just what I am in all this business. A falso, a fake through and through, always pretending, running away-“(pg.130)

This stigma of being a heterosexual has had a great impact on Azel and he feels humiliated when Miguel asks him to take a pill:

“I can’t get it up anymore, so the other day he had me swallow a little blue pill, some Viagra, do you believe that? At my age? I’m a whore, that’s what I am, or at least that’s how I feel.” (pg.135)

When he confines his feelings to Siham, she takes things lightly and indulges him in several foreplay, only to discover that he is unable to get aroused.

“It’s just temporary, it’s from stress, and don’t worry about me, I know you’re a man and I adore ir when you make love to me.”(pg.135)

Her statement reinforces the notion of masculinity in Azel and he is unable to transcend this and continues to struggle with the feeling of the man he has become. This later strains the relationship between Miguel and Azel and he is thrown out of Miguel’s house. He is self-destructed when he finds that his sister Kenza has a relationship with Nazim a Turkish man and questions her. When Kenza resists his threat, his masculine identity is lost. This incident eventually leads to a breakdown when Kenza says:

“You’re such a disappointment, Azel, nothing works with you, you ruin everything....Just look at yourself! You’re a complete mess!” (pg.174)

To escape the reality and find his identity, Azel takes to drugs which lead him to imprisonment. Kenza picks him up and that makes him more destructive thinking that he has hit the rock bottom.

“My sister, big sister, my friend, you must listen to me, I need you....I’m sinking to hell like nothing you could ever imagine. I’m failing at everything.” (pg.186)

Kenza too undergoes depression when she comes to know that the person she loved deeply is already married. This forces her to take the path of suicide when she had suddenly lost all the desire to live. But with the help of Miguel, she comes out of depression.

Language is regarded as the individual’s strongest tool for reality, construction and interpretation. Literature, as a mode of expressing the experience of life through language, highlights all these values and manifests them in interesting ways.

## 2. Conclusion

Leaving Tangier is an important cultural artifact which sheds light on how the migratory experience is one that includes multiple dimensions of gender, sexuality, class and race. Gender and migration shatters the fixed notion of the African migrant’s experience. Tahar Ben Jelloun brings the issue of sexuality and the after effects of it to the foreground by intersecting it with migration. Through his experience as a social worker and an psychologist he very well understands the sexual problems of the North African immigrants by shedding light on the psycho-cultural world of the North African male. This novel shed’s a cold light on the life of the immigrants who are often overlooked and at times unimaginable.

“Leaving Tangier” narrates the tragedy of the migrants who “turn into paradoxical non-existing human beings.” (Pireddu, 2009) because of their estrangement both from their roots and the newly acquired identity. Kenza, Azel’s sister too migrats to Spain to improve her life, working as a nurse for the red cross we see Kenza waiting for “true love, real, sincere, overwhelming love, and for once, just once, to experience those sublime moments described so

tellingly in films and novels she adored. With the consent of Miguel Kenza's migration becomes easy because he marries Kenza in order to provide her Spanish citizenship. She arrives in Spain and becomes Miguel's wife on paper. During her stay in Spain she enjoys her freedom working as a dancer and later as a nurse. However her hopes and desires are shattered when her love affair with Nazim fails. She falls into a deep misery and desperation which led her to commit suicide, her shattered dreams and nostalgia for the dreams land is acknowledged by Miguel ironically towards the end of the novel. For both Kenza and Azel their life in Spain does not take them to fulfill their ambitions, desires and hopes. Both are annihilated and corrupted sexually, individually and morally. Due to her disappointment and nostalgia for home and on hearing the death of the despotic King Hassan II, Kenza decides to come home.

Azel's traumatizing adventure of migration along with other characters in the novel proves to be a painful truth on Moha's oracle. In the novel, the migrants experience mixed emotions such as despair, discrimination, identity crisis, inner conflicts and alienation as uttered by Moha, an eccentric figure. In "Leaving Tangier" almost all the characters dream of leaping to the other side of the Mediterranean, for a better life except for Moha. He criticizes the young Moroccans who are leaving their country. Moha complains that "leaving !Leaving ! Leaving any way at all, at any cost, drowning, floating on the water, belly bloated, face eaten away by the salt, eyes gone....with for solution."(p.144)

The novel ends with the title "returning" which describes the imagery of the return of the immigrant characters back to their roots in a dreamy atmosphere. In the last part the author not only brings back the characters like Azel, Sowmaya, Kenza, Flaubert and Miguel but also gathers the literary figures like Don Quixote, Emile zolaetc appear. The author gathers all of them in a boat named Toutia. These characters are those who have not found suitable place either in their soil or in their adoptive home. It symbolizes an infinite number of journeys that have been desired and undertaken for centuries. It explains the limits of ambition and strivings, expressing both sympathy and anger over the struggle that still exists in the present day world.

## References

- [1] Jelloun, Tahar Ben : **Leaving Tangier**, Penguin Books; 1 edition, March 31, 2009
- [2] Ennaji, Moha: **Multilingualism, Cultural Identity, and Education in Morocco**, Springer, 2005.
- [3] Hiron, Madelaine: **Translating Pain: Immigrant Suffering in Literature and Culture**, University of Toronto Press, Toronto, 2009.
- [4] Laurence, Jonathan and Justin Vaisse : **Integrating Islam: Political and Religious Challenges in Contemporary France**, Brookings Institutions, Washington D.C.,2006.
- [5] Scott, Joan W.: **The Politics of the Veil**, Princeton University Press, Princeton, 2007.
- [6] Tajfel, Henri: **Social Identity and Intergroup Relations**, Cambridge University Press, Cambridge, 1982.
- [7] Weinreich, Peter and Wendy Saunderson, Ed.: **Analyzing Identity- Cross cultural, Societal and Clinical Contexts**, Rutledge, 2004