

## Islamic and Civilized: Refusals of ‘Othered’ Sudanese Portrayed in “The Museum” Written by Leila Aboulela

Novia Adibatus Shofah<sup>1✉</sup>, Diah Pitaloka<sup>2</sup>, Kekeh Dwita Andini<sup>3</sup>  
Universitas Islam Negeri Sunan Ampel Surabaya<sup>1,2,3</sup>  
✉ [nashofah@uinsby.ac.id](mailto:nashofah@uinsby.ac.id)

### Abstract:

A Sudanese woman named Shadia is described as Islamic and civilized in the short story “The Museum” by Leila Aboulela. Shadia shows herself as a Muslim who migrated from Sudan to Scotland and is described as a civilized Muslim. There are indications that the short story has implicit messages showing refusals to the ‘othered’ Sudanese as a third-world country. Therefore, this study aims to describe how the refusals of ‘othered’ Sudanese is seen through Islamic woman and civilized Sudan, which is more civilized than the view from the West. This research studies postcolonialism from Edward Said’s perspective because it discusses the labels given to Eastern and Western countries. The results of this study show that Shadia, as a Sudanese Muslim, can strengthen Islamic principles as an aspect of majesty and civilization. She also can explicitly express her opinion as an independent Muslim woman who refuses European-centric understanding as the ‘other,’ as the ‘Orient,’ and as primitive.

**Keywords:** Islamic; civilized; otherness; The Museum

### Abstrak:

Seorang perempuan muslim Sudan bernama Shadia digambarkan islami dan beradab di dalam cerpen berjudul “The Museum” karya Leila Aboulela. Shadia memperlihatkan dirinya sebagai seorang muslim yang hijrah dari Sudan ke Skotlandia dan digambarkan sebagai seorang muslim yang beradab. Cerpen tersebut terindikasi menyuarakan pesan-pesan implisit yang menunjukkan penolakan atas label liyan yang disematkan kepada Sudan, sebagai negara dunia ketiga. Oleh sebab itu, penelitian ini bertujuan untuk mendeskripsikan bagaimana penolakan-penolakan atas Sudan sebagai kubu liyan terlihat melalui Shadia yang Islami dan negaranya yang lebih memiliki sifat berbudi luhur dan beradab daripada cara pandang orang Barat. Penelitian ini merupakan kajian poskolonialisme perspektif Edward Said karena membahas label-label yang melekat pada negara berkubu timur dan barat. Hasil penelitian ini menunjukkan bahwa Shadia sebagai orang muslim Sudan yang dapat memperkuat prinsip keislaman sebagai salah satu aspek keluhuran dan peradaban serta dapat secara terang-terangan menyuarakan opininya sebagai perempuan muslim merdeka yang menolak paham Eropa sentris, sebagai yang ‘lain’, yang ‘orientasi’, dan primitif.

**Kata kunci:** Islami; beradab; keliyanan; Museum

## INTRODUCTION

The Islamic context can be found in literary works through the characters depicted and the stories told in the narrative (Einboden, 2023). The controversy between Islam and Western countries makes the Islamic context in literature widely discussed. The critical relationship between Islam and Western countries arises because Islam shows significant development and makes it a different construct from the West (Ahluwalia & Ashcroft, 2001). Some of the Islamic contexts that are the problem are the label Islam which is related to terrorists, symbols of destruction, and barbarian groups that are hated by people worldwide. Hence, Islam becomes lasted trauma for Europeans (E. W. Said, 2003).

Literary works that describe an Islamic context with a postcolonial background are an attempt by Muslim and non-Muslim writers to explain the experiences of Muslims in the modern world (Nash et al., 2014). For example, it can be seen in the choice of a Muslim woman who chooses not to wear or wear a headscarf (hijab) while in a Western country. Whereas, the veil will never have a neutral meaning and exist without partiality because the veil in modern times is not only meaningful as a symbol of Islam but also symbolized as a control (Young, 2020). Therefore, many Muslim women still wear headscarves even though they live in Western countries. This was also shown by the writer of a Muslim literary work named Leila Aboulela in her short story entitled “The Museum.”

“The Museum” is one of the short stories by Leila Aboulela in her collection of books entitled *Colorful Lights*. The story of “The Museum” begins with the narration of a Muslim Sudanese woman named Shadia who is studying in Scotland. From the narrative of the short story, it seems that Leila Aboulela implicitly conveys to the reader that Shadia is a Muslim woman who always wears a headscarf (hijab) while doing activities outside. This raises an indication of religious devotion that is attached to Shadia even though she is living in a Western country. This is interesting to study because religious observance in non-Islamic countries is full of challenges and conflicts.

The conflict within “The Museum” is when Shadia struggles to adapt to Scotland. Differences in climate, culture, history, and religion are frightening for Shadia. One day, Shadia communicated with Bryan, a student from Great Britain. Many things made Shadia angry, rebellious, and full of rejection after knowing Bryan. First, Bryan’s selection of fashion is typical with a Western image and accessories that do not reflect civilization. Second, the misrepresentation of African history by Westerners, namely Africa, is

described as full of wilderness, while in reality, Africa has many buildings. Third, the wrong perception of Westerners towards Easterners, namely Islam, which is scary, poor in the economy, poor in education, wild and dangerous environment, and ancient civilizations. Meanwhile, Leila Aboulela describes the Shadia family in “The Museum,” who are economically prosperous and developed in education. Therefore, Shadia rejected every time she interacted with Bryan, a suburban Briton.

These problems challenge perceptions of the wrong and unfair portrayal of Eastern stigma by Western countries. This makes researchers interested in describing more deeply by using the concept of orientalism from Edward Said’s perspective. In this way, this research will meet the purpose of describing the rejections of the otherness of Sudan in the short story “The Museum” by Leila Aboulela through the Islamic principles of Shadia and Sudanese civilization.

The term Orientalism by Edward W. Said is used to explain how the perspective or stereotype of the Orient (East) is formulated by Western writers with the prejudice/stigma of Easterners as criminals and con artists (Carter, 2006). Negative stigma is attached to Easterners based on various sources, namely colonial government documents, historical evidence, religious studies, languages, travel journey, and others (Carter, 2006; E. Said, 1978). Therefore, Orientalism is a fundamental form of Western power over the East by showing dominance over inequality (Carter, 2006; Sharon, 2020). This then encourages and convinces Easterners that accepting Western culture is an effort to become civilized and standardized (Andalas, 2016; Carter, 2006). The Other, a group consisted Eastern society, is described by its characteristics as barbaric, rebellious, and cruel, people who are marginalized and primitive, and this contrast with the Occident group (Sari et al., 2023).

Using Edward Said’s concept of Orientalism, researchers can show how the refusals of Eastern peoples in the short story “The Museum” can be seen through the Islamic labels attached to Shadia and Sudan as civilized Eastern countries. “The Museum” has several times been raised as research data by previous researchers. First, a literature review that focuses on issues of cross-cultural understanding, dislocation, depression, and alienation by using psychosocial theory in its analysis technique to show how this can affect the psychological state of the characters (Nasser, 2021). Second is a literature review focusing on Islamic aspects in Aboulela’s two short stories, The Museum and Visitors. This

previous research described African history, literature, and the voices of several Sudanese women, including Sudanese Muslim women in “The Museum” (Nadjet & Souad, 2015).

Third, previous research focused on the issue of violence behind the European-centric understanding of Arabs in Western countries in two literary works, namely “The Museum” by Leila Aboulela and *Trading in My Arab* by Yousef El Guindi using the comparative literary method (Qutami, 2022). Fourth, previous research focused on decolonizing the short story “The Museum” by Leila Aboulela, namely institutional power, knowledge centers, and historical depictions described using discourse analysis techniques (Arora, 2021). Although some literature reviews have the same material object as this research, the theory or formal object used differs. This study uses the concept of Orientalism from the perspective of Edward W. Said to describe the rejection of Sudan’s otherness as shown through the Islamization inherent in Shadia and the advanced civilization in Sudan. Because of this, it is important to conduct this research to find out how Shadia explicitly shows her refusals every time she confronts Bryan, a Westerner, through Edward W Said’s theory of postcolonialism from the perspective of Orientalism.

## METHOD

This research is descriptive qualitative research by explaining the issues in the research data. In the process, the researchers studied the object by describing the data in complex and detailed explanations. This research method is often used in literary studies because it makes it easier for readers to understand something being studied. The data source in this research is the short story *The Museum* by Leila Aboulela, in a collection of short stories entitled *Colored Lights*. The data of this study are words, phrases, and sentences that show the rejection/refusals of otherness towards Sudan by a Muslim woman character named Shadia in the short story *The Museum*. The analysis technique for this research is to study the literature through various reading sources such as books, journal articles, theses, dissertations, and other reading sources, which also discuss *The Museum* and the concept of Orientalism according to Edward W Said.

## RESULT AND DISCUSSION

This study raises the issues of the refusals of a Muslim woman named Shadia towards the otherness of Sudan in the short story *The Museum* by Leila Aboulela. This study’s

results show that Shadia still firmly adhered to Islamic principles as their control in the West and the depiction of a civilized country in Sudan, which should be seen from various points of view. Therefore, the results of this study will be described in five points, namely the Islamic principles of Shadia and the refusals of Western fashion, European centrism, primitive nuances of Sudan, and Sudanese orient stigma.

### **Islamic Principles of Shadia**

Muslim women are described through the religious principles of the woman's personality. Muslim women are also closely related to religious principles and having good behavior in society (Sumana et al., 2022). This is described in the short story *The Museum* through the character's personality, Shadia. Several sentences from the short story are relevant to the principle of being a Muslim woman.

*Suatu hari dia lupa salat Subuh. Dia sampai di perhentian bus dan kemudian sadar bahwa dia belum salat. Pagi itu dilaluinya seperti mimpi buruk yang kadang-kadang mendarangi tidurnya, di mana dia merasa pergi ke jalan tanpa mengenakan pakaian.*

One day she forgot to pray Subuh. She reached the bus stop and then realized she had not prayed. That morning passed like a bad dream that sometimes came to sleep, where it felt like she was going out into the street without wearing clothes.

The narration shows that Shadia has strong principles as a Muslim woman. In short, Shadia forgot that she had yet to pray Subuh. However, Shadia realized this when she was on the bus and felt guilty for her negligence. In this case, Shadia is reluctant to give up her identity as a Muslim woman. Based on Islamic principles, Shadia's character always puts religious values within her. Based on the sentence above, when Shadia accidentally forgot to pray, there was a reaction after feeling regret. It was as if Shadia was overshadowed by the great sin of her whole life after that incident. Other sentences show Islamic principles in Shadia's character.

*Aku malah merindukan hal-hal yang kukira tidak akan kurindukan. Azan, seruan untuk salat bagi kaum Muslim dari masjid, aku tidak tahu apa kau tahu tentang itu. Aku merindukannya. Pagi-pagi sekali suara azan sering membangunkan aku.*

I even miss things that I thought I would not miss. I don't know if you know about the Azan, the call to prayer for Muslims from the mosque. I miss it. Early in the morning, the call to prayer often wakes me up.

Shadia's character keeps the principle of being a strong Muslim woman. Even though Shadia is an immigrant in a Western country, there are memories she brought with her

when the call to prayer echoed in her hometown. Because Western civilization does not recognize the call to prayer for Muslims, no call to prayer resounds in the morning. There was an unexpected longing for that call in Shadia. In this regard, Shadia's character refuses to throw her identity as a Muslim woman. As a minority living in Western traditions, Shadia is not easily swayed and continues to reflect on herself as a devout Muslim woman. Other sentences represent Islamic principles in the character Shadia.

*"Shadia, warna emas, bukan emas. Sekarang sedang mode." "Allah akan menghukum kita karena ini; ini tidak benar..." "Sejak kapan kau jadi religius begitu!"*

"Shadia, gold color, not gold. It's in fashion now." "God will punish us for this; this isn't right..." "Since when did you become so religious!"

In Islam, excessive use of gold material is not good. It can trigger arrogance in someone who uses it. Concerning the story, Shadia's character prohibits Fareed from using gold in his toilet. The reason is that Shadia understands that Islam teaches not to overuse gold material. The sentences above reflect the morals in accordance with the description of Muslim women. Based on the religious aspect, Shadia's character upholds Islamic teachings as she studied. Shadia's principle is powerful even though Western culture tries to be present in her life. As a result, Fareed, who is in Sudan, is sure that his fiancé, Shadia, can keep her Islam. For example, once Shadia was accidentally touched by a non-mahram man, as in the following sentence.

*"Ke sini, coba lihat," kata Bryan, dan dia memegang lengan Shadia. Tak seorang pun pernah menyentuh gadis itu sebelumnya, tidak sejak ibunya memeluknya saat dia pamitan. ... Shadia melepaskan lengannya. Dia berjalan menjauh, cepat-cepat menaiki tangga.*

"Come here, have a look," Bryan said, and he took Shadia's arm. No one had ever touched her before, not since her mother hugged her as she said goodbye. ... Shadia let go of her arm. She walked away, quickly climbing the stairs.

Based on the Islamic principles that Shadia upholds, Bryan's actions are unlawful. In Islam, a woman and a man who are not related cannot touch. Referring to the sentence above, Shadia applies Islamic principles to herself as a Muslim woman. The attitude Shadia showed was to stay away and keep her distance. Because of that, Shadia spontaneously shook her arm from Bryan's grasp. This shows that Shadia is doing her best to keep Islamic values and adhere to Islamic principles even though she is in a Western country.

## Civilized Country: The Refusals of Western Fashion

Western countries are always represented as having a culture that conforms to social norms. Western nations are related to white European men. The lifestyle of Western nations has historically received full attention and has become a mirror for other countries. Meanwhile, Eastern people are often depicted with black skin. The East is considered lazy, primitive, and stupid (Loomba, 2022). However, over time, the Eastern no longer justifies this assumption. Eastern are trying to show their resistance to Western domination (Sari et al., 2023). Without realizing it, many people in Western countries have colonized the Eastern through physical actions and their hegemony regarding fashion standards or dress styles.

In contrast, some Easterners think Western fashion is not under social norms. Eastern people still uphold their culture even though Western dominate various regions as their colonies. The same thing is shown in the short story with some relevant sentences.

*Anting-anting perak tersebut merupakan keanehan dari dunia barat, sebuah kejutan budaya lain.*

The silver earrings are a Western anomaly, another culture shock.

In Eastern culture, accessories/jewelry/earrings are for women only. However, in Western culture, wearing earrings usually does not see gender. For Westerners, fashion is an expression that represents oneself. Shadia's character was shocked to learn that Western culture/fashion does not place any restrictions on its users. Shadia thinks those habits are a different thing to be found in Sudan. According to her, using earrings does not follow Shadia's principles as an Easterner. In this case, Shadia implicitly rejects Western style/fashion because accessories/jewelry/earrings are only commonly worn by women. Other sentences that show rejection/refusals of Western culture/fashion are as follows.

*Shadia berkata, "Aku tidak suka anting-antingmu."*

Shadia said, "I don't like your earrings."

Shadia's explicit refusals of Western culture/fashion in using accessories/jewelry/earrings are a form of Shadia's rejection which states that the West is a worldwide fashion standard. Shadia boldly stated that the earrings worn by Bryan in no way depict Westerners as civilized people. According to him, it is normal for women to wear accessories/jewelry/earrings, not men. Even though some people think Western fashion is trendy and attractive, Shadia implicitly and explicitly rejects this statement. The narrative shows that the accessories/jewelry/earrings do not reflect examples of a society

that can be used as role models. On the contrary, Western culture conflicts with Eastern culture, which upholds etiquette in dress. Therefore, Shadia explicitly refused.

*Di kafetaria, minum kopi bersama Asafa dan teman-teman lainnya, gambaran tentang Skotlandia yang ramah sama sekali berbeda.*

*In the cafeteria, having coffee with Asafa and other friends, the image of friendly Scotland is entirely different.*

Based on history, Westerners are often characterized as having manners and manners that conform to social norms. However, the short story narrative describes Westerners who tend not to care about the people around them. When Shadia and her friends went to a cafe, Westerners showed an indifferent attitude toward other people. This starkly contrasts Easterners who prefer to socialize with each other. The quote is Shadia's rejection of Western culture regarding manners, manners, and etiquette that are contrary to Eastern people.

### **Civilized Country: The Refusals of European Centrism**

Since the Islamic Golden Age, European centrism has tried to squeeze out Eastern history. The conflict between West and East remains unresolved from the 19th century to the present. The achievements of Easterners are always seen as a continuation of Western manifestations (Mawaddah, 2014). By then, most people thought that the history of Islamic civilization had fallen because of the intense domination of centrist Europe in writing world history (Kato, 2021). Western countries, based on history, are often described as superior (E. Said, 1978).

Meanwhile, Easterners are oppressed or inferior (E. W. Said, 2003). Therefore, Western domination has an impact in the form of resistance from the Eastern. However, everything is centered on more than just the West. So Eastern peoples oppose the stigma that the axis of the world is in Europe. Several sentences of the short story *The Museum* reflect the rejection/refusals of Europe-centric understanding.

*“Orang-orang ini mengira mereka yang punya dunia...”*

*“These people think they own the world...”*

The above sentence shows Shadia's rejection of Europe-centric understanding, which states that the world's standard is European. Westerners often show repressive actions. However, Shadia rejects the European centrism that dominates Easterners. Also, Shadia opposes the West as the center of power.

*Tak satu pun yang ada hubungannya di tanah air, apa yang dirindukannya. Di sini semuanya dilihat dari sudut pandang Eropa, segala hal yang klise tentang Afrika: dingin dan kuno.*

None of which has anything to do with her homeland, what she misses. Here everything is seen from a European point of view, all the cliches about Africa: cold and ancient.

Shadia also refused Eurocentrism in Africa. It can be seen in the sentences above that Shadia rejects African concepts that have primitive nuances with a cold, dark, and ancient impression. This concept is not genuinely describing Africa. The reason is that there are myths and views of Western people which are used as truth (Suastika, 2012). However, Shadia, after being in the museum with Bryan, was devastated to see the portrayal of Africa that only leaned towards Eurocentrism. Everything that happens is seen from a European perspective. Meanwhile, in the sentence above, Shadia rejects Western views regarding the East, which are inconsistent with what is happening.

*Tadi dia datang ke museum ini dengan harapan akan melihat cahaya matahari dan foto-foto sungai Nil, sesuatu yang dapat meredakan kerinduannya pada kampung halaman, sesuatu yang nyaman, ...*

Earlier, she had come to this museum hoping to see sunshine and photographs of the Nile, something to relieve her homesickness, something comfortable, ...

The sentence in the short story shows Shadia's anxiety due to a European-centric perspective on Africa. Images of Africa that do not match what it is make Shadia feel rejected.

*Aku sangat mencintai negeriku. Seharusnya dia tidak datang ke sini; tidak ada apa-apa untuknya di sini. Yang ingin dilihatnya hanya menara, perahu yang terapung-apung di sungai Nil, orang-orang.*

I really love my country. She shouldn't have come here; there is nothing for her here. All she wanted to see were the towers, the boats floating on the Nile, the people.

The sentences in the short story show the reasons for Shadia's rejection of the European-centric paradigm. Shadia cannot do anything but realize her rejection of the Europe-centric paradigm to describe a developed/empowered country. Shadia is aware of the rejections from the other side of Sudan, which is a form of criticism against the world that the parameters of a civilized country must be based on various points of view.

### **Country: The Refusals of Primitive Nuances of Sudan**

At that point, Shadia also rejects the primitive label of Sudan through the narrative of the short story *The Museum* by Leila Aboulela. In this short story, Shadia tries to reveal the lies the Western world presents. There are several relevant sentences relating to the refusals of African primitive nuances.

*“Mereka menampilkan kebohongan di museum ini,” kata Shadia. “Jangan percaya, itu semua salah. Di sana bukan hutan belantara dan antelop, tapi manusia. Kami punya benda-benda seperti komputer dan mobil. Kami punya 7Up di Afrika dan sebagian orang, sebagian kecil orang, punya kamar mandi dengan keran berwarna emas...*

“They display lies in this museum,” said Shadia. “Don’t believe it; it’s all wrong. It’s not wilderness and antelope there, but people. We have things like computers and cars. We have 7Up in Africa and some people, some people, have bathrooms with gold faucets...”

Based on the sentence above, Shadia explicitly rejects and denies that Africa is only a wilderness area. In this sentence, Shadia said the actual geography of Africa. The museum in Scotland displays lies because it considers the Eastern world to be still classified as a third world with overall primitive nuances. Therefore, Shadia rejects the mistakes of Westerners in describing the African condition. Africa is not just a wilderness. In Africa, there are also skyscrapers like in big cities. Shadia revealed that Africa also has a bathroom with gold faucets. The African population is not as primitive as the views of Westerners because the African population is also familiar with advanced technology. According to Shadia, Africa is not a rural place, as observed by Westerners in the museum. Therefore, Shadia rejects/refuses wrong information about Africa in the museum.

### **Civilized Country: The Refusals of Sudanese Orient Stigma**

Shadia, in the short story *The Museum*, also rejects Sudan, described as having a poor economic level, having no career/a slave, and not having a good education. The Western view of Eastern people with a poor economic level is a rejection by Shadia. The native of Sudan does not only wholly consist of the poor. Shadia explicitly rejects the stigma of the Sudanese as a marginalized Eastern group.

*Fareed sedang membangun flat, bukan rumah. Lantai bawah untuk ibunya dan adik-adiknya sampai mereka menikah, lantai kedua untuk dia dan Shadia..... Ketika Shadia dulu bertunangan dengan Fareed, dia merupakan putra seorang lelaki kaya. Orang yang punya waralaba 7Up dan pabrik kertas yang memegang monopoli untuk pembalut wanita.*

Fareed is building flats, not houses. Downstairs for his mother and younger siblings until they married, second floor for him and Shadia..... When Shadia was engaged to Fareed, he was the son of a rich man. The guy who owns the 7Up franchise and the paper mill that monopolizes sanitary napkins.

The sentence illustrates that Fareed, Shadia's fiancé, comes from a wealthy Sudanese family with a successful business. The story shows a character from Sudan with an outstanding economic level who can even build a large two-story house and be a factory owner. The story shows that the depiction of a character with abundant wealth does not always be a Westerner. In contrast, the Westerner was portrayed as a laborer in the short story *The Museum*. This can be seen when Shadia asks about the work of Bryan's parents, Westerners.

*Bryan tampak kaget, matanya yang biru melebar. "Ayahku seorang tukang kayu." Fareed mempekerjakan orang-orang seperti itu untuk membangun rumahnya. Memberinya perintah ini-itu.*

Bryan looked taken aback, his blue eyes widening. "My father was a carpenter." Fareed hired such people to build his house. Give him this and that order.

Bryan, a Westerner, said his father was a carpenter. If only Bryan's father was an Easterner, then this narrative deliberately supports the stigma of Easterners as the Orient. Instead, "*The Museum*" describes carpentry as a status occupation for Westerners. A new construction is built in "*The Museum*" through Shadia's rejection of the Sudanese orient stigma. Laborers who require energy are often described in Bryan's father, a Westerner. On the other hand, Shadia's father, an Easterner, was portrayed as a doctor with an honored social status.

*"Ayahku," katanya dengan bangga, "seorang dokter, dokter spesialis." Ayahnya ahli kandungan.*

"My father," she said proudly, "a doctor, a specialist." Her father is a gynecologist.

A doctor is an honored profession, according to the West. Shadia rejected the Sudanese orient stigma by saying her father was a specialist. From this sentence, it can be seen that *The Museum*, through the character Shadia, has succeeded in showing the civilized education and economy of the Eastern people.

## CONCLUSION

Based on the results of the analysis, the researcher reveals that the short story “The Museum” portrays implicit meanings which show the refusals of “othered” Sudan as a third world. These implicit meanings include, first, the Islamic principle of Shadia, namely Shadia’s firmness in upholding Islamic principles to herself. The Islamic principle is a form of Shadia’s rejection of Western culture. Second, the refusals of European centrism, namely the rejection of the view of the Western as the center of the world. Third, the refusals of Western fashion, namely the rejection of Western fashion styles that conflict with Eastern. Fourth, the refusals of primitive nuances of Sudan, namely the resistance to otherness, Sudan is not a primitive country like Western fantasies. Fifth is the refusal of Sudanese orient stigma, namely rejecting slavery status. They all indicate that the implicit message is existed through Shadia by rejecting Eastern identity as the others.

## REFERENCES

- Ahluwalia, P., & Ashcroft, B. (2001). *Horizons in Post-Colonial Studies: Edward Said and The Post-Colonial* (B. Ashcroft & H. Kadhim (eds.); Series Edi). Nova Science Publishers.
- Andalas, E. F. (2016). Citra Antikolonial Dalam Film Avatar (2009): Sebuah Tinjauan Poskolonial. *Puitika*, 12(1), 1. <https://doi.org/10.25077/puitika.12.1.1--10.2016>
- Arora, A. (2021). Decolonizing the museum: Leila Aboulela’s “The Museum.” *Journal of Postcolonial Writing*, 57(1), 121–134. <https://doi.org/10.1080/17449855.2020.1847171>
- Carter, D. (2006). *Literary Theory* (Pocket Ess). Cox & Wyman.
- Einboden, J. (2023). *Islam and New Directions in World Literature* (S. R. Bin Tyeer & C. Gallien (eds.)). Edinburgh University Press Ltd. <https://doi.org/10.1515/9781474484084>
- Kato, H. (2021). Exploring the Reality and Aspirations of Muslims: The Divisions of The Umat in Indonesia. In *ISLAM NUSANTARA: Journal for the Study of Islamic History and Culture* (Vol. 2, Issue 1). <https://doi.org/10.47776/islamnusantara.v2i1.102>
- Loomba, A. (2022). *Kolonialisme/Pascakolonialisme* (H. Hadikusumo (ed.); Terjemahan). Narasi.
- Mawaddah, R. (2014). Membongkar Antikuarianisme dalam Pembelajaran Sejarah Kebudayaan Islam. *Tadrís*, 9(1), 132–152.
- Nadjet, M., & Souad, G. (2015). *The Islamic Aspects in Aboulela’s Coloured Lights The Museum and Visitors*.
- Nash, G., Kerr-Koch, K., & Hackett, S. E. (2014). Postcolonialism and Islam: Theory, literature, Culture, Society and Film. In G. Nash, K. Kerr-Koch, & S. E. Hackett (Eds.), *Postcolonialism and Islam: Theory, Literature, Culture, Society and Film*.



- Routledge. <https://doi.org/10.4324/9781315884813>
- Nasser, S. A. (2021). Navigating Integration and Alienation in Migration: A Reading of Leila Aboulela's "The Museum" (1999). *Miṣriqiyā*, 1(2), 49–62. <https://doi.org/10.21608/misj.2021.72973.1020>
- Qutami, M. (2022). Countering Normalized Violence in Aboulela's "The Museum" and El Guindi's "Trading in my Arab." *Al-Zaytoonah University of Jordan Journal for Human and Social Studies*, 3(3), 224–235. <https://doi.org/10.15849/ZJJHSS.221130>.
- Said, E. (1978). *Orientalism*. Pantheon Books.
- Said, E. W. (2003). *Edward W. Said: Orientalism* (New Prefac). Penguin Modern Classic.
- Sari, Y., Pujawati, & Bahtiar, M. U. (2023). Orientalism: Edward Said's Postcolonial Thoughts and Theories Against the Eastern World and Islam. *Gunung Djati Conference Series*, 23, 145–164.
- Sharon, D. H. (2020). Pandangan Barat Tentang Timur Pada Novel Student Hidjo Karya Mas Marco Kartodikromo (Kajian Orientalisme Edward Said). In *Skripsi Program Studi Bahasa dan Sastra Indonesia*.
- Suastika, I. N. (2012). Nasionalisme dalam Perspektif Postmodernisme, Poststrukturalisme dan Postkolonialisme. *Medika Komunikasi FIS*, 11(1), 1–15.
- Sumana, S., Wardiah, D., & Missriani, M. (2022). Representasi Kepribadian Muslimah Dalam Novel Rissa Sebuah Pilihan Hidup Karya Larissa Chou (Kajian Feminimisme). *Indonesian Research Journal On Education*, 3(1), 254–259. <https://doi.org/10.31004/irje.v3i1.111>
- Young, R. J. C. (2020). Postcolonialism: A Very Short Introduction. In *Postcolonialism: A Very Short Introduction*. <https://doi.org/10.1093/actrade/9780198856832.001.0001>