

## PalArch's Journal of Archaeology of Egypt / Egyptology

### EXPLORING IDENTITY LOSS AND HYBRIDITY THROUGH THE LENS OF FEMINISM: A STUDY OF JEAN SASSON'S DAUGHTERS OF ARABIA IN THE ARAB AND MUSLIM WORLD

*Shabana Sarwar<sup>1</sup>, Shaukat Ali<sup>2</sup>, Hoor Shamail Khattak<sup>3</sup>, Sabaun Ali<sup>4</sup>, Mohammad Muazzam  
Sharif<sup>5</sup>*

<sup>1</sup>Subject Specialist of English, GGHSS Rashakai, Elementary and Secondary Education  
Department, KP, Pakistan

<sup>2</sup>Demonstrator of English, Department of English, Abdul Wali Khan University Mardan, KP,  
Pakistan

<sup>3</sup>Assistant Professor, Department of English, Shaheed Benazir Bhutto Women University,  
Peshawar, KP, Pakistan

<sup>4</sup>MPhil Scholar, Department of English, Abdul Wali Khan University Mardan, KP, Pakistan

<sup>5</sup>Assistant Professor, Department of English, Abdul Wali Khan University Mardan, KP,  
Pakistan

Corresponding Author Email: [sharifmuazzam@gmail.com](mailto:sharifmuazzam@gmail.com)

Email: [kokabkhan261@gmail.com](mailto:kokabkhan261@gmail.com), [shaukatali@awkum.edu.pk](mailto:shaukatali@awkum.edu.pk)

[hoor.shamail@sbbwu.edu.pk](mailto:hoor.shamail@sbbwu.edu.pk), [nainaali973@gmail.com](mailto:nainaali973@gmail.com)

**Shabana Sarwar, Shaukat Ali, Hoor Shamail Khattak, Sabaun Ali, Mohammad Muazzam Sharif. Exploring Identity Loss And Hybridity Through The Lens Of Feminism: A Study Of Jean Sasson's Daughters Of Arabia In The Arab And Muslim World-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 20(1), 839-856. ISSN 1567-214x**

**Key Words: Identity, Identity Crisis, Hybridity, Diaspora, Feminism**

#### ABSTRACT

This study aims to highlight the issues and challenges faced by women in the Arab and Muslim world. Jean Sasson's *Daughters of Arabia* was used as a reference, emphasizing the suppression caused to the feminine gender by the masculine. The novel was theoretically analyzed through the feminist perspective of identity crisis and hybridity. Data was collected

from two sources: primary and secondary, and it was concluded that all protagonists of Sasson suffer from identity loss and hybrid identity.

## INTRODUCTION

The most important details in this text are that Eve was created from Adam's rib and is the main culprit in the 'original sin', as she was lured by Satan to eat the forbidden fruit which resulted in their expulsion from Heaven. Modern women still face patriarchy, sexism, racism, economic inequality, and lack of respect. The Quran states that women and men are equal human beings in Islam, which has given them their due rights centuries ago. A modern Muslim woman strives for union with her companion, her life partner, rather than individual gains. Studies have revealed that Saudi Arabia has limited rights for women compared to their neighbours.

Women are still dependent on men and have no laws to protect them from violence. Jean Sasson's novel *Princess* reveals that Princess Sultana, a Saudi royal, has devoted her life to the advancement of women, helping girls obtain education and supporting more than 700 families. However, the change is slow and women still face discrimination in all walks of life.

In the novel, *Princess* Sasson writes about Sultana, As our friendship slowly developed, I came to know a woman who had been deeply wounded by her lack of fatherly love. Although she had been born into an extremely wealthy family, owning four mansions on three continents, enjoying private jets jewellery worth millions, when it came to personal freedoms, Sultana had few. And despite her outward charm and gaiety, I soon came to see that princess Sultana was a woman who was inwardly seething at her inability to control her own life. The male relatives in her family had life-and-death power over her, and over her daughters.

Saudi women are often stuck between two worlds, i.e. conservative and liberal. Sasson's *Daughters of Arabia* is a novel that explores the issue of hybrid gendered identity crisis in Sultana's daughters. The struggle is gendered, resulting in hybridity, but identity crisis is a prerequisite. Erik H Erikson introduced the term identity crisis while explaining the restless and anxious state of adults when they realize they are now assigned responsible roles in life, leading to an indecisive state of mind whether to identify with their old childhood state or new serious self. The model of Two Kinds of Identity Crisis states that there are two main types of identity crisis: motivation crisis and legitimation crisis.

In the novel *Daughters of Arabia*, Sultana's daughters represent both the legitimation and motivation crises. Amani, the younger daughter of Sultana, embodies a motivation crisis and identity deficit. Darling-Wolf's gendered hybridity provides clothing to the crisis in a more befitting manner. The root of the crisis is gender, which results in gendered hybridity. The novels *Princess*, *Daughters of Arabia* and *More Tears to Cry* revolve around women, and the diagnosis of identity crisis is relevant to all women of any nationality or age. The novels have helped women spread awareness for change and earned feminine gender a permanent identity.

### ***Statement of the Problem***

This study explores the identity crises and issues of hybrid identity in Jean Sasson's *Daughters of Arabia*. Fabienne Darling-Wolf's theoretical framework is used to answer research questions, meet objectives, and arrive at findings. Therefore, this study aims to highlight the reasons of identity crisis in Sasson's novel *Daughters of Arabia*, and to explore that gender hybridity is the main reason of identity crisis in *Daughters of Arabia*. In order to do so, this study probes into the following research questions: What are the reasons of identity crisis in Sasson's novel *Daughters of Arabia*? And how gender hybridity is the main reason of identity crisis in *Daughters of Arabia*?

### ***Significance of the Study***

This study highlights the voices of women for women to empower them to raise their voice against the suppression and oppression of their birth rights. It has positive outcomes in the Arab world and developing south Asian countries like Pakistan. It will benefit the Emerging World Literature subject in the BS system of education, and can be used as an educational tool for study, conferences, workshops and media to celebrate the unsung heroines.

### ***Limitations of the Study***

This study is limited to *Daughters of Arabia* by Jean Sasson and focuses on identity crisis and hybrid identity in feminist literary criticism due to time constraints.

## **LITERATURE REVIEW**

### ***Women***

Sasson and Manjukapur is a well-known name in modern Anglo-Indian literature, dealing with patriarchal society and modern family. In her work, 'Custody', she draws a sleek picture of today's woman, who is struggling to break the domestic walls of her house and renovate her world with her own taste. She sheds light on the feminist views of lesbianism, infidelity, infertility, divorce and adoption. The outcome could be explained in a way that there is nothing free in life, everybody has to pay a price for their desires. Manju Kapur's characters no longer align with the patriarchal society dogmas, but they dare to peep outside the four walls and settle the issues of incompatible marriages.

Feminist theory has developed over time and now includes a number of theories that fall within the field of feminist or women's studies. Feminist theory is a body of writing that attempts to describe, explain and analyse the conditions of women's lives. The basic issue that has concerned feminist theory is the issue of gender asymmetry, which is the designation of women and things associated with women as different from, inferior to, or lesser value than men and things associated with men. Women have made considerable

progress in almost every field, but there is a dark side to it. Hackett & Betz, 2005, highlight that women lag far behind men and are kept aside from the highest paying jobs.

Betz further argues that women along with professional, financial, economical hindrances are bearing the brunt of discrimination based on gender and grouped in marginalized groups. The concept of gender spreads its roots from a very early stage in one's life and is evident throughout life. Feminist identity issues are present in literary works like *Princess*, *Daughters of Arabia* and *More Tears to Cry*.

## NOVEL

### *Daughters of Arabia*

*Daughters of Arabia* is a novel about Sultana and her daughters from the Saudi royal family of Saudi Arabia. It explores the identity crisis that Sultana's daughters, Amani and Maha, experience due to the limitation of women's rights and their ultimate power play in all walks of life. Jean Sasson portrays Sultana as a brave courageous woman who tries her best to end the turmoil of identity crisis in her daughter's life. Commonly occurring violence in Sasson's works is of all three categories: physical, sexual and psychological. Domestic violence can take place on the level of intimate partner but also in the form of non-spousal violence/exploitation.

Intimate partner violence includes abusive sexual contact or non-contact sexual abuse through threats, sexual harassment and voyeurism. Sasson's *Daughters of Arabia* and her other related works discuss the physical and psychological abuse of females in the Middle East. These abuses include slapping, striking with a fist, hitting, pulling and pushing, as well as belittling, emotionally abusive behaviour, intimidation, humiliation and social prohibitions. Saleem and Reema (Sultana's sister) suffers from serious health problems and is unable to carry out routine activities. Sasson has come up with the discovery of the belief of females in black magic, prophecies, and superstitions, which are common in the Middle East. Sultana narrates the premonition by a woman and then it being materialized later in reality during her life.

### *Princess and more Tears to Cry*

The most important details in this text are that patriarchy is by definition sexist and promotes the inferiority of women, and that biological essentialism is based on biological differences between the sexes. *Princess* is a trilogy, followed by *Daughters of Arabia* and *More Tears to Cry*, which convey the feminist movement. Surjowati, 2014, debates on Sasson's works like *Princess* and *More Tears to Cry*, and Garnitasari, 2010 examines the aristocratic women portrayed in one of the most influential Muslim countries, Saudi Arabia. Islamic feminism is used to examine the women in Sasson's works as it is an Islamic country. Feminist ideology and the feminist movement are the

focus of these studies, but this debate does not touch or probe into the matter of Gendered Hybridity, which is the crux of this study.

This research digs deep into the gendered hybridization of the characters and the factors contributing towards it, so that the world should know that such discrimination is causing great mental harm. Mental health awareness is in vogue in the era, and this study can help lessen the harm to the female gender.

### ***Identity***

Identity is the fact of being who or what a person or thing is. Social sciences and humanities have surrendered to the word identity, arguing that it has both intellectual and political costs and that we can do better. Goffman argues that a person is inquisitive enough to find out about others' socioeconomic status, self-conception, competence, trustworthiness, attitude towards others. Identity is multiple in nature and depends upon similarities and differences. Ethnicity is defined as the organization of inclusiveness-exclusiveness, which entails contrast with and recognition by another group.

Margaret Mead illustrates the issue by considering the question of defining a man without the mention of a woman, whereas the definition of woman is quite impossible if you don't define a man opposite to it. Dundas (1984) states that identity is an oppositional process producing or strengthening persistent identity systems.

### ***Identity Crises***

Adolescents experience an identity crisis when they recognize that they are no longer children and become confused about their future and present roles in life. Erikson (2005) outlines the crucial stage in this process, when teenagers are trying to cope with their changing body images and more demanding life. Do they question themselves as who they are?

### ***Kinds of Identity Crises***

Baumeister (The Cultural Animal, 2005) distinguishes between two types of an identity crisis: identity deficit and identity conflict. In the case of identity deficit, the individual fails to prioritize the important in their life or their journey, while in the case of identity conflict, the individual is oppressed and fails to distinguish between urgent and important. The discussion on identity crisis is numerous, ranging from a single kind to varying stages. Erikson (2005) explains that it is one-dimensional starting from firm identity leading to confused or diffused identity. Prelinger & Zimmer (1964) then came up with the concept of a relabelled Erikson's version that it is "diffuse-conflicted" but ultimately thinking of it as a one-dimensional continuum.

The researchers normally narrow the crisis to two kinds: the legitimation and motivation crisis. The former is the chaotic state of a social entity, where the individual does not reach the required state, does not come up to expectations or does not meet the needs. The most important details in this text are the

stages of a motivation crisis, which are caused by a lack of action and a lack of commitment to goals. The focus on self is minimal and there is a decline in dedication to goals. The theorists give the example of adolescence, where the adolescent is engaged in long self-questioning and seeks new sources of meaning, fulfilment, and value.

As long as the individual remains comfortable and guilt-free in the uncommitted state, they remain in the ‘‘identity diffusion’’ stage. The situation worsens as the guiding principles vanish and the desire, urge to accomplish is lost. Adolescence is an example of a stage of crisis, where the engagements lack one direction and none of the goals/values is focused upon. These stages of crisis can be traced through the novel in the case of Sultana’s daughters.

### *Resolution of Identity Crises*

Bourne (1978) and Marcia (1996) propose that the resolution of identity deficit is a two-stage process. For future research, they suggest that the problem is with the formation of identity because the already used guiding habits are insufficient and it is a deficit state of identity. The issue of gender differences in time of crisis with its types in the stage of adult conflict is to be further investigated. The researcher could assume that Maha and Amani suffer from identity conflict.

### *Forging Identities*

(Erickson, 2005) has categorized identity diffusion, foreclosure, and identity achievement into three states: diffused, moratorium, and achievement. The diffused state is not resolved, while the moratorium state is about questioning different life choices. The achievement state resolves issues and develops an identity. Parenting can significantly affect how adults manage it, with alienation from parents leading to a diffused state of identity. In *Daughters of Arabia*, Sultana will help her daughters sail through the crisis.

### *Dual Identities*

Dual identities contribute to political radicalism and are defined as identification with both one's ethno cultural minority in-group and one's society of residence. Pluralism is practiced by children of immigrants and advocates the state of betwixt and between women who practice religious and ethnic identities. In a postmodern world, individuals have a multiplicity of identities due to the intermingling of social categories. Shared identity moderates the relationship between geographic distribution and conflict, particularly interpersonal conflict. Multiplicity is a set of social identities with roles assigned by others and accepted by the individual.

These roles give purpose to life and guide one's life. A meaningful self that is derived from multiple identities reduces feelings of anxiety and despair and avoids disordered conduct. Role-conflict and overload are physical and psychological disorders caused by multiple roles being practiced by an

individual. Personality theorists (Oglieve, 1987) give a great deal of attention to the relation between real and ideal self, which provides the basis for judgments of present-day life satisfaction. Freud argued that the ego ideal in the superego consisted of pictures of untarnished parents, heroes and heroines perfected by the infantile mind.

High-status people are held with more regard than low-status people. Diaspora identity is a chain of multiple "sites of hope and new beginnings" where each destination can be the last or potentially just a "transit lounge" on the course of a long journey. Migrant women have multiple materials and ideological links with their natal societies, which is frequent due to their inability to be fully incorporated into their host societies. Diasporas are alienations for different ethnic groups and social classes within the same group. Women have maintained symbolic or material links with their respective homelands to varying degrees.

This proves that identity is plural and always in the process. Cultures are transient social constructions not fixed or unbounded. Identity formation in relation to migration is exposed to continuous redefinition. *Damaged Identities* (Ojuaruega, 2016) discusses the injustice and lack of human dignity for women in patriarchal societies of Africa. Patriarchy means male dominance and supremacy over women in almost everything, giving rise to imbalanced gender relations.

Women are deprived of their fundamental human rights, leading to a famine of justice. The trauma has its grip on women's private and public life, and there is no hope to break free from the shackles of gender slavery soon. The submissive suffer from damaged identities as a result of the injustice of the dominant group. A third culture kid is a person who has spent a significant part of their developmental years outside of the parent's culture, and is highly mobile and raised cross culture. Gilligan (1982) believed that for women, developmental tasks of identity and intimacy are fused, and third culture kids need to be adaptable to deal with transitions that are an obvious part of their world and frequently happening too. This article explores the state and sense of identity as a third culture kid in the case of women.

### ***Hybrid Identities***

The diaspora majority of 'others' form their identity by making home and culture in the hybrid post-colonial locations available. Metaphors such as 'between two cultures' and 'third space' are often used to describe the conflict between the two cultures, but this is not the case with 'third space'. The third space is the pipeline towards ambivalence, hybridity, reworking, renaming, recreating identity of otherness. Hybridity is the 'third space', and the white race of Europe feared hybrids as threats to their racial and cultural purity. The boundaries are not purely fixed, but they are contradictory as they halt and push simultaneously.

Humans are a species that construct boundaries. Hybrid identities are a process of forming the "other" and then another "other" in groups of hybrids, which is

not due to any position of authority or from some relation of domination between self and other. To better understand hybrid identities, gender is studied, as it illustrates its significance in hybrid groups that use stereotypes to confine women within patriarchal structures. Newman (2006) states that the emergence of hybrids takes place when boundaries change into open borders for the interaction of the "different" between themselves. Sakamoto stresses that hybrids are ever involved in the process of forming the "other" and then another "other". To better understand hybrid identities, gender is studied, as it illustrates its significance in hybrid groups that use stereotypes to confine women within patriarchal structures.

### *Double Consciousness*

The term "double consciousness" was coined by WEB Du Bois in his book *The Souls of Black Folks* in 1903. This term is used to describe the thought process of being both a Negro (i.e. Black) and an American (i.e. non-Black) in the U.S. and is often associated with colonized people. Du Bois states that double consciousness is unilateral, when experienced by the oppressed only, it is extremely unhealthy and is often associated with colonized people. He further writes that this waste of double aims has wrought sad havoc with the courage and faith and deeds of ten thousand people, and has sent them often wooing false gods and invoking false means of salvation. The importance of self-recognition and self-image cannot be denied, as it involves the subject itself along with the affirmation of its existence by others.

Du Bois argued that the dual conflict between internal self-set ideals and societal standards is a continuous tug of war between internal self-set ideals and societal standards. Hybridity has become the in-between product, if not the anti-pure, the mixture, which theorizes the betwixt and between. In the 19th century, hybridity expressed great concerns about the white European purity being polluted and diluted. It gives expression to anxiety, white's paranoia, signalling the ultimate powerlessness of the powerful, as it may result in their degeneration. Hybridity gives expression to anxiety, white's paranoia, signalling the ultimate powerlessness of the powerful, as it may result in their degeneration. Hybridity is attractive as of its scandalous nature, not just the transgression.

### *Disturbingly Hybrid or Distressingly Patriarchal? Gender Hybridity in a Global Environment*

The term "double consciousness" was coined by WEB Du Bois in his book *The Souls of Black Folks* in 1903. It is used to describe the thought process of being both a Negro and an American in the U.S. and is often associated with colonized people. Du Bois' theory of the dual conflict between internal self-set ideals and societal standards is exemplified in the case of *Daughters of Arabia*. Hybridity has become the in-between product, if not the anti-pure, the mixture, which theorizes the betwixt and between. The feminist theory focuses on the destabilizing of "man" "woman" categories through gender hybridity.



It states that differences between the sexes are more of a product of culture and society than being born biologically with. Feminist theory aims to deconstruct and "de-naturalize" this dichotomy by forming a hybrid understanding of gender. Communication technologies and virtual spaces help in deconstructing gender binaries and forming hybrid identities freed of biological body restrictions. Parameswaran concludes that media representations of middle-class identity in India deploy 'hybridity', a mutually interactive combination of global and national cultural images, values, and symbols. Theorists have warned against celebratory accounts of such hybridity in elite global media.

Hybridity needs to be explored with cynicism and connected to oppression. This literature review section discusses the concept of hybridity, gender, feminism, and gendered hybridity. It relates the model of gender hybridity by Darling Wolf to the novel *Daughters of Arabia*, which explores the identity crisis of Princess Sultana and her daughters in the male dominant world of Arabs. It also looks at the ray of hope and positive changes in the lives of these suppressed women in Sasson's third work. Sultana's daughter Amani and Maya live in a patriarchal society, where their freedom is challenged and their identity is also challenged.

This crisis is gendered, as it is easy to challenge the freedom of females in a patriarchal society. Sexism is a major hindrance in the way girls develop a pure identity, and gender hybridity affects the way they describe their lives, personal views, moral values, and a lens to view the world. The self-identification process for Sultana's daughters has negative outcomes, such as depression and anxiety.

## **RESEARCH METHODOLOGY**

This section discusses the research methodology and theoretical framework for a novel trilogy based on the issue of identity crisis. The study is descriptive, qualitative and analytical in nature, with opinions expressed in the study being purely subjective. Morrow (2007) stressed that qualitative approaches are not only the answer to nominal existing research, but also when we need to comprehend a phenomenon or experience of life. A qualitative design is a subjective study that is based on evidence that too empirical data, which is derived from reliable measurement and observation. The gendered hybridity aspect of hybrid identities has been rarely talked about from the lens of Sasson's works.

This research focuses on how a weaker gender is more often the prey of conflict and are pushed to hybrid origins being a vulnerable target. To best describe the experiences of the characters under discussion and to nail the underlying causes of the crisis, close reading of the text was carried out. Critique technique provided the researcher to review the main argument for understanding it critically. Qualitative research more often involves the use of textual analysis, which involves coding, reviewing themes, and naming and defining texts. Data analysis is fatally important in qualitative research, as it provides core skills that will be useful for conducting many other kinds of analysis.

It is not tied to a particular epistemological or theoretical perspective, making it a very flexible method. Amani was an absorbed and melancholy spirit who treasured books more than toys and was an enthusiastic student of art and language. She was willing to relinquish her strong desire for family harmony due to her alarming attraction to animals, which clashed with the Saudi male requisite to hunt and kill to extinction. She was willing to relinquish her strong desire for family harmony due to her sensitive soul, shadowed tenacity, complex temperament, alarming attraction, youthful devotion, and willingness to relinquish her strong desire for family harmony. She was willing to relinquish her strong desire for family harmony due to her sensitive soul, shadowed tenacity, complex temperament, alarming attraction, youthful devotion, and willingness to relinquish her strong desire for family harmony. She was willing to relinquish her strong desire for family harmony due to her sensitive soul, shadowed tenacity, complex temperament, alarming attraction, youthful devotion, and willingness to relinquish her strong desire for family harmony. She was willing to relinquish her strong desire for family harmony due to her sensitive soul, shadowed tenacity, complex temperament, alarming attraction, youthful devotion, and willingness to relinquish her strong desire for family harmony. She was willing to relinquish her strong desire for family harmony due to her sensitive soul, shadowed tenacity, complex temperament, alarming attraction, youthful devotion, and willingness to relinquish her strong desire for family harmony. She was willing to relinquish her strong desire for family harmony due to her sensitive soul, shadowed tenacity, complex temperament, alarming attraction, youthful devotion, and willingness to relinquish her strong desire for family harmony.

### **THEORETICAL FRAME WORK**

Hybridity is a concept put forward by Post-Colonial critic theorist and writer Bhabha in 1994. His *Location of Culture* (1994) is the foundational ground from which the concept emerged. Bhabha calls Hybridity “something different” and “mutation”, and it is referred to as “doubling” where the person with hybrid identity is found at two places at the same time. Bhabha's assumption of Hybridity entails that colonial identities are “neither the one... nor the other...but something else besides”.

In his essay *The Commitment to Theory*, Bhabha sustains Hybridity as a site of no elemental fixity or unity. Rodd (2007) also puts forward her perception of Hybridity, calling it a sort of ‘cultural bridging’, which means to stand on the position where you “Resist” and “Absorb” at once.

### ***Disturbingly Hybrid or Distressingly Patriarchal? Gender Hybridity in a Global Environment***

Darling-wolf debates on the hybrid identities developing tentacles of gender but spewing incessantly with new and distinct molds for its victims, to be more specific the survivors, hybridity being their savior. Butler 1990 makes it clear that individuals who enact gender hybridity by engaging in such acts, those who stand alone, can help destabilize the system of oppression by exposing the constructed nature of gender. Frye (1983) concludes that when queers go forth in drag, they know they are engaged in theatre—they are playing and they know they are playing. In *Daughters of Arabia*, Maha reacted in the severest of manner while yanking her veil and looking at her parents with threatening eyes. Her looks made the rebellion obvious, she uttered the words “to be a woman in this awful country you must defile your life with the most tremendous injustices”.

Scholars have pointed to the role of language, culture, and social institutions in constructing and perpetuating dichotomized notions of gender. This includes the media, schools, courts, family, church, arts, universities, economic and medical systems, and the ideological state apparatus. Feminist theory aims to deconstruct and “de-naturalize” these dichotomized categories, but this has not been an easy task. Every institution has strengthened the gender dichotomy with time, and there is a little variation in the roles performed by each. All an oppressor could do is to show some resilience and create a space for personal growth/breathe.

Amani is a young woman who cares more for animals than for members of her family. Her intense love of animals clashed with the Saudi male requisite to hunt and kill to extinction. Kareem employed two young men from Thailand to clean and disinfect after the animals and train the dogs in obedience lessons. They even built their own small zoo on the grounds, equipping the facility with spacious caged areas and purchasing numerous breeds of exotic animals. Amani also chooses a hobby or some social work against the norms of the patriarchal society, such as saving the strays to annoy the paternal rule. The socio-cultural norms followed through generations are not easy to deconstruct.

### **ANALYSIS AND DISCUSSION**

The text, *Daughters of Arabia*, is an autobiographical work by Jean Sasson that narrates the life events of Princess Sultana from the royal family of Saudi Arabia. It discusses the patriarchal society and the lack of freedom of expression for the women of the family. Sultana speaks of her impending doom and encourages herself to take the initiative, but her brother accuses her of committing treason while her father is shouting insults. Women are now being educated and speaking for themselves, so the trouble has started showing up. Sultana is a princess born free but always in chains. Jean Sasson writes that Saudi women are still in chains and cannot chase their dreams.

Women are not allowed to mix up with men outside their family, and Islam has given women the right to choose their life partner. Sultana longed for the love of her father and was tortured by her brother. She is often over looked, but her father is blind towards her and she cannot change it. Sultana is a Saudi woman who has experienced the mistreatment of women all over the world. She was born without a male genital organ, but her mother had always prayed for a son and gave birth to ten daughters. Her father married a young wife for the sake of sons, and even today women sympathize with other women who have more than four daughters.

Infanticide is a common custom of ridding the family of unwanted females, and the history of women is buried behind the black veil of secrecy. The common emotion expressed at the birth of a female is either sorrow or shame. The majority of rural births in Saudi Arabia take place at home, and no country census is maintained by the government. Dr. Meena, an Arab doctor, tells her story of her father beating her mother as she had destroyed his life by birthing daughters in a row. Sultana describes her father as merciless and her

mother a melancholic being. The men of a family can even decide a woman will live or not, and there is fear and obedience by force. The outcome is bitter and faced eventually by men as they tend to live in an unhappy environment at home. Sultana's father strikes a deal of marriage with a wealthy merchant of 63 years and his beautiful daughter in her 20s. Sultana's mother speaks up, but is silenced by power. Sara is heavily drugged and the same prescription was handed over to her husband for later use. Sultana attempts suicide and the ban vanishes.

After four months, Sultana's father weds again, but the new bride is just sixteen years old. Sultana's friend Wafa is married to a man of fifty-three and Sultana's friend Wafa is married to a man of seventeen. Sultana fears that the authority of her life will soon shift to another man before her father, now her husband. Sultana is a Saudi woman who has been circumcised and raped by her husband in forbidden days. Her sister Reema had no control over her body and her husband beat her and raped her in forbidden days. Sultana and Sara catches Ali and Hadi raping an eight-year-old girl profusely bleeding, leading to her father's punishment of raping her to death and breaking all her bones and ripping her body parts. Sultana's sister Reema had no control over her body and her husband beat her and raped her in forbidden days, leading to her surgery and colostomy bag. Widad's daughter was kidnapped and her kidney removed through surgery in India by a Saudi man. Ali left instructions for his wife to be 17 years old, obedient, beautiful and virgin. Munira was married to Hadi, a man of insatiable sexual appetite.

Foreign Women Abuse Sultana was cautious enough to save Sabeen from Ali and keep her away from his heinous sight. Hadi and Ali would devour foreign dancers with their looks and call them whores. Madeline was hired to meet the sexual needs of a Saudi father and his two sons. Servant girl from Pakistan was almost killed by her Saudi madam by knocking her down the stairs and ending up in severe head injury. Shakuntale was sold for 600 Saudi riyals to work day and night as slave. Ali's son Majeed had sex with a foreign woman in hospital while she was in coma, leading to her pregnancy. Nadia was drowned, Sameera was locked in a woman's room, Misha'il was blindfolded and shot, and Lawand was locked in an apartment.

Doomed women protested against the ban on driving, costing them their jobs, passports, and harassment of their families. The color of the veil is black and only a woman can choose between the variety of fabrics. The face veil in Saudi Arabia is used as a weapon by clerics and small minded-men to subjugate women and prevent them from leading free lives. Sultana hopes that the ultra-conservative society of Riyadh will become a little patient as that of Jeddah, where unveiled faces are not stoned by children in the street. The main argument of the study is that gender is the underlying factor involved in the crisis of characters, leading to suppression and excess of patriarchal society. Women are not allowed to testify in court, are dominated by men, don't participate in public life, and are forgotten. Sultana thinks she is thinking ahead of time in this backward state.

### *Victimization of Females and Gender Discrimination in Reference to the main Character of the Novel, Sultana*

Sultana is a young, beautiful, and independent woman in Saudi Arabia who is faced with resistance and upheaval due to her patriarchal society. Sasson writes that she was deeply hurt by the fact that she was unloved by her father and had life and death power over her. Fear then paves way for rebellion and the refuge characters seek to attach themselves to something that is absorbing. Sultana is unaware of her unworthiness and is living a life of insignificance. Gender crisis is woven in this system and the male characters are mistaken for something unearthly and divine.

The most important details in this text are that the Saudi male's supremacy of the female starts from home and is witnessed by the son in the family. This is followed by cruel fathers, brothers, and husbands, who look for happiness outside their home. The male's quest for happiness results in humiliating more and more of the female gender. The birth and death of a female is unrecorded on the national level, adding to the grimness of the situation. Sultana is a Saudi woman who is struggling to find an identity for the female gender. She is brought to her father's study to be punished for refusing to give Ali the apple, but instead she speaks out loud and clear to win her own self and to win her father's. The two genders find each other as enemies and their collision on events of little importance gives birth to a conflicting mind set which shakes the stable outlook of female identity as strong and necessary. Sultana is punished by taking away her toys and Ali is given the right to fill her plate at mealtime. Sultana's father's decision to marry Sara was not a gift, but rather a way for her to win her father's affection.

Sultana's belligerent nature in relation to the male gender was practiced at home, and she expressed open disgust in the system of her society. Her mother accepted the fact that the land was destined for misunderstandings between the sexes, but Sultana's repulsive nature was not ready to give in and strive for change. At the time of Sara's wedding, Sultana was to be sacrificed and slaughtered on an altar like a lamb. Her mother was there to provide solace, but insignificant in comparison to the torture. Sultana is a 16-year-old Saudi girl who is forced into a forced marriage with a wealthy man over 60 years of age. Through her mischief, she learns to stand against the odds and speak out about issues of liberation of women's lives. Her sister is drugged to submit to her father's will and attempted suicide five weeks after her wedding. Sultana promises herself to pay any possible price for freedom, and learns to stand against being victimized for too long or when it's time to call spade a spade from her mother in her sister's divorce. Sultana's resolve to fight for the rights of women in her country is a huge task to pursue. She steps out of her cocoon and fights for other women's identity, but it is difficult to do so in a country where men sneak to have themselves entertained. Ali's attempt to take revenge on a Filipino maid who was sprayed with red paint by mutawas for wearing a skirt in the market leads to her being confined to home before married to a stern man. Sultana is in a state of perplexities as to what she desires or could sooth her anxiety for being recognized and felt individually.

Sultana, a Saudi female, is seen as a potential threat to male supremacy in her country. She is determined to bring her companions or the team she involved for change to a familiar and mutual mind set, as poverty could be the foundation for change and revolution. The princess is ready for the evident, that her life is to be sacrificed for the uplifting of women race. The princess' mother is a beacon of light, hope and unbounded love, and she knows the calm before the storm in her daughter's wilful act of revolutionary changes in women's lives. The narrator is awash with pent-up emotions of animosity after the birth of sixteen children and many years of obedient servitude. Sultana, a young girl from Saudi Arabia, was determined to fight for her rights. Her group of friends, Lively Lips, were bolder than her, but they were not ready to accept the silent woman role in life. Sultana's first formal step is against male superiority and ultimate rule, and she wishes to become Bedouin to cover her face and leave eyes to wander the world.

Nadia and her friends are weary of this patriarchy and are trying to find an outlet to have some fresh air. Sultana, Wafa, Randa, Nadia, and Sultana were all pushed against the wall by patriarchy. Wafa was married in haste to a man of fifty-three, Randa was divorced, Nadia drowned in a pool, and Sultana was pushed to bow down to patriarchy. Sultana discovers the virus male and the victim female, which is highly contagious amongst men and spreads in the fastest of ways. She finds herself a lone tree, weak at its roots against the tsunami of men's shrewdness. She discovers the virus male and the victim female, which is highly contagious amongst men and spreads in the fastest of ways. The sisters felt an overwhelming sense of joy and exhilaration as trendsetters for Saudi women.

The most important details in this text are the author's stance on circumcision and her willingness to start reforms in her own family. She is adamant to transfer her warrior spirit to her children, which is kneaded in her daughters more than the son. She also talks of being pacified by the help of a man, such as her husband, to motivate him in agreeing with her. The author also mentions the Saudi women of her mother's generation, who spent their lives waiting for education and job opportunities, and were ready to plunge into conflicts. Sultana and her mother-in-law have a strong bond, and Sultana resolves to patience to deal with her lifelong foe.

Young Saudi men return to the country after studying abroad, but their idleness brews dangerous talk and conduct. The people of Saudi Arabia react to the forbidden in the same manner as people of other cultures, and alcohol and easy money have seduced them. Sultana fights back Kareem and throws decoration pieces at each other in response of slaps, becoming a retaliating lioness and forgetting that the king of forest is indeed the lion. Her identity shifts from being a docile being to that of a furious animal encaged. Sultana, a young Saudi woman, decided to get rid of her husband and their first unborn child in order to create a better future for her son. She was in a dilemma, as abortions are not common in her land. King Faisal and his wife Iffat had worked to educate Saudi women, and as more Saudi women were educated, they were adamant to change their country.

Schools for girls were opening, but there was no public demonstration or opposition from mutawas. King Faisal was determined to bring Saudis to the 20th century, and he contacted influential family heads and members to soften their stance. Sultana's dream of women's rights had been seeded by her mother, and the fight continues with family members. Sultana's brother would always morally accuse women, and she knew that life with a man like her brother would be trouble and misery. Sultana is a Saudi woman who lost her heart to a foreigner and is forced to live in a degenerate patriarchal society. She wants women's representation on equal levels and their lives less troublesome, but it is no easy task. She suffers greatly when Kareem decides to take another wife, and she loses all respect for him and his status lowers to that of a man seeking one wife after another for pleasure. Sultana speaks out for her friend's family and women, not only of her country, but all women race.

Sultana is a hybrid woman, a brave mother, an independent wife, a cancer survivor, a women rights activist, and a social worker. She robs Kareem of his peace of mind by not making space for another woman as long as she is alive, but she is willing to pay any price for it. She is royal and was not spared severe punishment from her state and family due to the scandals. Kareem gave up the idea of a second wife for the sake of his children and wife. The Victor Sultana struck a deal with Kareem to sign a legal document that he would not take a second wife as long as she is alive. The Hybrid Woman decided to return to school to discover normal life and leave behind the mindless routines of a royal princess. The trauma of their personal war was past, but the taste of peace was far from sweet.

### ***Maha and Amani as Hybrid Characters in Daughters of Arabia***

Hybrid identity is a new form of identity that emerges as a result of a combination of different types of identity. It is linked to globalization and the influence of the mass media. Maha Maha, the eldest daughter, is a dreamer who enjoys her father's love and felt no need to rebel. Amani, the youngest daughter, is a perfectionist who takes on the effect of their mother's strenuous journey towards women rights. Maha tries to burn Abdullah and sets fire to his 'thobe', an extreme action of hate and anger towards her brother. Sultana herself states that unlike her mother, Maha has got what she could wish for and her father's love in abundance, without discrimination of a daughter or a son. Maha is an attractive girl with a seductive personality and a gifted mind. She is a hybrid character representing gendered hybridity, her mother ignored by her father being a female, and her identity takes form from different rebellious traits and inspiration from free women of other countries and cultures. She is in shock as society gave Abdullah the position which she could never snatch from him, and she was developing a hybrid identity growing outward of the Parameters of an ethnic identity. Sultana's father gave preference to Abdullah on a family holiday and paid no heed to Maha, who was eager to show the ant house to her grandfather. Sultana finds solace in her hybridity by raising her voice and standing against the norms and values of her society for a positive change for females.

Maha faces discrimination outside her immediate family, but is loved by her father and brother and taken care of. Sultana and Karim made sure their children feel equally loved and cared for, but this could not happen outside home or in family gatherings. Sultana and Karim made sure their children feel equally loved and cared for, but this could not happen outside home or in family gatherings. Sultana and Maha have a queer hybrid identity, but Sultana is oblivious to the fact that Maha has delved into a queer hybrid identity. Aisha and Maha spent hours together in Sultana's home, but Sultana could not ask Maha to abandon their friendship. Maha was a volunteer in one of the hospitals during the war, but refused to wear the veil. Sultana found a pistol in Maha's room and thought she might need it for her protection. Maha was planning to attack a mutawa, as she was ready to outpour her anger if given the slightest chance.

Maha's parents threatened to leave her country and take her abroad for treatment. She has a variety of identities, from electra complex to queer to black magic to atheism. Kareem warns her against displeasing God, and she bursts into fits of hysteria. Sultana discovers black magic books in Maha's room, and she plans to kill her own brother with a piece of Abdullah's thobe tied with a stone for casting spells. Sultana is overtaken by fear that Maha could do anything that would introduce pain of a young death in their family. Maha is out of her mind even she is under treatment and heavily dosed. Maha has gone too far in hate of men folk, leading to her abnormal attachment to women. In Saudi Arabia, love and sex are considered distasteful and women have fallen in love with other women. Foreigners are aware of the fact of homosexuality, and men can even dictate the choice of accessories in hair, shoes, and makeup.

The author understands why Maha has fallen victim to the same relation as many in Saudi society, as she is a Saudi female. Darling Wolf's statement as disturbingly hybrid or distressingly patriarchal can be applied to Maha as she is the emblem of both. Sultana's resistance to ultimate men's rule has resulted in her transformation as a hybrid. Maha's statement that her father wanted a second wife and their parents separated was the peak of her hatred for men and strengthened with time. Sultana and her daughters have fallen victims to identity crisis due to exposing the subjugating elements of patriarchal society. Darling Wolf's theory suggests that they swim to shore through the life jacket of hybridity, providing a "somewhat stable identity". Sultana is struggling to convince her daughter, Amani, to accept the normal ways of life in a misogynist society. Amani is an absorbed and melancholy spirit who treasures books more than toys and is an enthusiastic student of art and language.

Amani's complex temperament and devotion to saving stray animals causes her to destroy her father's ammunition for hunting purpose and annoy her brother a lot. Kareem spends a lot of money in respecting her passion and advises her to choose a decent hobby instead of keeping all the stray animals and dogs. The narrator's daughter, Amani, embraced Islamic beliefs with unnerving intensity during a pilgrimage to MAKKAH. Sultana's fears were not baseless, as her daughter was on the verge of extremism and could



possibly become a religious fanatic. Sultana prayed for God to release her from the fundamentalist leaning that seemed to grip her soul, as mental instability could lend sanctity to the most extreme doctrine. Amani was a female Imam who found faults with Islam and gathered friends and family for preaching and sermons to correct their religion. She also targeted minority servants and bullied them to switch faith. On Faiza's escape, Amani mourned while Maha sang love songs. She was part of an extremist group that had indicated opposition to the monarchy. Khalil Gibran Maha had rejoined the family as a responsible girl and her thoughts now centered on her education and plans for a normal life.

Darling Wolf explains that hybridity is the construction and negotiation of hybridity in relation to gender and other aspects of individuals' lives, and the resistance it offers against hegemonic practices is often fragile. Maha VS Amani's hybrid identity is the result of a gendered crisis, while their mother's hybrid identity is the outcome of a gendered crisis. The hybrid identities of Maha and Amani provide them with a label and a breeding place for the ever changing, gendered, by-product.

### CONCLUSION

The section discusses research questions and findings that apply Darling Wolf's theory of gendered hybridity to the novel *Daughters of Arabia*. The sources of secondary data and primary data presented in the form of the novel and other novels from Jean Sasson are the natives of Saudi Arabia, who have been held captive in cultural cages. The impact of events in the story on the lives of readers is long-lasting, as women's identities are scarred and individuals rescue themselves in hybrid forms or are at identity loss. The most important details in this text are the research questions that Jean Sasson's *Daughters of Arabia* answers by locating markers of identity crisis, the gendered hybridization of the characters, and the factors contributing towards it. The study focuses on the psychological harm that gendered discrimination causes, and the importance of mental health awareness in order to lessen the harm to the female gender. The study also recommends certain interesting research areas, such as post-colonial brown woman studies, lesbian studies, psychoanalysis, commodification, Electra complex, communication technologies in deconstructing gender binaries, and alienation of women. Finally, the study emphasizes the importance of mental health awareness in order to lessen the harm to the female gender.

### REFERENCE

- Baumeister, R. F. (2005). *The Cultural Animal*.
- Baumeister, R. F., Shapiro, J. P., & Tice, a. D. (1985). Two Kinds of Identity Crisis. *Journal of Personality*, 25-30.
- Bhaba, H. K. (1994). *The Location of Culture*. JSTOR.
- Bourne, E. (1978). The State of Research on ego identity: a Review and Appraisal. *Journal of Youth and Adolescence*, 371-392.
- Butler, J. (1998). *Gender Trouble and performativity*. New York: Oxford.
- Dundas, A. (1984). Defining Identity through Folklore. *Journal of Folklore Research*, 149-152.
- Erickson, E. (2005). *Ego identity*.

- Frye, M. (1983). *Feminist Reprise*. Retrieved from *The feminist reprise*.
- Garnitasari, S. A. (2010). *The Portrayal of Aristocratic Arabs as seen by Sultana in Jean Sasson's Princewss*. Airlangga, Indonesia.
- Gilligan, C. (1982). *In a different voice: Psychological theory and Women's development*. United States: Harvard University Press.
- Goffman, E. (1971). *Relations in Public*.
- Hacket, G., & Betz, a. N. (2005). *Self-Efficacy and Career Choiuce and Development*. *The Plenum series in Social/ clinical Psychology*, 249-28-.
- Marcia, J. (1996;1980). *Development and Validation of Ego identity status*.
- Newman, D. (2006). *Theorizing borders in a borderless world: globalization, territory and identity*. *Wiley Online Library*, 150.
- Oglieve, D. M. (1987). *The undesired Self: a neglected variable in personality*.
- Ojuaruega, E. (2016). *The place of Urhobo folklore in Tanure Ojaide's poetry*.
- Prelinger, R., & Zimmer, a. M. (1964). *Weather Stripping by Zero*. *Library of Congress*.
- Surjowati, R. (2014). *A Review on Sasson's works*.