

The Road Not Taken: Shedding Xenophobia, Embracing the Other in Umm Zakiyyah's *If I Should Speak*¹

Raihanah M.M., Ruzy Suliza Hashim, Noraini Md. Yusof and Arezou Zalipour²
National University of Malaysia (UKM)

Abstract

In Umm Zakiyyah's *If I Should Speak* (2000), the protagonist, African American Christian Tamika Douglass experiences travelling down the road not taken when she befriends her two minority Muslim American college flatmates, Dee @ Durrah and Aminah. Raised in a predominantly Christian society, Tamika develops a great mistrust of Islam and Muslims. However, her close and personal encounter with the two Muslims transforms her appreciation of the religion. Through Tamika's dialogue with them and personal observations of their daily living, Tamika journeys into the road less travelled by most Americans, one which is foreign albeit close to home. In the course of the narrative, Tamika learns to shed some of the xenophobic attitudes she has adopted growing up in the predominantly non-Muslim environment and embrace the internal conflicts that have crippled her awareness of the "other." This paper considers the motif of the road as a metaphor for life and explicates how in journeying the road less travelled, Tamika finds a new sense of appreciation of herself and the other.

Abstract in Malay

Dalam novel Umm Zakiyyah *If I Should Speak* (2000), protagonis Kristian berbangsa Afrika-Amerika Tamika Douglass mengalami perjalanan hidup yang lain dari masyarakat Amerika secara amnya apabila beliau berkawan dengan dua pelajar Islam kaum minoriti – Dee @ Durrah and Aminah. Dibesarkan dalam masyarakat yang majoritinya Kristian, Tamika hidup dengan perasaan was-was terhadap Islam dan penganut agama Islam walaupun beliau tidak pernah bergaul bebas bersama mereka. Bagaimanapun, pertemuannya dengan kedua pelajar tersebut dan pengalaman

¹ This paper is part of a two-year research project on Muslim Minority/Muslim Diaspora, funded by the Malaysian Ministry of Higher Education (UKM-SK-04-FRGS0189-2010).

² Raihanah M.M. currently heads a two-year State-funded research on Muslim Minority/Muslim Diaspora. Her research and publications are in the areas of Multiculturalism and Minority Literature. Her most recent publications include a co-edited book, *Gender, Multiculturalism and Re-visioning* (2011). Ruzy Suliza Hashim is currently heading the Centre for Gender Research at Universiti Kebangsaan Malaysia. Her book, *Out of the Shadows: Women in Malay Court Narratives* (Bangi: Penerbit Universiti Kebangsaan Malaysia), won the National Book Award in 2005. Noraini Md. Yusof is a senior lecturer in the Faculty of Social Sciences and Humanities, UKM. Her areas of interest include History and Literature, Creative Writing and Gender issues in Literature. She has published short stories locally and internationally. Arezou Zalipour read for her Ph.D. in Literary Studies at the National University of Malaysia. She was previously attached to the Faculty of Social Sciences and Humanities, UKM as a senior lecturer.

peribadinya bersama mereka mengubah persepsinya terhadap agama dan umat Islam. Melalui perhubungan Tamika dengan mereka dan pemerhatiannya secara dekat kehidupan harian Dee dan Aminah, Tamika melalui pengalaman yang agak berbeza dengan rakyat Amerika yang lain, khususnya yang beragama Kristian. Dalam metafora perjalanan, pengembaraan mental dan fizikal Tamika boleh dikatakan perjalanan yang agak asing walaupun perjalanan ini dilakukan di tanah tumpah darahnya sendiri. Melalui naratif yang ditonjolkan, Tamika belajar untuk mengikis beberapa sikap zenofobia yang telah dianutinya selama membesar dalam persekitaran bukan Islam yang telah melumpuhkan kesedarannya terhadap mereka yang beragama lain darinya. Makalah ini menganggap motif “jalan” sebagai metafora untuk kehidupan dan menghuraikan bagaimana dalam menjalani hidup yang berlainan dari masyarakat Amerika secara amnya, Tamika mendapati satu kesedaran baru yang lebih berharga terhadap dirinya dan mereka yang lain darinya.

Keywords

Othering, African-American, race/religion, Muslim minority, the road not taken, xenophobia

Keywords in Malay

Pengasingan, Afrika-Amerika, bangsa/agama, minoriti Islam, perjalanan, zenofobia

Introduction

Between me and the other world there is ever an unasked question: unasked by some through feelings of delicacy; by others through the difficulty of rightly framing it.

W.E.B. Du Bois, “Of Our Spiritual Strivings” 217

The above statement by Du Bois marks the central concern of being a minority African-American in a majority Caucasian society. As Du Bois further suggests, there is an ever persistent sense of “two-ness” (“Of Our Spiritual Strivings” 218) experienced by the minority, one as a member of the land and the other as a member of the race. However, how does the minority treat a fellow minority of different religious association? Is there a strong sense of empathy for the latter or does the former create a different standpoint from which to treat and judge the latter? This issue is problematised in Umm Zakiyyah’s internationally acclaimed first novel *If I Should Speak* (2000).

The story revolves around the protagonist, African-American-Christian Tamika Douglass, who experiences the road not taken when she befriends two minority Muslim American college flatmates, Dee @ Durrah and Aminah. Raised in a predominantly Christian America, Tamika develops a great mistrust of Islam and Muslims based largely on ignorance, and considers Muslims as the

“other” who are both foreign and different from her. However, this soon changes when she is asked to move to a different room following her “altercation” (*If I Should Speak* 6) with her Caucasian roommate. As fate would have it, she rooms with two Muslim ladies of minority descent allowing her to journey into the unknown, into the road less travelled by most Americans, one which is foreign albeit close to home. This paper considers the motif of the road as a metaphor for life and explicates how in journeying what the renowned American poet Robert Frost calls “the road less travelled,” Tamika finds a new sense of appreciation of herself and the other.

Mainstream Mindset and Othering of a Minority by Fellow Minority

The opening chapters of *If I Should Speak* foregrounds the marginalisation that African Americans are subjected to within the American social landscape through the central character Tamika’s encounter with the Conduct Board, a student disciplinary board at Streamsdale University. Tamika is charged with “physical assault” (*If I Should Speak* 7) against her roommate, the Caucasian Jennifer Mayer and may face expulsion if found guilty. Tamika’s Religion 150 professor, the African American Dr. Sander, who himself is a member of the Conduct Board, was equally mindful of the marginalisation suffered by minorities in the country. His opinion about Tamika’s expulsion case signals the foreshadowing of the issue in the ensuing narrative:

As the only African-American on the board, he knew he was standing alone on this one. The others were filled with stereotypes and prejudices, which he felt drove them to imagine an exaggeration of what had actually occurred. He knew them to be biased, because other accused students had been found guilty of crimes... yet none of them had suggested expulsion. (20)

The issues of “stereotypes and prejudices” and biases are not unlike the concern raised by Du Bois in “Of our Spiritual Strivings”: “To the real question, How does it feel to be a problem? I answer seldom a word” (217).

In addition, by Tamika’s own admittance, being a minority denotes, among others, constant scrutiny of one’s achievement or lack of it: “If she were to do bad, they would think it normal. If she were to do well, they would think she was an exception” (13). The unsaid in this statement is akin to what Henry Louis Gates, Jr. describes it as, “accounting for the Other’s ‘essence’ in absolute terms, in terms that fix culturally defined differences into transcendent, ‘natural’ categories or essences” (“Talkin’ That Talk” 402). The association with failure or exceptional success for a minority is considered a given in a social landscape that champions freedom of expression or freedom of speech. However, the binary of majority/white and minority/black is made more complex in this novel when the minority/black/Christian character encounters a couple of

minority/black/Muslim ones.

The differing hyphenated religious identity appears to create contesting spaces between the minority Christian Tamika and her minority Muslim flatmates that forces the former to view the latter from the lens of mainstream white/Christian America. The novel is filled with examples of othering that Christian African-American Tamika subjects the Muslim minorities to, specifically her flatmate the bi-racial Aminah. For instance, Tamika bases her knowledge of Muslims and subsequently her lack of appreciation of them on what she is told prior to meeting Aminah. As the third person omniscient narrator informs us, "She [Tamika] had heard a lot about Muslims and how strict they were, and she was not sure she would get along with Aminah at all..." (26).

Similarly, with regards to the American Muslim women's attire, Tamika's ignorance and misrecognition is also made apparent from the observation she makes on her first visit to the mosque: "The woman reminded Tamika of pictures of Arab women she had seen, the ones for whom she felt pity. She had assumed they were oppressed, cruel men having made them dress in that manner, men forced by their 'oppressive' religion" (135-36), and "She had never imagined that an American would dress in that manner – by choice" (30). The sudden collective identity of being an "American" signals the "misrecognition" (Taylor 25) that Tamika subjects her fellow minority to. To quote Toni Morrison, "America" in this context "has been defined as white" (ctd. in Takaki "A Different Mirror" 53). Unlike the experience of being the other that she faced with the Conduct Board mentioned earlier, Tamika appears to have aligned herself with the very ideology that appeared to judge her as the other. Subsequently, the knowledge Tamika has of Muslims is very much that of mainstream America, a knowledge which is based on the information received from the media and word of mouth which positions Islam and Muslim "as the 'other'" (Akbar Ahmed 171).

Another illustration of Tamika's mainstream mindset can be seen when she makes her first trip to the mosque as part of her final project. Tamika had to travel with Aminah and her brother Sulayman, whom she views with great animosity and distrust. Her need to disassociate herself from them is evident: "Embarrassed, Tamika slowly followed the siblings out of the apartment. In the hall, she glanced cautiously about her, hoping no one would see her with them" (124). The trip initially heightens Tamika's sense of mistrust towards her Muslim flatmate. By othering the fair skinned bi-racial Aminah for her religious beliefs, Tamika inadvertently aligns herself with the consciousness of the White majority. As she reflects on the scene at the mosque:

Tamika felt as if she were in another country. She had never realized that such communities existed in America. She had heard of Muslims and had

seen them on occasion, even in Milwaukee, but she never thought much about them, because they were not a significant part of her life. Her knowledge of them was limited to what her family shared, which was mostly stereotypes and mention of them going to Hell. (127)

Tamika's prejudicial attitude towards Muslims generally, and her flatmate the African-American Aminah in particular, is due largely to her lack of contact with the community. Their paths had never crossed and not unlike members of a "plural society" (Furnivall 305), they lived lives totally independent of each other and without mutual interest or a common will. However, when their paths do cross, the recognition of the other is predominantly based on ignorance and fear.

The act of othering, as this paper asserts, is metaphorically akin to standing at a fork road and deciding to take the road most journeyed by mainstream society. To quote Franz Fanon, at this stage of the narrative, Tamika appears "to be white" (*Black Skin, White Masks* 11) in her mindset and manners towards the minority Muslims. However, the opportunity to take the road less travelled presents itself when she decides to write about Islam for her Religion 150 final project. It is in this journey that Tamika embraces the other, i.e. Muslim Americans, and inadvertently becomes the other herself in Christian America.

The Road Not Taken: Embracing the Other

The discussion in this section takes its point of departure from the American poet Robert Frost's 1920 renowned poem "The Road Not Taken." In Frost's poem, the persona contemplates the path before him (or her) and decides which of the two he (or she) should take, knowing that only one can be travelled at any one point: "Two roads diverged in a yellow wood,/ And sorry I could not travel both/ And be one traveller..." (Kirsznner and Mandell 1180). The fork in the road is an important metaphor that signals the choices that one has in the journey of life. Likewise, the act of reflecting upon one's choices in life is also an important feature of the journey. As Frost's persona says, "I shall be telling this with a sigh/ Somewhere ages and ages hence" (Kirsznner and Mandell 1180). It is upon reflection that the persona develops a sense of awareness of the value of choice that he has before him and in making that choice, he also comes to appreciate the road less travelled: "Two roads diverged in a wood, and I,/ I took the one less traveled by,/ And that has made all the difference" (Kirsznner & Mandell 1180). The road is an important metaphor of life generally but within the American context, this metaphor signals a more pertinent value. As Raymond Gozzi Jr. suggests, "In a way 'the road' took over the task historically assigned to the frontier in American history – it was an outlet, an opening, a way for the disaffected and disenchanted to pick up stakes

and move on. It offered hope and adventure, mixed with uncertainty and danger” (“The Road’ to ‘The Fast Track’ – American Metaphors of Life” 73). Within the African American minority’s experience in the American social cultural landscape, the road to civil liberty was paved with choices and challenges that ultimately led to the Civil Rights Act of 1964, in which racial and gender discrimination was deemed illegal. In fact as scholars continue to suggest, the road to racial equality in America is still paved with great uncertainty: “the shadow of Du Bois’s prophetic declaration that the twentieth century’s problem would be the color line continues to extend itself in foreboding manner” (Dyson, “The Plight of the Black Men” 155).

In *If I Should Speak*, Umm Zakkiyah picks up on both the road metaphor and the minority issue by problematising the minority experience through the creation of a compounded sense of being the other – in race, religion and gender. The narrative contains recurrence of a metaphorical journey into greater awareness of the multiple other coupled with the “reflection” motif. One such metaphoric journey occurred when Tamika asked Aminah’s mother, the Caucasian convert Sarah, about her life before she became a Muslim. As she listened to them, Tamika’s appreciation of their “ordinariness” appears obtrusive:

Tamika could not get over that... If Tamika had not seen her at the mosque earlier, she would have never guessed that the woman who sat laughing and joking before her, comfortably dressed in a buttoned blouse and jean skirt, was the same woman who was covered from head to toe with a thin slit barely enabling her eyes to be seen. The same woman who appeared ‘oppressed.’ (137)

In engaging overtly with these Muslim women, Tamika takes the road less travelled to see how the “other” lives, and in so doing allows her own cultural and religious xenophobia to dissipate:

As the women spoke, sharing their stories, Tamika realized for the first time that these were average women, regular people, ladies whom Tamika had likely seen at the grocery store, stood behind at the bank and waved to during a stroll through the neighbourhood. They were not oppressed. They were not even introverts. Rather, they were opinionated, strong women, who loved who they were and what they had chosen. (137)

Akin to the “Muslimwoman” construct that Miriam Cooke problematises in “Deploying the Muslimwoman,” Tamika’s recollection of this episode showcases the “realisation” of stereotypes that Muslim women are generally subjected to in the US. As Cooke states: “veiled, and even unveiled, women are no longer thought of as individuals: collectively they have become the

Muslimwoman” (“Deploying the Muslimwoman” 91). Tamika’s initial prejudicial attitudes towards the Muslim minorities are rooted in the stereotypes she held of them – the “oppressed” and the “introverts” (*If I Should Speak* 137). Much like the “monolithic” portrayal of being an African American³ that Tamika attempted to break free from during the Board Conduct (as mentioned in the previous section), her reflections about the Muslim woman as seen in this excerpt attempt to demonstrate the complexities of being a Muslim woman.

Nonetheless, in journeying down the “road less taken,” and by educating herself about and recognising the sensibilities of Muslim women and their religion, she learns to acknowledge her own xenophobia:

She now understood what it meant to be racist. And it scared her, terrified her – she could actually relate. She had, albeit unintentionally, accepted the images of Muslims that she had seen on television and accepted as fact that Muslim women were oppressed, never having verified the information. Why did she need to? She had a television, book, and what she heard from friends and family – just as racists were unfamiliar with blacks, whether by circumstance or volition. (139)

In her concession that she “could actually relate” (139), readers are left with the unsaid that Tamika had, by her own admission, colluded with the sensibilities of white/Christian America in the way she had misunderstood the minority Muslim Americans. At this juncture, she was, in Trinh T. Minh-Ha’s phrase, “both-in-one insider/outsider” (“No Master Territories” 218). As the realisation dawns on her, Tamika begins to see the irony of the situation which she finds herself in: “Did she dare, could she possibly say, that she was like [the Caucasian] Jennifer, a person who had carelessly flung a filthy, racist word at her, tearing at her heart?... But it was possible, definitely possible that she had viewed Muslims the way Jennifer had viewed her” (*If I Should Speak* 139).

Yet ironically too, in journeying the road not taken, Tamika learns to develop a deeper appreciation of the Muslim women, both collectively as a community and separately as unique individuals with their personal aspirations and struggles. As the omniscient narrator informs us: “[Tamika’s] stereotypes were swept away like dust after a brisk wind, removing all doubts from her mind...” (137). She learns to value these women for what they actually are: “average,” “regular,” “opinionated,” “strong” individuals “who love[d] who they were and what they had chosen” for themselves (137). She learns to recognise the lens of “ignorance and unfounded beliefs” (139) that she has judged them by.

³ For a full discussion of racial stereotyping in American culture, see Michael Eric Dyson’s, “Essentialism and the Complexities of Racial Identity,” in David Theo Goldberg, ed. *Multiculturalism. A Critical Reader*, Oxford: Blackwell, 1994. 218-29.

It should be stated that the representation of Muslims in this novel is not homogeneous. Cooke's "Muslimwoman" construct, albeit applicable in the way America views the Muslim women as identified earlier, is not evident in Umm Zakiyyah's narrative. Tamika's two roommates present the heterogeneity in the acceptance and practise of Islam which further fractures the stereotypical image of Muslims that she initially held. Dee, or Durrah, Aminah's West Indian American childhood friend, appears to be at a fork road herself. She is uncertain of the path that she wants to journey, whether that of a practising Muslim like her friend Aminah or one that allows her aspirations to be an international singer to take precedence over her religious responsibilities. Sarah, Aminah's mother clearly sums up the dilemma faced by Muslims like Dee in America: "I think that's the case with most Muslims who were born into Islamic households but get caught up in the world... They know, but they just don't act" (145). Through Tamika's trips with Dee both to the city to purchase a dress for the Spring Formal and later to Kevin's, the graduate student-cum-music producer's home to record a demo, Tamika journeys into the world of other minority Muslims who have yet to resolve their personal and religious differences.

Whether Dee will one day become what Cooke describes as the "new cosmopolitan," one who is able to bond with "[the] other across frontiers of all sorts and destabilize roles they are expected to play as border markers for their communities" ("Deploying the Muslimwoman" 98), will never be known as Dee's life is cut short following a fatal road accident that she and Tamika were involved in.⁴ However, Tamika's recollection of her road trips with Dee clearly signals the former's own journey into recognition and acceptance of the diverse personalities of minority Muslims who continue to struggle between faith and worldly aspirations. Unlike her trips with Aminah which brought her face to face with the reality of minority Muslims in America, those trips Tamika took with Dee, especially the one during Spring Break, were largely filled with a sense of escape from reality. In the omniscient narration of the Spring Break camping vacation, the theme of escapism appears central:

During the relaxing trip, reality became a shadow, a whisper fading in the distance, going away gently with the sunset.... It was strange, peculiar, how growing darkness changed moods, how reality and imagination became jumbled, indistinguishable, and one's sense of security lost, as if a person's comfort waned as the sun's brightness dimmed. (163)

Various images being used to foreshadow events to come as seen in the excerpt

⁴ Umm Zakiyyah's ambivalence at addressing this issue in its entirety vis-à-vis Dee's character perhaps signals the sensitive nature of creating Muslim characters who appear to question their faith. Nonetheless, the internal struggles of a Muslim do surface in the author's succeeding novels as well, *A Voice* (2003), *Footsteps* (2006) and *Realities of Submission* (2008).

above is not lost to the reader as Dee meets her death soon after. However, what is also significant in this extract is Tamika's own sense of uncertainty. Unlike in her later trips with Aminah in which she finds answers to her own prejudicial and racist ideas of the minority Muslims, her trips with Dee, albeit "spent laughing and joking" (162) appear to create more cloud and uncertainty. On one of her last trips with Dee, Tamika experiences a different awareness of the other, one which signals the emergence of the other within. Dee's admittance that she is uncertain about her conviction to her faith ironically shocks Tamika: "Some days I wake up and wonder if I'm even Muslim.... Or if I wanna be anymore.' The words shocked Tamika, who stared at her in disbelief" (166). Dee's nonchalant manner in questioning the importance of her faith in her life creates a mirroring image for Tamika's own journey into finding a sense of faith that both comforts and appeases her. Thus in meeting and interacting with Dee, Tamika begins to learn the value of having a strong sense of faith and living by it irrespective of the recognition and acceptance by the mainstream white/Christian society.

Conclusion

This paper examines a non-Muslim American's encounter with two fellow Americans of the Islamic faith. As the analysis suggests, in travelling the road not taken, the central character, Tamika, becomes aware of the internal conflicts that have undermined her sense of identity as a member of a minority community and, subsequently, shed the xenophobic attitudes she held of other minorities of differing religious faith. The sense of othering that is foregrounded in the opening chapters, based on Tamika's experience of being treated as a threat by her white roommate, continues to colour the entire novel. On one level, Tamika is used as the mouth piece of not just larger America, but also, ironically, as a member of minority America contesting the fellow minorities' choice to practise a different faith. Tamika's development in the course of the narrative is best described in Aminah's mother's words that, "association [leads] to assimilation" (146).

Using the road as a metaphor for life, this paper explicates how in journeying into the road not taken one in fact reaches a different destination in which one can, like Frost's persona, ponder upon the "difference" that the "one less travelled by" has made in one's life. Through the journey Tamika takes in befriending the two Muslim university students, we the readers get a glimpse into the complexities of a multicultural, multi-religious America which is coloured by multi-layered misunderstandings and mistrusts. As the discussion has shown, the narrative charts the commonality that each minority experiences in white/Christian America. As we contest in this paper, the pressing concern problematised in the narrative is how the notion of othering is transferred from one community to another. Tamika who is born African American and whose

family practises the Christian faith, is a minority by race but a member of the majority by religion. She was subjected to marginalisation for her race at the beginning of the narrative but later subjects the Muslim bi-racial American Aminah to misrecognition merely for her religious difference. It is in making her choice to adhere to the values of Christian America that Tamika inadvertently becomes a subordinator of minorities. But in making the choice to take the road less travelled and learning about the Muslims and their faith, Tamika gradually sheds the subordinator's role and begins to understand the dual position held by minority Muslims in America. To quote Miriam Cooke, the contestation that Muslims are subjected to as members of a minority group is positioned within the "cultural outsider/insider roles in societies" that they set out to negotiate (140).

In a multi-cultural, multi-religious society like America, the hyphenated identity held by Muslim minorities needs to be given due attention. The homogenous identification given to a minority group like the African-Americans are made complex in this narrative with the introduction of the Islamic faith. Unlike other African American writings that pit the minority blacks against the majority whites or that problematises the intra-cultural conflict within the African-American community like Alice Walker's *The Colour Purple* or May Angelo's *I Know Why the Caged Bird Sings*, this novel by an African American Muslim writer, Umm Zakiyyah, puts in stark relief the religious-cultural dichotomy within the African-American community. In creating a character of minority descent who speaks directly against a fellow minority, Umm Zakiyyah, as the paper asserts, showcases the xenophobia and politics of othering that exist within minority communities that are shaped by misunderstandings and misrecognition of the complexity of being a member of a multi-cultural, multi-religious society. It is in the way a member of a multi-cultural society "respond[s]" to the diversity prevailing in that society that the true "power relations" (Kincheloe and Steinberg 2) between the self and the other is made evident. Umm Zakiyyah's first novel, *If I Should Speak*, shows how this response could help bring better understanding and mutuality between the groups if one was prepared to take the risk of travelling the road less travelled in life.

Works Cited

- Akbar Ahmed. *Islam Today. A Short Introduction to the Muslim World*. London: I.B. Tauris, 1999.
- Caglar, Ayse. "Hyphenated Identities and the Limits of 'Culture': Some Methodological Queries." *The Politics of Multiculturalism in the New Europe: Racism, Identity and Community*. Eds. T. Modood and P. Werbner. London: Zed

- Books. 1997. 168-85.
- Cooke, Miriam. "Deploying the Muslimwoman." *Journal of Feminist Studies in Religion* 24.1 (2008): 91-119.
- Du Bois, W.E.B. "Of Our Spiritual Strivings." *The Transnational Studies Reader: Intersections and Innovations*. Eds. Khagram Sanjeev and Peggy Levitt. New York: Routledge. 2008. 217-21.
- Dyson, Michael. "The Plight of the Black Men." *Race, Class and Gender: An Anthology*. Eds. Margaret L. Andersen and Patricia Hill Collins. Belmont, USA: Wadsworth/Thomson Learning, 2001. 146-55.
- Dyson, Michael. "Essentialism and the Complexities of Racial Identity." *Multiculturalism. A Critical Reader*. Ed. David Theo Goldberg. Oxford: Blackwell. 1994. 218-29.
- Fanon, Frantz. *Black Skin, White Masks*. Trans. Charles Lam Markmann. London: Pluto Press, 1967.
- Frost, Robert. "The Road Not Taken." *Literature: Reading, Reacting, Writing*. Eds. Laurie G. Kirszner and Stephen Mandell. Boston: Thomas Wadsworth, 2007. 1180.
- Furnivall, J.S. *Colonial Policy and Practice: A Comparative Study of Burma and Netherlands India*. New York: New York UP, 1956.
- Gates, Jr., Henry Louis. "Talkin' That Talk." "Race," *Writing and Difference*. Chicago: The University of Chicago Press, 1986. 402-09.
- Gozzi, Jr., Raymond. "From 'The Road' to 'The Fast Track' – American Metaphors of Life." *ETC: A Review of General Semantics* 50.1 (1993): 73-76.
- Kincheloe, Joe L. and Shirley R. Steinberg. *Changing Multiculturalism*. Buckingham, Philadelphia: Open University Press, 1997.
- Takaki, Ronald T. "A Different Mirror." *Race, Class and Gender: An Anthology*. Eds. Margaret L. Andersen and Patricia Hill Collins. Belmont, USA: Wadsworth/Thomson Learning, 2001. 52-65.
- Taylor Charles. *Multiculturalism: Examining the Politics of Recognition*. Ed. Amy Gutmann. New Jersey: Princeton UP, 1994.
- Trinh T. Minh-Ha. "No Master Territories." *Postcolonial Studies Reader*. Eds Bill Ashcroft, Gareth Griffiths and Helen Tiffin. London: Routledge, 1993. 215-18.
- Umm Zakiyyah. *If I Should Speak*. College Park, MD, USA: Al-Walaa Publications, 2000.
- .