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## Double Discrimination and Cultural Hybridity: The Experiences of Muslim Immigrant Women in *Men Don't Cry* by Guene

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### Abstract

This paper focuses on the experiences of Muslim immigrant women in the selected text *Men Don't Cry* (2016), authored by the French-Algerian writer Faiza Guène, through the postcolonial lens of hybridity and double discrimination. The research aims to define the most frequent obstacles for Muslim immigrant women. The research objectives are to identify immigrant women's challenges in Europe and evaluate the effects of hybridity and double discrimination. The research also considers the intersectionality of gender, religion, and ethnicity in shaping the experiences of Muslim immigrant women in the selected text. The research explores how these immigrant women face double discrimination from the host country and sometimes by their community. The research uses the theories and concepts developed by Homi Bhabha and Stuart Hall to focus on cultural identity, diaspora, and power relations. Alan McKee's textual analysis methodology is generally a suitable methodology for the analysis of the selected text. This research contributes to the general discourse created around migration, displacement, hybridity, and double discrimination faced by Muslim women in European countries. The current study also emphasises the importance of education, economic independence, and personal agency in empowering immigrant women to overcome these barriers and assert their identities and rights.

**Keywords:** Postcolonialism, Displacement, Double Discrimination, Intersectionality, Hybridity, Bhabha, Hall, Alan McKee

## Introduction

The research involves an in-depth analysis of the lives and experiences of Muslim immigrant women in the selected text, using postcolonialism, hybridity and double discrimination. This study explores and critically understands the challenges, complexities, and dynamics these women experiences, as portrayed by female characters in *Men Don't Cry* (2016), authored by Faiza Guéne, a French-Algerian writer. According to Bhabha, hybridity captures the portrayal of different cultural identities; hence, these women are caught up. This research also involves exploring the double discrimination that these women face from European societies and their Muslim communities. This study focuses on understanding how these women use their sociocultural positioning to define survival, expose discrimination, and seek empowerment. This research aims to offer a comprehensive and nuanced understanding of European Muslim immigrant women's experience. Alan McKee's textual analysis methodology offers comprehensive, analytical, and well-constructed information from the findings. The research contributes to managing migration, displacement, hybridity, and double discrimination issues facing marginalised groups in contemporary European realms. It seeks to create awareness of the need for an inclusive and people-centred approach to immigrant women's rights and needs.

The effects of colonialism are often evident in modern postcolonial states. Colonisers constantly impose their institutions, languages, and norms on the conquered nations, so the conquered people lost cultural autonomy. Often, the customs and religious beliefs of societies were imitated or replaced. Cultural hybridity occurred among societies as a reaction to colonialism; they mixed elements of traditional culture with the colonisers' culture. This blending produced fresh identities and modes of expression. This is how colonised people follow colonisers' way of living or adore them, so they migrate to their country. It further brings displacement and disruption of preexisting social systems. This significantly impacted the social structures and demographic makeup of colonised nations. Colonial power typically enforced social inequalities based on race, ethnicity, and class. These divides persisted long after official colonial control ended, contributing to socioeconomic inequity and causing identification problems for those who were colonised.

Stuart Hall is a significant name in postcolonial studies. He drew from postcolonial theory to discuss how the colonised are affected and having trouble with their identity. He examined the effects of colonialism on cultural norms and practices and how individuals and communities develop their identities about postcolonial experiences, Cultural Identity, and Diaspora (Hall, 1990). Hall explained diaspora experiences and the concept of hybridity as linked to cultural identity. He looked at how people, mainly those in diasporic communities, negotiate their identities based on multiple cultural influences. Hall's work questioned the simplicity and essentialism regarding identity, focusing on the hybrid nature of identity construction. Hall highlighted the issue of power as something that could both form identities and represent them. He analysed how certain groups were marginalised or stereotyped in media and popular culture, creating dominant and subordinate identities. Hall's work led to the questioning of power relationships and politics of representation (Hall, 1990).

Cultural Identity and Diaspora by Stuart Hall questions the notion of cultural identity as an immutable construct. He states that identity is not a given thing but a process of constant evolution through cultural practices and interactions. Hall investigates diaspora life, which means the dispersion of some people away from their homeland. He looks at how people in diasporic communities position themselves in new cultural locations, fashioning a sense of belonging that is not only rooted in their origins but also influenced by the circumstances they find themselves in. Hall discusses hybridity here, pointing to the fusion and amalgamation of various cultural influences. According to Hall, diasporic individuals often practice 'hybrid' cultures and embrace elements of their heritage with those of the culture they find themselves in. Colonialism has a significant impact on the lives of colonised people. They get confused with their identity, which causes hybridity.

Hybridity also gained prominence through the works of scholars like Homi K. Bhabha. It is often used to describe the mixing of cultures, especially in the context of globalisation and migration. As societies become more interconnected, cultural hybridity reflects the dynamic exchange of ideas, practices, and identities. This process challenges traditional notions of purity and authenticity, emphasising the fluidity and complexity of cultural expressions. A new mixed culture forms when different cultures come together and affect each other. This is called cultural

hybridity. This usually happens in various places where people from different backgrounds gather (Bhabha, 1994).

Immigrants face trouble figuring out their culture when they get a taste of different habits. They might feel confused between their old heritage and the new country's culture, causing problems with who they are. Immigrant people can be treated differently or unfairly based on their religion, race, and class. These immigrants try to mix themselves into the host country's culture and norms, but they cannot change themselves completely, so they cannot be a part of the and create their new identity. Bhabha explains that mixed and third spaces in his work mix the culture of colonised people to create a new culture, and he further explains that culture is not fixed. It changes accordingly.

Hybridity helps to understand the dynamic cultural processes and sheds light on how cultural forms and practices evolve and adapt in response to colonial histories. Postcolonial feminism and hybridity are interconnected concepts that provide valuable insights into the complexities of gender, identity, and cultural dynamics in the aftermath of colonialism. With the help of postcolonial feminism and hybridity framework, it can be easily explored challenging power structures. It sheds light on the complex and interlinked struggles of women worldwide.

### **1.1.Thesis Statement**

The Muslim immigrant women presented in the selected text are displaced, and they cannot blend themselves into a Western culture completely and face double discrimination; firstly, by the host country, they face discrimination and prejudice at the workplace, and secondly, they face discrimination by their Muslim community as well. These women face overprotection by their men. This research delves into the experience of Muslim female characters in the selected text. *Men Don't Cry* contributes to a deeper understanding of the dynamic nature of cultural identities and double discrimination faced by Muslim immigrant women. Combining these theoretical concepts illuminate the complex negotiation of identities, displacement, hybridity, and double discrimination.

## **1.2. Research Objectives**

- To explore the challenges faced by Muslim immigrant women, such as displacement, discrimination and associated challenges in the selected text
- To analyse how hybridity and discrimination in the selected text affect the lives and experiences of Muslim immigrant women in the selected text
- To examine strategies employed by the characters for dealing with their challenges and seeking empowerment in the selected text

## **1.3. Research Questions**

- How do the selected text explore the challenges faced by Muslim immigrant women, such as displacement, discrimination, and associated struggles?
- How do Muslim immigrant women in the West deal with double discrimination in the selected text?
- What strategies do the characters in the selected text employ to deal with their challenges and seek empowerment?

## **1.4. Displacement, Hybridity and Double Discrimination**

Displacement, in the context of postcolonialism, is a complex phenomenon that describes the devastating consequences of colonial politics on people, cultures, and identities. It also traces its historical roots to the period of European colonial expansion. Displacement can also be caused by physical, psychological, and cultural trauma, which writers around the world depicted. African and Caribbean peoples were massively displaced in the colonial era due to slavery when thousands of people were torn from their native lands. It led to extensive and chronic psychological and cultural displacements within generations. Experiencing slavery or forcibly relocating to colonisers as a labour force, Africans were subject to identity deprivation and forcibly took on colonisers' language, religion, and law. People of the Indian subcontinent experienced a similar cultural displacement due to British administration and education. Combining two cultures created a hybrid identity devoid of authenticity (Saha, 2015). Diaspora and migration experiences are often intimately associated with and rooted in displacement, creating diasporic communities that experience belonging and heritage issues. In postcolonial

literature and arts, displacement is a common theme explored through such motifs as exile, the desire for homeland, and the process of identity creation and development in the context of colonial legacies. The discussion of displacement in postcolonial studies is vital for the understanding of colonial power relations, resistance, memory, and the recovery of formerly silenced histories and stories.

Displacement is discussed in the context of postcolonial literature. It brings to the table a variety of unique and complex ramifications and implications that spread across both psychological and cultural planes, thus affecting individual people and whole societies. It is possible to say that postcolonial writers from all around the globe share truly unique narratives that thoroughly depict the intricate nature of displacement and migration notions while also revealing its long historical roots connected to power and the human mind. Indeed, the period of European colonialism, especially the British one, is associated with displacement as a new experience that could significantly impact regions like the Caribbean and Africa. It is possible to say that, coming to new territories, British people “created a new hybrid identity, a coalition of conscious misrepresentation and strategic essentialism.”. Their psychology and condition were also severely hurt, as they were colonised to believe they were back home, while the European imprint destroyed their being and history. That is why Africans always struggled to combine two identities while living with the same one: one African and one appealing and ideal yet unnatural built by the Europeans (Saha, 2015).

The struggle against colonial legacies did not end with independence but continued as nations grappled with the traumatic experiences of displacement and cultural genocide. Postcolonial writers provided a critical insight into the displacement crisis in their literary works. Displacement decouples the harmonious relationships between self and place, fracturing human subjectivity and sending him on an endless pursuit of an impossible sense of belonging in a postcolonial world filled with colonial legacies. Bhabha’s ‘mirror image’ concept describes the psychological entrapment launched against the colonised person caught in between the coloniser’s space and their ultimate home. The need to usurp the colonised power and space while holding on to a unique heritage initiates the negotiation and creation of spaces of cultural conflict in the marginalised subject. Ultimately, the dialogue of displacement in postcolonial

writing serves as a tragic mirror of distinctly individual and social traversal quests throughout the postcolonial universe governed by the forces of history and culture.

In postcolonial discourse, hybridity has evolved to encompass cultural and linguistic realms, symbolising the interaction between colonisers and the colonised. Postcolonial theorists vary in their interpretations of hybridity, with some viewing it positively as a blend of cultures and others perceiving it negatively as a tool of colonial dominance. Hybridity has colonial connotations, reflecting power dynamics and cultural transformations. Scholars like Homi Bhabha see hybridity as a strategic shift in identity, while others like Lazarus associate it with multiculturalism and diversity. From an Islamic perspective, hybridity raises questions about cultural integrity and the impact of external influences on identity. Hybridity in postcolonialism signifies complex cultural interactions and power struggles, highlighting the ongoing dialogue between different cultural identities (Al Areqi, 2017).

Post-colonial literature is deeply rooted in the history of the British colonies in the Caribbean, Africa, and India, among others. As such, it tends to resonate with the experiences and hardships of the colonised nations. Moreover, many writers utilise English as a language and explore the themes of freedom struggle and independence, migration, national culture and identity, loyalty, and retrospection on childhood. Essentially, post-colonial theory is an analytical framework used to interpret literature written after the countries gained independence or by the citizens of decolonised nations. It helps to deal with the issues of identity, resistance, and power dynamics that are prevalent in the relationships between colonised and former colonial countries. Among the seminal works that gave birth to post-colonial theory, Edward Said's *Orientalism* is one of the most prominent that ascribed cultural imperialism to colonising nations by reconstructing their views of the "other." However, the concept of post-colonial has multiple interpretations and definitions, and it has not been easy to provide one single definition. Nonetheless, one of the most common aspects is the representation of the people and countries subjected to colonisation and their struggle against it. The relationships between the colonised and the coloniser are often based on the concept of otherness, where one group believes they are superior to the other but does not understand much about their "savageness." The idea of resistance is frequently analysed through means of literature as it was always a tool of

opposition, yet, at the same time, a tool of mimicry and incorporation of the coloniser's influence. The concepts of hybridisation and the blending of cultures to develop new narratives are paramount to understanding how post-colonial literature differs from the aesthetic norms established throughout history (Childs, 2014).

Hybridity represents a paradigm in postcolonial discourse that allows one better to understand the complexity of cultural blending and identity formation. This concept opposes the straightforward and static perception of culture and identity, recognising the dynamic and fluid nature of their interaction. In its essence, hybridity implies the mixing of cultures and the creation of new forms of expression and identification that transcend traditional categories and boundaries. The origin of the concept lies in the historical framework of colonial interaction, where colonisers and colonised people mix linguistically, ideologically, and culturally, the term hybridity goes beyond the sphere of culture but also relates to languages, art, and social structures. In sum, it offers a profound perspective on human interconnectedness and diversity. As a critical theory, hybridity also underscores the significance of power relations and accentuates the agency of the subaltern communities in creating hybrid identities. Hybridity establishes a "third space" for communication, concretisation, and the formation of new cultural patterns.

The concept of double discrimination addresses the exceptional situation where Muslim women are discriminated against on two levels: in the larger society, such as limitations in the labour market and education due to religious identity, especially affected by wearing the headscarf, and an additional level, in the Muslim society itself due to its cultural and traditional aspects that violate Muslim women's rights on the gender basis. These include limitations in work and control over personal decisions and one's destiny and unequal opportunities and treatment in the family sphere. Immigrant Muslim women are confronted with discrimination on two separate levels: the discrimination from the broader society and the discrimination experienced in Muslim societies. Double discrimination is assumed to illustrate the situations when Muslim women could face discrimination based on wearing the headscarf, working or studying issues, and familial and social roles. It underlines that Muslim women experience double discrimination, battling with legal and societal. Thus, it serves as evidence that Muslim



women struggle to take their place in society, limited by cultural boundaries and family roles. These women must navigate both types of discrimination. But they must also deal with the cultural and familial contexts that can affect their lives and experiences (Hashmi, 2000).

### **1.5. Intersectionality**

Intersectionality has expanded into an analytical tool which clearly recreates multiple kinds of oppression to serve as a sound method for forming justice problems. Although intersectionality is gradually being applied in various fields, it is crucial for scholars and activists to use it with precaution to remind them that the oppressed social groups remain oppressed by intersecting forms of discrimination (Hancock, 2007). Intersectionality was initially utilised to express the experiences of women of colour, especially black women, and it originates in black feminism. These pioneering organisations shed light on the continued victimisation of black women as they are bound by both racism and sexism. They highlighted how most mainstream Feminist movements failed to speak up on issues concerning black women, other women of colour and other minorities (Al-Faham, 2019).

The principles of intersectionality have general relevance, encompassed by theoretical and methodological and practical implications. In this respect, such a format is an effective academic instrument used to explain how numerous types of oppression intertwine and manifest themselves in people's lives (Al-Faham, 2019). Intersectionality gives a comprehensive account of how social structures function and/or how different types of prejudice and oppression co-constitute the process of discrimination. Hence, intersectionality is deemed relevant as a theoretical framework and activist strategy involving the interrelations between interconnected structures, subjectivities, and power, analysing how multiple axes of oppression operate simultaneously (Cho, 2013).

Intersectionality has been embraced and sceptical in scientific and policy domains. While initially, intersectional scholars primarily explored identity categories, recent trends attend to systemic frameworks and power relations. This shift concerns how power is affected through different interactions of structures as a means of perpetuating domination. Therefore, intersectionality remains a tool to examine different aspects of oppression to expand knowledge and mobilise for change on national and global levels (Cho, 2013). It is a significant sign of

progress for the discipline while concurrently still providing a method of addressing social injustice by understanding more regarding such categorisation systems. This expanded viewpoint enables intersectionality to consider any given individual's advantages and risks, including the challenges and biases they may experience (Lorde, 2007).

The text which is selected for the research is *Men Don't Cry* (2016). This text is about an Algerian immigrant family living in France. One of the main characters in the text, Dounia, struggles with her identity. Dounia starts working in the restaurant as a waitress, but her father does not like her job. She also faces alienation as her French friends drink alcohol and go to late-night parties and mingle with them. She also starts picking Western culture, but it makes her family upset, and they start worrying about her and arrange a marriage for her without her concern. She refuses the marriage proposal and leaves her home for her personal freedom. Dounia's family do not support her and even do not know whether she is alive or dead. This text deals with how Muslim immigrant women are displaced in a European setting and face hybridity and double discrimination.

## **2. Methodology**

This research is qualitative in nature and uses textual analysis to analyse the selected text. The model of textual analysis was presented by McKee (2003), whose work is based on the premise that "There is no such thing as a single, 'correct' interpretation of any text. There are large numbers of possible interpretations, some of which will be more likely than others in particular circumstances". The term "text" is used because it carries distinct meanings and connotations. Whenever we produce an interpretation of something's meaning - a book, television programme, film, magazine, T-shirt or kilt, piece of furniture or ornament - we treat it as a text. A text is something that we make meaning from (McKee, 2003). This approach helps in revealing meaning from different contexts.

Moreover, the research explores the concept of hybridity by Bhabha. It relates to the situation of Muslim immigrants in Europe and is highly appropriate. The research also turns to Fanon's examination of the psychological aspects of colonial life, one of which is the internalisation of racism and its effect on identity. In this way, the research opens the complexity of integration, internal resistance, and adaptation faced by Muslim immigrant women in Europe.

Stuart Hall's principles of diaspora and hybridity set the discourse of cultural and hybrid markers in postcolonial domains. The essence, ultimately, is the challenges of discrimination, cultural assimilation, and resistance that Muslim immigrant women undergo, unveiling the intersection of factors forming their personality and behaviour. Applying the frameworks mentioned above, the research tackles the phenomena of displacement, a sense of hybridity, cultural segregation, double discrimination, and the search for empowerment and resistance among Muslim immigrant women. In conclusion, the research is qualitative, and it uses textual analysis as the primary tool to interrogate the selected text, *Men Don't Cry*. The objective is to uncover the various meanings, meaning making, and identities constructed in the selected text in relation to Muslim immigrant women.

### **3. Analysis**

The select text, *Men Don't Cry* (2016) by Faïza Guènes offers a vivid exploration of the life of the protagonist, Dounia and her numerous identity crises, from cultural integration to familial turmoil. Dounia, an Algerian immigrant living in France, strives to adopt French culture but faces discrimination from her family and the society at large. Dounia's wish to become more like French society is highlighted by the fact that living with her friend Julie Guérin appealed to her. The life in Mrs. Guérin's house was filled with freedom and modernity. The text *Men Don't Cry* is thus a story of Dounia's attempts to escape the limitations imposed on her by the expectations of her family society and cultural taboos. Dounia's parents, representatives of an older generation, can contrast Dounia's reality only to their traditional views and cannot understand and even imagine how integration into French society is possible. The text shows the tension and differences between cultures and generations and the influence of the cultural environment on personal identity development and suppression of this. Dounia is a betrayer and a rebel simultaneously, being torn between the cultural worlds that oppose one another.

#### **A Sense of Displacement**

The chosen text for the research, *Men Don't Cry* (2016), articulates the aspect of cultural displacement and the challenges immigrant communities face in staying connected to their heritage while existing outside the native cultural environment. The joy of the father that he

finally has an Arab channel on television seems to symbolise longing and nostalgia for what is familiar. In France, a foreign country whose media encompass mostly French materials, the family likely finds solace in having access to a channel where they can relate ethnically and even language-wise. This moment captures the significance of media to immigrant communities in helping them remain tied to their roots and identity. Additionally, the numerous channels from different Arab states represent the diversity within that community and the ties between different diaspora communities through the attachment to shared media. From the aspect of displacement, this text serves as a temporal indicator of the immigrant's constant search for identity and a struggle to belong. Even though the family is physically present in France, their fascination with the Arab channels symbolises their links to their roots and a yearning to connect with their past.

*My father looked so pleased with himself when the first Arabic channel popped up on our screen. We watched a fat man with a moustache reading out the football results, while his belt sliced his paunch in two. A new world beckoned. Dozens and dozens of channels paraded before our eyes: Morocco, Algeria, Tunisia, Egypt, Dubai, Yemen, Jordan, Qatar*  
(Guene, 2016, pp. 2).

Another prominent theme in the selected text is the intergenerational and intracultural clash experienced by most immigrant families is also depicted in the chosen text. Dounia's parents are unable to understand and deal with the changes in their daughter. The interplay between the parent's reaction to Dounia's behaviour and the contrast between their authentic culture and current European culture can also be understood within the context of Dounia's displacement. The parent's struggle is intensified by the fact that they think their daughter is acting completely differently because she has been exposed to European culture. This interpretation accurately reflects the challenges most immigrant families have faced and will have to strike a balance between immersing their authentic culture and adapting to their new society's traditions and beliefs.

The text addresses the issue of intergenerational and intracultural conflicts among immigrant families. It illustrates the challenges of displacement and cultural identity formation. Hall's cultural identity and diaspora to interpret this text. Displacement, according to Hall, is the

phenomenon of an individual being torn away from a familiar context and situated in a foreign environment, which results in experiencing dislocation, which is even further exacerbated by having to alternate between cultural contexts (Hall, 1990). An illustrative example of this is the interaction between Dounia and her parents. As the child of immigrants, Dounia has access to both the authentic culture of her parents and the prevalent European culture typical of the society she lives in. As a result, her loyalties are divided, because he must manage the expectations of her parents, who are accountable to their cultural background, and the influences she receives in her daily routine. Dounia's conflict with her parents, in turn, is part of a larger issue related to cultural identity within diasporic communities. According to Hall, cultural identity is mutable and is in a constant state of formation thanks to the impact of history, the sociocultural context, and personal experiences. Dounia's family tries to assert their oppressive values, and Dounia resists while at the same time facing the pressure of the European society where she lives. In addition, the text suggests that immigrant families often struggle to preserve their authentic culture while simultaneously coming to terms with their host country's social norms. This creates tension, bias, and misunderstanding, as exemplified by the parents' inability to comprehend why Dounia is behaving differently. The parents believe that the sole source of Dounia's deterioration is European culture, thus failing to grasp the complexity of the cultural identity concept.

*It's called an adolescent crisis.' 'What's that? A virus? A disease?' 'It's the kind of disease you can only catch in Europe! If you hadn't brought me here, and we had raised them in Algeria instead, Dounia would never have caught it! (Guene, 2016, pp. 6).*

Muslim immigrant women are getting cultural adaptation and becoming Westerners. This statement can be interpreted to discuss cultural adaptation and how traditional values and modern cultures interact to impact the identity and experience of different people in displaced or migrant communities. This statement encourages one to think about how displacement or migration changes family dynamics and makes individuals face humour, frictional heat, or insight into the human experience of hybridising cultures. For instance, *It's called an adolescent crisis.' 'What's that? A virus? A disease?'* This is humorous as it shows how Muslims think about Western cultural illness. The statement, *If you hadn't brought me here, and we had raised them in Algeria instead, Dounia would never have caught it!* reinforces the theme by associating the impact of

migration with influences on young people. This statement also talks about how some people feel nostalgic about their past home, where they think they would have a better life without culture shock. The discussion demonstrates parts of identity, hybridising culture, and the transition of values and beliefs to another generation. The thematic area also gives insight into the displacement and the realities that prevail in displaced families.

The text illustrates the cultural and individual gaps in understanding modernity, freedom, and personal choice within immigrant families across generations. For example, Dounia likes Julie's mother because she works in an office and drives a car. Dounia respects and appreciates the freedom of professional work and personal independence manifested by Julie's mother. It further signifies the lack of autonomy and freedom typical of the traditional gender roles in immigrant homes that Dounia criticises. As a result, her mother does not like her opinion reflects her disapproval of cultural competition with successful white families. Thus, the selected text reflects the intergenerational confrontation and cooperation of traditional and modern cultures and the constant negotiation of individual identity in the realm of immigrant values.

*What I'm trying to say is, Julie's mum's modern. She works in an office and she drives a car.' 'Are you talking about Julie's mother or Julie's father, eh? Why would I follow the example of a woman who buys her daughter cigarettes? A woman who's killing her own child? And who borrows her trousers? (Guene, 2016, pp. 5).*

The selected text illustrates the multi-layered, complex issue faced by immigrant individuals and families that struggle with cultural dislocation, generational gaps, and a quest for identity in a new cultural environment. It highlights cultural and contextual mixing and the nature of identities in postcolonial environments. It illustrates the concept of hybrid identities precipitated by cultural encounters and displacement. The confrontation of cultures and integration within immigrant families, including Dounia's parents frustrated by the exposure of their child to European life, shows are representations and complexities of acculturating to multiple cultural frameworks. Secondly, the text further elaborates on the construction of identities in diasporic communities and the quest for belonging. Also, the incorporation of Arabic channels in *Men Don't Cry* shows the struggles of diasporic communities to maintain

cultural links with their homeland despite physical separation. It offers hybrid identities and the challenging lives of the diasporas. The text also reflect the broader theme of adapting to, resisting, and seeking identities in a globalised universe driven by historical and contemporary differences in power distributions.

### **Cultural Segregation**

The selected text, *Men Don't Cry* (2016), illustrate the complex and multifaceted challenges faced by Muslim immigrants in Western cultures. The text shed light on issues such as cultural adaptation, religious observance, and daily encounters between Muslim people and mainstream society. Mourad's mother always insists on removing shoes when entering the house, further underscoring the incompatibility of one's personal faith with mainstream behaviour. Cultural separation and the struggle to integrate and become accepted by wider society. Additionally, religious identity is a theme present throughout in the selected text. The text deals with Muslim life in Western society as complex and hard to navigate, and it demonstrates resilience in continuing to practice their ways.

In many cultures, including Arab or Muslim households, as described in the story, it is common and considered a good habit to take off one's shoes before entering someone's home. The habit of not entering a house with one's shoes on is based on people's ideas of cleanliness, respect for the household, and religion, even in some cases. Mourad's mother's reaction is indicative of the cultural practice as her surprise at the fact that Mourad's friend enters the house with his shoes on. The Mother's comment and her reaction imply that she may have a particular perception of someone else's attitude to cleanliness and personal space. This fact emphasises the necessity of cultural sensitivity when communicating with people of different backgrounds. Even such a minor detail can manifest a significant cultural connotation and shape perceptions of hospitality and respect. The discrepancy between Harry's not knowing or disregarding the rule of taking one's shoes off before entering and Mourad's mother's expectation reveals a cultural clash. It is common in multicultural environments where people with various cultural backgrounds communicate and can cause offence or discomfort if not approached with sensitivity.

*Then she stared at Harry's feet. 'And you haven't even taken off your shoes! Didn't anyone teach you to take off your shoes off before going into other people's houses? Tfffou! I suppose you pay for a cleaner at your place? (Guene, 2016, pp. 14).*

Mourad's mother asks, *Didn't anyone teach you to take your shoes off before going into other people's houses?* that reflects one of the implicit cultural norms regarding people's behaviour in private spaces. The characters' interaction also reveals the necessity to be culturally competent and aware of other cultures. Indeed, taking a shoe off in a house of another culture seems to be a small detail, yet it is a part of the respect for other nations, social groups, and individuals. Such understanding reflects the major value of cultural competence and may encourage people to watch their own culture from a critical perspective. Otherwise, there could be many difficulties in the communication and understanding of each other. The described situation shows a possibility of miscommunication in the multicultural setting. It emphasises the importance of considering social etiquette, cultural norms, and traditions to avoid uncomfortable situations despite one's good intentions.

The occasional limitation of food for Muslims can usually be encountered in a social context. Therefore, such restrictions on the availability of halal food will cause inconveniences in daily life among Muslim populations in a non-Muslim majority. *Men Don't Cry* (2016) further exemplifies the significant meaning of the sacred halal food and the struggle of Muslims when they attempt to have food in European countries. Therefore, such limitations will only be recognisable based on the Muslims' true belief in this context; the halal term refers to food that is approved by Islamic dietary law and permissible for Muslims to eat. Some of the guidelines also insist that the animals be slaughtered in certain ways to prove the meat was halal. Considering these issues, a Muslim would like to follow them and embrace the teachings due to cultural beliefs. In Muslim communities, Muslims have a hard time getting halal meat. In most countries, such as where Muslims are not the majority, or areas have fewer halal. These expressions in the text show the centrality of belonging to a cultural and religious identity.

*Well then, eat! Plus, it's halal! I sent Mario to the other side of Paris to find a Muslim butcher! Specially for you (Guene, 2016, pp. 52).*



Several themes have emerged regarding cultural segregation and discussed Muslim immigrant struggles in Western societies so far. French immigration experiences demonstrate, through examples of selected text, the struggle of Muslim women to maintain their religion while at work. All these cases show how a personal belief in a religion, or cultural traditions clashes with the normal social life in a society.

### **Internal and External Discrimination**

Dounia's narration about this uncertain condition of being free by struggling for freedom long enough to become overwhelmed since even the idea of what should or should not be is uncertain. The text reflects the first stereotype and bias in Dounia's father's mind related to women's roles and professions. This text showcases how certain traditional gender norms and cultural judgments infuse the oppression of women and narrow their opportunities. The derogatory comments about the waitress by the father show how men don't like women at work and are financially independent. It meant that he believed there is a particular kind of job that can disgrace a woman, which is worsened by implying that work brings shame. This justification reveals a broader cultural attitude that degrades women's work and establishes specific jobs as unfit for them. Such a derogatory description of a waitress as *a prostitute with a tray in her hand, and an apron round her waist* shows that the view perceived women in service not as professionals but objects and sexualised stereotypes. This approach limited career opportunities and contributed to marginalising women's economic situations. This entrenched sexism and classism meant that their working-class jobs were frowned upon.

*My father didn't lack for set ideas about things. In his eyes, a waitress was a prostitute with a tray in her hand and an apron round her waist* (Guene, 2016, pp. 7).

The selected text demonstrates how the family tries to control Dounia's behaviour by using guilt-tripping tactics when she decides to claim her freedom. They tell her that she is the one who causes suffering and her own *lousy selfishness*. For example, *Aren't you ashamed?* provides a basic understanding of how the family feels about her behaviour. Controlling another person is typical for conservative behaviour when the established norms or authority cannot be challenged. It clears to the reader that a woman who behaves in such a way is stigmatised, both

in the context of objections from traditional gender expectations and in the context of Muslim immigrant cultures. Their words, *We're better off without you*, indicate emotional neglect and isolation from Dounia since she does not want to obey their norms. It shows how painful it is for a woman who wants to claim her voice and freedom. The selected text is also marked by such ethical and social issues as prejudices and misconceptions concerning Muslims. When a student asks to Mourad about whether he sells drugs simply because he drives a nice car. This assumption embodied bias, where Muslims are normally linked with illicit business or even eyed with suspicion. It also helps to understand the difficulties of Muslims, as they are presented in a way that questions their worth as people.

*'So, in your view, if a teacher drives a nice car it automatically means they're selling drugs?' 'Nah, but you're Arab innit? (Guene, 2016, pp. 93).*

The clash between generations and cultures within Dounia's family, as illustrated in the selected text, can be seen as illustrative of the lived experiences of immigrant families having to reconcile their childhoods with several different cultural influences. Hybridity, as defined by Bhabha, refers to the way different cultural elements intermingle and produce new identities and experiences. This concept can be applied to the relationship within Dounia's family. It seems clear that they struggle to integrate their own authentic culture with the false culture that has been thrust upon them by the Europeans. Dounia's parents, unable to grasp or respond to their daughter's rapid transfiguration, is an example of approaching cultural relations from the perspective of a difference between generations and even cultures. Bhabha's "hybridity" paradigm suggests that cultural identities are not essential states but are unstable and ever-changing over time (Bhabha, 1994). In the context of the text, Dounia's family members feel and assess the changes Dounia is going through in her interaction with European culture. Therefore, their reaction to their daughter's resistance to their authentic culture seems to be quite human and natural in this context. Hybridity states that culture is an ever-changing trend that is not static and constantly affected by interaction and contact with other cultures. It is provocative and challenging for most immigrant families to combine the preservation of one's culture and adaptation to the alien world. Such a combination, in a sense, leads to a state of hybridisation, where different forms merge and convert. Seeing the difference in Dounia's family dynamics

through the lens of heterogeneity can teach one more realistic, multilayered, and complex aspects of how the modern world shapes and forms cultural patterns and how people communicate within them.

*You're the one who doesn't understand anything. Aren't you ashamed of putting our parents through this? You have to make everybody suffer with your lousy selfishness. Go on, do it then, and clear off with your boyfriend; you are a lousy sell-out. And leave us in peace. We're better off without you* (Guene, 2016, pp. 9).

The tears in Dounia's eyes as she turns and leaves the place indicate her emotional struggle and distress. While she is resolved to depart and procure her freedom, the event is emotionally challenging for her; the move is accompanied by a variety of complex, painful feelings, which also include the experience of breaking free of familial connections and facing rejection. Therefore, she appears to be weighed down by the heavy burden of societal and familial expectations and the repercussions of her actions. Her experience is most likely typical of many who strive against oppressive traditional norms. At the same time, it is evident that the emphasis is placed on the entrenchment of traditional values and the persecution of dissatisfied people, including among the younger generation. She has decided against her parents' expectations. Conversely, it is unbearable emotional turmoil, tension, and sorrow. This is a boundary, a turning point, as Dounia decides between personal well-being and compliance. Hence, as seen in the novel, it is excruciating for women to confront these societal norms to secure their freedom. In the case of Dounia, she loses her family and house to ensure her freedom.

*There were tears in Dounia's eyes as she walked away, but she never looked back, her emaciated body dragging a suitcase that appeared to weigh a tonne. I made to help her, but my father restrained me, putting his hand on my shoulder. I watched my sister disappear into the car* (Guene, 2016, pp. 10).

The selected text shows the dynamic of oppression and discrimination women face within immigrant communities. Dounia's story is a perfect representation of the emotional trauma and sacrifices that women must make to oppose oppressive behaviour. Her family's reaction in the

form of guilt inducement and casting out shows that the traditional women's place is so tricky to defy that even going against one's wishes and nature leads to such consequences. These narratives contribute to understanding the underlying principles in immigrant communities' discrimination, traditional women's roles, and power.

Prejudice and oppression are inseparable, the mechanisms of which are interconnected, and the text reveals the features of intersectionality by describing how the lives of Muslim immigrant women are affected by different types of discrimination. Intersectionality is how race, gender, religion or any other board of social determinism intertwines and forms different discrimination modes. Dounia's story, repression and submission stem from the difficulty of surviving in a male world and the psychological pressure put upon them when they try to become independent. Her family using guilt-tripping and rejection when she tries to independently is an example of the emotional coercion employed on subjects to make them compliant. The text describes how migrant Muslim women are discriminated against and oppressed based on complex structures of multi-faceted systems of oppression and domination, proving that they are not a single entity, each suffering from oppression in isolation. Dounia shows what it costs women to break free of this oppression, the guilt trips, emotional neglect, and rejection as she walks while crying, showing the pressures women face when they try to reject oppressive norms. It shows some cultural norms that oppress women. Derogatory statements about women's jobs and aspirations show how society limits wife opportunities and perpetuates sexism.

### **Hybrid Identity**

The selected text delves into the intricated dynamics of cultural immersion, identity negotiation, traditional values, and Western cultural influence among immigrant individuals and families. The claim shows the complex and contradictory desire to dissolve in French culture while maintaining Algerian roots. In the selected text, it occurs in college life for Dounia, the traditional approach of her father, and the cultural gap between immigrant generations. In such a way, the text reveals the accustomed, stressful, and opposed patterns, tensions, and contradictions within the personalities who want to join a new culture without losing their roots. Language is a central identifier in terms of people's cultural identity and affiliation, and learning to read and write in the language of the host country indicates dual identity. It is also the form of

identity that evidences the will to transfer knowledge and cultural practices between the generations, which is based on the significant aspect in terms of the diasporic culture. According to Stuart Hall's interpretation of cultural identity, people do not have a single and permanent identity; they are always constructed, fabricated, and performed within some time and space. Such is the nature of identity in the diaspora since identifying and denying one's origin and drawing the enabled and disabled component identities are based on perpendicular interpretation clusters.

The character of Dounia, who represents someone who wants to integrate aspects of Western culture, contrasts with her father, Big Baba, who underscores her Muslim and Algerian identity through her given name. This theme of struggling between traditional cultural values and the encroachment of Western culture is a common motif in immigrant literature. Big Baba's question, *Do you think your name is Christine?* is significant in several ways. Firstly, it underscores the importance of names in identity construction. Names often carry cultural, religious, or familial significance, and changing or adopting a different name can symbolise a shift in identity or an attempt to assimilate into a different culture. The mention of *Christine*, a Western and Christian name, contrasts with Dounia's Algerian and Muslim background, highlighting the tension between these identities. Names are locative practices of culture, religion, or family background, among other things, and changes in names are seen as a rejection or acceptance of culture. Calling her *Christine* is, therefore, a contrast to her Algerian Muslim background. However, the father's dismissal of the name Christine reflects how the family rejects the thought of diluting their culture in Western Christianity. Dounia's desire to be called as such is a desire for acceptance, and desire is a central aspect of hybridity.

*Big Baba circling Dounia like a crime squad investigator in full interrogation mode, his hands behind his back. 'Where were you? Have you seen what time it is? I'll teach you to show me respect. Do you think your name is Christine?' I suspect my sister often wished she was called Christine. Today, her name might as well be Christine* (Guene, 2016, pp. 3).

The mention of Dounia being grown up and occasionally interrogated, as occurs whenever she comes late or out of the family without permission by Big Baba, illustrates several cultural and family aspects. Big Baba's questioning includes topics about Dounia's time basis sense, whereabouts, and respect, all of which have significant traditional family authority and culture enforcement. To some extent, such a pattern and pattern representation is not unique and is typical of most cultural backgrounds, as it involves the imposition of certain family values and patterns. It suggests similarly traditional values and behavioural expectations. A broader antecedent occurs at the background and origin picturing, cultural negotiation, and dispute forum present among the diasporas. Negotiating with traditional values and cultural attributes with an environmentally friendly living status brings about the cultural exchange, source, and reflections of identity. The post-induction into the diasporic new cultural setup day or culture, in part, realigns the individual's thinking and expectations. The name Christine contrasts with the two children, symbolising a desire and aspect or rejection of the self or independence from the identities and cultural being. Casting a new identity for oneself epitomises the individual's argumentative nature with the culture, thereby resisting its own adaptation. The context of the statement, therefore, represents Hall's post-induction and hybridisation stage within the diaspora or new cultural study setup.

Furthermore, Dounia drinking wine and smoking cigarettes in *Men Don't Cry* (2016) may be seen as an adaptation of Western culture while maintaining their distinct cultural identity. The act of drinking wine and smoking cigarettes is Dounia's experience of a Western lifestyle that is perceived as nonconventional for her original cultural background, being Algerian and Muslim. This may be explained by the cultural hybridity connected to combining two or more cultural cores, usually in the form of an immigrant or a person from a multicultural background. Mourad's reaction to shock towards Dounia's actions is a linear reflection of the culture. In other words, it is a cultural collision between the predecessor's traditional values and new, much more liberal values the complexity of the psychological process of identity formation in hybrid conditions. Dounia's drinking wine and smoking cigarettes might be seen from the perspective of forming their identity in a new, dominant culture. Still, at the same time, it is filled with problems and stresses of balancing life between polar strengths. Dounia shows two dominant tendencies in the formation of her personality.

*I noticed Dounia hastily putting down a glass of wine and passing a lit cigarette to one of the Julies at the table. 'Don't pull that face!' she said to me, looking embarrassed and miming 'Shhh!' with a finger to her lips, followed by a conspiratorial wink. Aged ten, I was shocked* (Guene, 2016, pp. 8).

Dounia's rebellion through consumption of wine and smoking, her declining to answer where she was, and her classification as "horrible" for "doing the westernised things" her father despises is a testament to the tension within the immigrants. It points to the negotiation of acceptance and authentic self, which individuals can figure out on their own. The selected text *Men Don't Cry* (2016) uses these characters to achieve a rich and comprehensive narration of immigrant tales to intricate adaptations and further conflict of the generations in assimilation. They detail not only individuals' journey from integration and adaptation but also paint a picture of social struggles, such as the admission of hybridity and smooth social integration based on the efforts of people in need to grant every member a sense of belonging in the new and cultural society.

The text offers a wide range of narratives that explore the challenges of Muslim immigrants in Western societies. They reflect upon issues of cultural adaptation, religious identity, and the search for acceptance in a largely foreign cultural environment. Among the key themes of these text is the conflict between professional life and individual faith, which is seen in different characters. This contradiction between cultural values and practical affordances is discussed using Bhabha's concept of hybridity, where adherence to multiple cultural frameworks creates a hybrid expression that is neither fully authentic nor fully adopted. For new immigrants, The analysis explores Hall's cultural identity theory, and the process is perceived as more of creation than discovery.

### **Resistance and Seeking Empowerment**

The author provides insights into the challenges faced by immigrant Muslim women in European countries. Moreover, they show their processes of self-empowerment and development. Furthermore, this text highlights the importance of education and the capacity to be its agent in inventing, asserting, and realising their agency, identity, and visibility. *Men Don't*

*Cry* (2016) tackles the same themes but provides a more detailed explanation through narrow examples and the characters' narrative, like rebellion and Dounia's search for the right to her privacy and freedom of space. The text discusses the different forms and tactics immigrant Muslim women adopt to assert themselves and be recognised, accessible, and appreciated in European countries. Therefore, immigrant Muslim women in the European region face many barriers upon their arrival. However, this indicates that immigrant Muslim women in the European country are determined and resilient. Her experiences are reflective and impeccable towards most women under similar circumstances, which means that certain avenues allow women to empower themselves. Economically, empowering an immigrant Muslim woman means attaining independence in that field.

The reason behind this challenging process is that breaking the expectations set by society and culture is equal to fighting centuries of cultural practices and social norms that define the roles and boundaries of women's lives. Some societies have maintained that women should meet specific standards, such as marriage, engaging in domestic work, and submitting to male authority. Dounia proves a solid role in wanting to live as she wishes and is ready to pay the price for her freedom. Her expression in the text *Men Don't Cry* (2016), where she claims to own her life and go after freedom by breaking societal expectations, equips her with a powerful form of women's empowerment. Additionally, Dounia's willingness and readiness to sacrifice everything for liberty show an extraordinary dose of courage to break archaic norms. By positively affirming her position in choosing the life path, including rejecting imposed marriage and confinement, she unsettles the patriarchy that seeks to control women's lives. Furthermore, Dounia's sacrifice for freedom is remarkable because it is difficult for a woman to break free from oppressive norms. It may mean society may abandon you, the family you will suffer the community's backlash, and you may not be safe. However, it demonstrates Dounia's level of self-determination to live authentically and seek happiness and fulfilment worth sacrificing. In this regard, Dounia's empowerment is relevant in movements for gender equality and women's rights. Women's empowerment calls for a society that treats and envisions men and women can make life choices, careers, relationships, and aspiration determinations without victimisation and discrimination.



*Well, from now on, I'm going to own my life and be free! I won't let you choose a husband for me or lock me up inside this house* (Guene, 2016, pp. 10).

However, on the other side, Dounia's character portrays empowerment. The other side of empowerment reflected in the selected text is her power to go against the traditionally approved societal expectations and criticism and her willingness to give up on it. Dounia's refusal to accept the traditional woman role and deconstruction of women's rights on freedom and personal choice can be seen as brave and powerful. Dounia refuses to accept patriarchy as a role model and strengthens the idea stated by feminist theorists that women deserve the same rights in every decision about their lives. Based on the discussed text, both narratives focus on different aspects of the struggle of Muslim immigrant women in Europe. Such problems include adapting to a new culture and language, social rejection, discrimination, and lack of opportunities. However, the women in the stories strive for empowerment through economic independence, education, and life choices.

## **Conclusion**

The research is devoted to the issues of Muslim immigrant women in Europe and the themes of double discrimination, cultural alienation, and identity problems. The research employs McKee's Textual Analysis model to examine the experiences of Muslim immigrant women and frame the necessity of viewing their lives within the contexts. While using the model, the author of the selected text deciphers the dual tensions that Muslim women need to navigate and analyse the process of identity formation alongside postcolonial hybridity. In its research, this study is rooted in the humanities tradition. It uses qualitative textual analysis as its research design and method to consider sense-making practices across cultures and perspectives. The research objective is to learn the meaning of a set of selected text using qualitative textual analysis in the context of cultural identity and immigrant community challenges. The research's theoretical framework involves exploring the social and psychological dimensions of colonial existence. The research, therefore, details how immigrant Muslim women in European societies are discriminated against, encounter cultural straits and face significant challenges of integration.

The essence of displacement and cultural struggles is central in Faïza Guène's text, *Men Don't Cry* (2016). The text exposes loneliness, dislocation, and integration burdens. *Men Don't Cry* approaches the same issue, concentrating on Dounia's conflicts with many cultural issues and families and intergenerational erosion. The text describes the boldly overlapping cultural struggles of immigrants, the problem of identity for immigrants and children, intergenerational friction, and the recognition of cultural alienation.

### **Muslim and Non-Muslim Differences and Community Displacement in European Settings**

Muslim vs. non-Muslim differences in the selected text significantly contribute to Muslim community displacement. These differences highlight the complex process of cultural adaptation, identity development, and religious identification that Muslim families and individuals face in their European host countries. The first is the cultural gap between Muslim individuals, particularly immigrants and their offspring, and majority society. One of the other key themes is the involvement of immigrant families in a culturally new environment and their struggle with artistic background and adaptation. The selected text demonstrates, this process is very challenging and can involve intergenerational conflict and conflict with one's own culture. Second-generation immigrants may find it impossible to balance the changes in family values and the realities of life in a new society. Indeed, *Men Don't Cry* is an example in which the character of Dounia is torn between her parents' background and the culture around her. On the one hand, Dounia is dependent on her parents, and on the other, she expresses some tendencies of disbelief or curiosity. This helps the local society accept her, but this culture is ultimately useless for her and the society.

The issue of trying hard to eat halal, as in the *Men Don't Cry* situation, adds to the complexity of religious practice among non-Muslim majorities situations. In general, different habits, different values, and different societal expectations concerning a festival make Muslims feel detached from the people around them. Dounia as a fighter for her right to accept some microelements of Western society while being an Algerian Muslim. Dounia's rebellious ideas of drinking wine and smoking participation reflect the conflict and competition between two cultures and their combination to create a hybrid identity.

As it can be inferred, the selected text revolves around the complex challenges faced by Muslim immigrants in Western societies. They exposed such problems as cultural adaptation, religious observance, and the everyday life of Muslims and how it intersects with the culture of the country where they emigrated. It shows a painful process of choosing between the need to adhere to religious norms, traditional culture, and personal beliefs and life in a professional and social space that contradicts these norms. The analysis demonstrates the broader theme of segregated cultures and the problem of complete assimilation into mainstream society for immigrants. Nonetheless, the selected text shows Muslim immigrants' desire to preserve their cultural and religious identity, which ultimately reflects a wish to maintain the border between tradition and integration.

### **Struggles of Muslim Immigrant Women: Facing Double Discrimination in the West**

The analysis of the selected text suggests that Muslim immigrant women face discrimination from the European community and their Muslim community. The main issue that Muslim immigrant women face from the European community is the clash between religious beliefs and societal norms. The experiences of these women, as depicted in the text reveals the pervasive nature of intersectional discrimination. In addressing the contemporary challenges of discrimination, oppression, and violence in a community or workplace, many aspects of the women's experiences are critically covered, the issue of the systemic absence of agency, noting that even outsiders. Dounia shows, in turn, what sacrifices many women must make to be openly infuriated by enforced stereotypes that oppress their culture of admiration. Overall, the narratives provide a comprehensive view of the whole range of intersectional apprehensions addressed by discriminating against Muslim immigrant women. Moreover, the narratives show counterfeits about immigrating communities and provide information about the struggle that is accessible to women in such communities.

### **Resisting Societal Norms and Seeking Empowerment**

The analysis suggests that how the female characters navigate the difficult by disavowing norms which should not apply and chipping away at their core through economic empowerment, education, or personal choice. One aspect in which characters navigate the difficult is economic

reliance Lastly, the characters from *Men Don't Cry* intertwine personal agency with resistance from external social structures. Dounia, for example, fights with traditional societal beliefs and is expected to conform not only to marriage but oppression. However, the young woman would not give in to such demands and fought for her freedom, showcasing the courage and will to achieve authenticity. Evidently, the narratives encompass the diverse immigrant Muslim women's struggles in the European community. Their endeavours to uplift economic status, education, and life's autonomy through deed assertion will just freedom.

The selected text represents the complex details of immigrant women's lives, including their efforts to establish identity and overcome the cultural intricacies of foreign upbringing. The text under consideration reflects the difficulties of combining two cultures, preserving some of the traditional values, and aligning them with Western perceptions through the lives of Dounia. The text investigates the concepts of displacement and cultural isolation, illustrating the loneliness, rootlessness, and assimilation burdens of immigrant children and families. The selected text portrays the attempt to negotiate one's identity and the clashes between societal expectations and independent desires. It explores the mixed or hybrid identity, presenting a complex interaction between cultural experiences and the desire to be part of the newly adopted culture. The selected text delves significantly into the discussion of hybrid identity to illustrate the difficulties of amalgamating one's cultural origins with foreign settings. Dounia's identities represent the struggle of immigrant persons and families to maintain their origins and adopt the characteristics of their receiving societies. The narratives also highlight differences in language, acculturation, and integration problems. These indicators highlight the significant challenges that Muslim immigrants face.

To sum up, the analysis also suggests how Muslim immigrant women face double discrimination. It enables an understanding of how ethnicity and religious identity intersect to impact workplace relationships. At the same time, Dounia's narrative shows how the intersectionality of discrimination occurs when women try to challenge traditional gender roles to establish equality and self-empowerment. Finally, it also reiterates the idea of hybrid identity that these women must navigate, in which they mediate two worlds and reconcile their traditional values and beliefs toward new cultural norms. In conclusion, the study elucidates the individual

and collective empowerment mechanism through this core text, namely, education, economic independence, as well as the rejection of oppressive practices, norms, and behaviours. Certainly, this research presents a complete and detailed understanding of the lived experiences of Muslim immigrant women in Western societies.

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