

Ann Brooks' Postfeminist Studies on Omani Women's Identity

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Abstract

This study aims to describe the aspects of influence and identity shaping of female characters in the novel "Sayyidaat Alqomar" by Jokha Alharthi based on Ann Brooks' perspective. This research is oriented towards discussing three aspects, namely postfeminist deconstruction, differences, and women's identity. This type of research is descriptive qualitative research with feminist analysis. Data analysis techniques in this study use the Miles and Huberman method with three stages: data reduction, data presentation, and conclusions. The results of this study are as follows: (1) The influence of postfeminist deconstruction is identified in two aspects. First, gender equality in the relationship between husband and wife and inequality among women. Second, traditional stereotypes that female characters respond as representations of deconstruction with responses to ignore and voice criticism; (2) the differences that affect the identity of female characters are identified, that a woman can own both masculine and feminine sides; and (3) the form of female identity influenced by two factors. First, external factors: destiny and modernization. Second, experience factors: hobbies, work, and trauma. These findings confirm the diversity of Women's identity in Modernization and pave the way for postfeminist studies towards Omani women.

Keywords: Ann Brooks; Novel; Postfeminist; Womens' Identity

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Introduction

Women's identity is a dynamic element influenced by various factors, such as culture, society, and personal experience. Moreover, women's self-identity refers to the formation of character formed by themselves based on the image of the form of an event they accept as an individual to represent their image as a

woman (Azizah & Zahid, 2023). So far, women have always been the first to be affected in all change-related situations, including social changes such as modernization transformation. The cause of the easy influence of women is that they are a vulnerable group and are easily affected by social changes that occur (Lestari, 2021).

Modernization is a form of state transformation that leads to something more advanced and developed to make life more prosperous (Irfan, 2022). Furthermore, modernization has happened in some regions, such as the Middle East. There, the economic aspect is one of the causes of the impact of modernization. The economic crisis is the reason for a country to prosper its people. (Ayu & Basid, 2023).

Oman is transforming modernization, and at the same time, the country still retains its traditional characteristics. This condition is influenced by Oman's system of government, namely the monarchy. The social life of Omani people is still tied to religious observance. Thus, traditional beliefs about family influence individuals in making decisions (Jones & Ridout, 2015). Wallerstein and Blakeslee (1989) refer to a "new sense of identity," which is likened to a phase after divorce in which individuals will inevitably find their own identity because they are forced by changing circumstances of modernization of their social environment. This process is referred to as active intervention and transformation. (Giddens, 2008).

Changing society into a more advanced phase has a broad impact, such as the relationship of modernization with gender issues. Women's identities come from various experiences and differences (Wardaniningsih & Kasih, 2022). In today's modern era, there are many platforms to represent women's voices, such as novels, literary works, social media, and various film events and advertisements (Guo, 2022).

One proof of open access for women to celebrate and voice their identity is through the dating application "Tinder"; the application proves that women can choose freely to have a single identity. Women in their single status can voice it in public spaces, while before the entry of the modern era, singleness was a shame for women (Morris & Dobson, 2023).

Starting from feminist thinking that focuses on gender equality, this condition ignores women's interests that women naturally have differences from men. Then, the

third wave of feminism was born, namely postfeminism, which is the thinking that entered the postmodern era; postfeminism focuses on reaffirming and looking back at what has been discarded, ignored, and forgotten. Postfeminism not only sees women as inferior and oppressed conditions but also celebrates women with differences and plurality (Berglund et al., 2023; Tasker & Negra, 2007; 2002, جاميل).

Ann Brooks focuses her postfeminist theory on feminism's conceptual shift from a debate about equality to an orientation to a debate about difference. In its development, postfeminism facilitates pluralistic concepts or diversity regarding the application of feminism, as well as answering the demands of colonized, marginalized, and diaspora cultures in order to be able to voice indigenous, local, and postcolonial feminism (Brooks, 1997b; Lotz, 2001). The orientation of postfeminism implicitly tends to be heterosexual. Generally, it seeks to develop a system that can give place to men because of their roles as spouses, husbands, fathers, and friends (Brooks, 1997a).

Ann Brooks' postfeminism is oriented towards three aspects, namely deconstruction, difference, and identity. Postfeminist deconstruction reviews old ideas about women and gender and critically analyzes social policies and practices that impact women. Postfeminists use deconstruction to flesh out old assumptions about identity; through this deconstruction, identity can be articulated (Brooks, 1997b). The deconstruction of postfeminism is an attempt to oppose gender domination, which is often hampered by the concept of phallocentrism, which, in various aspects of life, is still dominated by men (Brooks, 1997b). Postfeminism emphasizes the deconstruction of the patriarchal system and the oppression of women that occurs in society as an attempt to challenge the existing structure of domination. Postfeminist deconstruction rejects leveling terms that ostensibly refer to the experience of all women (Carby, 1982; Hooks, 1984).

The difference aspect in postfeminism focuses on differences between men and women that are not associated with society's old views of femininity and masculinity; a

woman may have masculine traits in their personality. Postfeminism recognizes that women's experiences are different, not monolithic (Brooks, 1997b). Women's differences in postfeminism can be caused by social class, sexual orientation, and culture. In postfeminism, women can reflect themselves in both masculine and feminine categories.

Although the old stereotype held that a woman would be feminine and a man masculine, postfeminism emphasizes aspects of difference beyond the destiny of a person born male or female (Brooks, 1997b). Therefore, gender differences must still be accepted as an absolute difference between men and women, but women's self-development must accompany accepting such differences (Tong, 2009).

Postfeminism Ann Brooks suggests that identity is the result of a person's social construction as an individual; the urgency of developing the idea of women as Ann Brooks recognized positionality through the 1988 recommendation of Alcoff (in Brooks, 1997), who suggested the need to interpret gender-influenced views about practice, and habit in order to unify subjectivity and structure. From this perspective, two aspects are needed for women as individuals to interpret their identity; this is better than just interpreting the meaning of womanhood in gender (Alcoff, 1988). These are 1) Women's External Conditions and 2) Women's Experiences.

Women's external conditions that influence their identity formation come from the social system of society, such as social class, social stereotypes, and religious views (Brooks, 2008). Women's identity is constructed in response to various pressures they experience from the influence of their social environment and human rights issues that include minor and gross violations. It is constructed by the cultural context in which women live (Brooks & Simpson, 2013). A woman's identity stems from her destiny to be born a woman and the experience gained because she is female (Brooks, 1997b).

Experience is an essential element in forming an identity. It is understood as a relative and not an absolute category; experience is a tool to find and generate

insights for a woman (Brooks, 2010). Women's identities are built by the pressure to give the public confidence in their experiences and their obligation as adults to be able to support themselves, as well as a response to a sense of responsibility for themselves as women (Brooks & Simpson, 2013). The view of the balance between risk and opportunity becomes a core element of change to reign supreme with future goals. The decisions taken will make the project of identity reflexive through the consequences that will result (Butler, 1990).

Identity is shaped manifestly by a woman's expression of her experience. In some cases, women no longer want the top position if what they sacrifice is too great; instead, in this modern era, they prioritize quality of life, intimacy of relationships, and even spirituality (Brooks, 2006). This situation shows the power of women in making their choices. Women's experiences serve to maintain or change specific identities in order to influence the social environment (Brooks & Wee, 2008).

Modernization is a phenomenon of change, which means that no one can avoid this transformation of modernity, and should face it instead; modernity brings a dynamic element into one's life (Brooks, 2010); this change is due to the transformation of modernity, which is likened to the movement of a person from adolescence to adulthood. Although self-identity becomes problematic in the transformation of modernity and opposed to the relationship of the self with societies that still trust traditional contexts, modernization has a role in balancing opportunities and potential conflicts in a balanced measure (Giddens, 2008). Therefore, each strength becomes critical in adapting and reconnecting with their goals amid modernity (Adkins, 2004).

In modern social conditions, the more robust an individual tries to shape his or her identity, the more aware the individual will be that what is done now will determine future outcomes (Elliot & Lemert, 2006). A woman's behavioral revolution can provide education and economic and political means that enable

them to revolutionize their identity (Brooks, 2019).

Modernization creates opportunities for individuals to take greater responsibility for their identity, assuming that individuals are now more accessible in shaping their identity (Brooks & Wee, 2008). In line with this, Ann Brooks' concept of postfeminism also focuses on the importance of appreciating the experiences and celebrating the differences that women have in accepting different women's identities. The postfeminist view of a woman's identity is depicted in the novel "سيدات القمر" by Jokha Alharthi; the novel depicts female characters, who have different life goals to represent their different identities. The characters in the novel are like in the real world; they have different characters and behaviors, so the conflict that occurs can originate from themselves or external factors.

Postfeminism studies have an interest because of differences in ideas with previous wave feminism, such as research by Az-Zahra (2020), which uses postfeminism theory to study the Japanese film *Ooku* and focuses on three aspects of Ann Brooks' postfeminism, namely deconstruction, difference, and identity. Through the same analysis, this paper examines women's identity through three aspects of Ann Brooks' theory. In contrast, this paper uses a female character in Oman's modern era, while Az-Zahra (2020) examines women's identity in ancient Japan. Then, the research by Setyanto (2022) has similarities with this research in one aspect of Ann Brooks' Postfeminism; it is the different aspect found by superior characteristics in female characters that contain femininity and masculinity.

Women's identity is an exciting issue, just like this research, which has the theme of Arab women's identity. Hamid (2021) examined the identity of Arab women in the middle of the globalization phenomenon (Arab Spring) and studied through some media (Midan Al-Jazeera, Al-Ittihad, and mawdoo3). It was found that in the media, Arab women are represented by the representation of freedom as humans, regardless of their identity as wives and mothers. Thus, Arab women can engage in the social sphere under the Arab

government agenda in the twenty-first century.

Another study on women's identity is the research of Saifuddin (2023), who examines the identity of veiled Muslim women amid modernization in fashion. The research found that the community of veiled women in Indonesia (Niqab Squad) involves the veil in fashion. While this effort is in contrast with terms of the "Syar'I" concept, the community of the Niqab squad was evidence to veiled users that niqab practice is flexible, and Muslim women can articulate their identity without violating their rules in Islam. Hidayati and Hidayat (2021) also discussed aspects of women's identity. This study examines the dramaturgical practices of female fans (Fujoshi) of homosexual fiction in Indonesia. Although Indonesia is a heteronormative society, fujoshi in Indonesia divide their role conditionally. They conduct this practice to camouflage in order to have a harmonious life.

Some studies also use the novel "Sayyidaat Alqamar" as an object; Asharie (2023) discusses gender equality between three female characters of siblings using feminist literary criticism theory. The study found that there are forms of gender struggle carried out by female characters in three forms (education, work, and family). In addition, the researcher also found gender inequality in five forms (marginalization, dependency, stereotypes, violence, and double burden).

Several studies have stated the three aspects of Ann Brooks' postfeminist theory, and it seems that the novel "سيدات القمر" by Jokha Alharthi is an exciting object due to the previous studies have not used this object. Based on what researchers have described, this study aims to identify the influence and form of identity of female characters' using Ann Brooks' postfeminism theory. The position of this research as an enhancer and complement to previous research, the modernization narrative referred to in this study is the social and cultural transformation of Omani society and its influence on female characters in the novel "سيدات القمر" by Jokha Alharthi.

Methodology

This type of research is qualitative descriptive with a feminist analysis approach; qualitative methods are more concerned with interpreting the data obtained and are descriptive because the data collected is in words, not numbers. The analysis of feminism is not only seen from the behavior of a woman but also from her relationship with men, family, and their environment. This approach is in line with the perspective of feminism, which wants to realize justice by viewing the existence of women as authors, readers, and female characters in literary works. The feminist analysis in this study is oriented toward the female character in the novel "سيدات القمر" by Jokha Alharthi and focuses on Ann Brook's perspective on postfeminism studies.

There are two data sources in the study, namely primary data sources and secondary data sources. The primary data sources in this study are the novel "سيدات القمر" by Jokha Alharthi, the novel "سيدات القمر" with a total of 224 pages; this novel can be purchased in bookstores and e-book versions on google books and other legal platforms. The novel was released in 2010 and published by دار الآداب. The novel "سيدات القمر" by Jokha Alharthi won the Man Booker International Prize 2019 in London. In detail, researchers also use translated versions (Celestial Bodies) to help interpret data. Researchers obtained secondary data from various books and journal articles related to postfeminism. Literature studies were conducted using articles on postfeminism, identity, and modernization published in national and international journals.

Data collection techniques are carried out using reading and recording techniques. *Data collection* is an extensive procedure that collects details about related topics and is carried out systematically. Data validation techniques are carried out through triangulation and discussion techniques; this stage is carried out to determine the validity

and credibility of an explanation, description, and interpretation of research results (Budiastuti & Bandur, 2018). Researchers use the Miles & Huberman model data analysis technique. The activities in analyzing this model data are carried out in three stages: data reduction, data presentation, and conclusion drawing.

Results and Discussion

The novel "Sayyidaat Alqomar" revolves around a family in Al-Awafi, Oman, with three main characters: Mayya, Asma, Khawla, And other female characters. They grew up, fell in love, and raised their children amid Oman's cultural, economic, and political changes. The variety of differences they have and the influence of Omani tradition and modernization make the female characters have a difference in their identity. However, since the government began to abolish the regulation of female slavery as a form of modernization in Oman, the patriarchy began to disappear, and society began to view women as someone who had total power over their identity.

There will be three sub-chapters according to the three aspects of Ann Brooks' postfeminist theory. Based on this, this study aims to reveal three aspects that influence the formation of female character identity according to Ann Brooks' postfeminism theory, namely postfeminism deconstruction, difference, and identity.

1. The Influence of Postfeminist Deconstruction on the Identity of Female Characters

Based on the aspects of forming the identity of female characters according to Ann Brooks' postfeminism theory, researchers identify aspects of postfeminism deconstruction which are divided into two forms, and each has sub-chapters according to the data that has been identified:

Table 1. Postfeminist Deconstruction

Aspects of shaping women's identity	Form	Sub	Data
Deconstruction of postfeminism	Gender Equality	Husband and Wife Relationship	1, 2
		Inequality among women	3
	Traditional stereotypes	Ignore Response	4, 5
		Response to Criticism	6

a. Gender Equality

Gender equality in postfeminist deconstruction views the position of women and men as equal and recognizes the differences between women and men. In the context of gender equality, according to postfeminism, it not only discusses equality between women and men but also pays attention to equality between women.

1) Husband and Wife Relationship

As wives who are obedient to their husbands, women also have desires for what they like, and men, as husbands who have control of the household, can create equality. The aspect of gender equality in the novel "Sayyidaat Alqomar" by Jokha Alharthi can be seen from the relationship between husband and wife in the following data:

1. أحضرت لها سائقاً فطرده بعد أشهر. قلت لها "يا ميا" قالت لي "يا رجل، يا رجل، يا رجل" (الحارثي، 2010، صفحة 31).

I hired a driver for Mayya, but she threw him out after a few months. Mayya! I said. What have you done now? But all she could say was, Ya Rajul, Ya Rajul, chiding me as though, being a man, I did not understand (Al Harthi & Booth, 2019 p. 26).

The postfeminist deconstruction in datum (1) can be seen in Mayya's response to her husband's advice. The deconstruction of postfeminism that occurs in the husband-wife relationship is gender equality; where when Abdullah gives Mayya a private driver, the

driver is fired, and Mayya does not heed her husband's advice. Mayya again insists on being able to pass the driving test. Brooks emphasizes the postfeminist deconstruction in the effort to refuse structural domination that occurs and to celebrate the diversity that exist (Brooks, 1997). Mayya's attitude represents a postfeminist deconstruction, where there is a gender deconstruction; it is Mayya who can drive like a man, and Mayya's independent attitude does not want to have a personal driver employed by her husband. In addition, Abdullah approved Mayya's decision without any rejection, and Mayya's Character was naturally revealed as an independent woman.

2. شجّعها على تنمية ميولها العميقة للقراءة، وحين حصلت بتفوق على دبلوم المعلمات شجّعها على العمل لتكتمل بكمالها وجاهته الإجتماعية وثقته باختياراته (الحارثي، 2010، صفحة 177).

He urged her to develop her sincere love of reading, and when she achieved distinction in her teacher's certificate, he encouraged her to get a job. After all, her mature skills and accomplishments would advance his social status, not to mention that they confirmed her confidence in the choices she herself had made (Al Harthi & Booth, 2019 p. 118).

The form of postfeminism deconstruction contained in datum (2) can be seen from the relationship between Khalid and Asma, which represents gender equality; Khalid's action to allow Asma to study and get a job is a representation of gender equality between

women and men who have equal opportunities, while their decision is a contrast to Omani culture that women must be a household wife. However, Khalid gave Asma the freedom to do what she liked. Postfeminism emphasizes the female self, power, and choice (Tasker & Negra, 2007; 2002, جاميل). Asma and Khalid's attitude represents the deconstruction that postfeminism means in gender equality.

2) Inequality among Women

Inequality among women arises due to the leveling of all experiences and backgrounds that women have; postfeminist deconstruction sees that equality is not only fought for between women and men, but fellow women must have equal rights in deciding their way of life. Inequality among women is identified in the novel "Sayyidaat Alqomar" by Jokha Alharthi in the following data:

3. تكلّمت خولة بدون توقّف، قالت
لوالدها إنّها لن تسكت كما سكتت ميا
حين زوّجوها دون أن يسألها أحد
رأيها، ميا لم تتعلّم ولكنّ خولة تعلّمت
وستقتل نفسها لو أصرّ والدها على
هذا الزواج (الحارثي، 2010، صفحة
80).

Khawla talked and talked. She would never stop talking, she said to her father, the way Mayya had stopped talking when they married her off without anyone asking her opinion, Mayya had not an education but Khawla had, and she would kill herself if her father insistes on this marriage (Al Harthi & Booth, 2019 p. 60).

The form of postfeminist deconstruction in datum (3) is represented by the characters Khawla and Mayya as inequality among women. It is seen that Mayya does not go to school so she does not dare to refuse the arranged marriage, while Khawla attends school and dares to express her wishes; thus, based on their educational background, Asma argue her mother and decide to continue her master's. In contrast, Mayya who never had an

educational background, must accept the marriage proposal without exception, while Khawla can refuse using an educational reason. Inequality between Khawla and Mayya is the education chance that their parents give them. gender equality in postfeminism not only looks at the relationship between women and men but also looks at how relationships between women occur, because there is a dimension of women's experience that is more complex (Brennan, 1989). The disparity between Mayya and Khawla results in differences in making decisions, so it will affect their identity as women.

The influence of postfeminist deconstruction on women's identity is represented by female characters in the novel "Sayyidaat Alqomar" by Jokha Alharthi through aspects of gender equality which are divided into two sub-chapters, namely the relationship between husband and wife in data (1) and (2) and inequality among women in data (3). Brooks emphasizes the deconstruction of postfeminism in attempts to challenge existing structures of domination (Brooks, 1997b).

The structure of domination is a phallocentrism that hinders gender equality, in data (1) and (2) represented by the figure of the husband as the leader of the household and the figure of the wife who shows a form of deconstruction that women can fulfill their rights and do work that men usually do. This is an effort to achieve gender equality and celebrate the diversity of women's differences (Brooks, 1997b). Data (3) represents the inequality that occurs between women. Gender equality in postfeminism not only discusses the relationship between women and men but also the relationship between women to achieve gender equality without inequality between women and achieving celebration of different women's experiences (Harding, 1993).

Data (1), (2), and (3) represent the gender deconstruction carried out by female characters to obtain their rights. Female figures in data (1), (2), and (3) describe gender deconstruction that occurs between women and men and women with fellow women. These three data can be compared with

research (Az-Zahra, 2020), which illustrates the deconstruction of postfeminism regarding gender equality.

Based on data analysis (1), (2), and (3) according to aspects of postfeminist deconstruction contained in the novel "Sayyidaat Alqomar" by Jokha Alharthi, the data results show that female characters prove themselves to have the right to fulfill their desires regardless of their position as a woman. Gender differences must still be accepted as an absolute determination or something that was given from birth for men and women. However, women's self-development must accompany acceptance of such differences (Tong, 2009). In these three data, postfeminist deconstruction in gender equality form carried out by female characters is represented in their relationships with men and fellow women.

b. Traditional Stereotypes

Traditional stereotypes in the deconstruction of postfeminism see that the old views held in society are not always actual for all women; women have their own decisions without having an obligation to follow the traditional stereotypes. The deconstruction aspect of postfeminism in traditional stereotypes is divided into two subchapters of the novel "Sayyidaat Alqomar" by Jokha Alharthi according to the responses of the characters involved, it is ignoring response and response to criticism of traditional stereotypes.

1) Ignoring Response

The response to ignoring by female characters represents the deconstruction of postfeminism, which can occur as a reversal of meaning to these traditional stereotypes in the form of ignoring without criticizing and sticking to the belief; this is happened by the female character in the novel "Sayyidaat Alqomar" by Jokha Alharthi, their response was evident in the following data:

4. "ويقسط ولدي في أيدي النصارى؟"

سكتت ميا وحين دخلت شهرها التاسع
أخذها زوجها إلى بيت عمّه في وادي
عدي في مسقط حتى ولدت في مستشفى
الإرسالية، مستشفى السعادة، بنتا ضئيلة
(الحارثي، 2010، صفحة 11).

You'd have my child slide out right into the hands of the Christians? She didn't answer. When her ninth month came, her husband took her to the home of his uncle in the old Muscat neighborhood of Wadi Aday. In what the missionaries called their Felicity Hospital – the Saada – she had her baby, a scrawny infant. A girl (Al Harthi & Booth, 2019 p. 14).

The form of postfeminist deconstruction in datum (4) carried out by Mayya is her decision to fight traditional stereotypes about the birth process that must be carried out by women in Al-Awafi village, the tradition of childbirth that Mayya does not want to follow represents the deconstruction of postfeminism against traditional stereotypes. Abdullah's response was a deconstruction of postfeminism by respecting Mayya's decision not to follow the tradition of giving birth to their village and giving birth at Sa'ada Hospital in Muscat.

5. أمسكت ميا البنت ورفعته في الهواء:
"ما له اسم لندن؟.. حرمة في في بلاد
جعلان اسمها لندن" (الحارثي، 2010،
صفحة 12).

Defiantly Mayya held the baby up in front of her. What's wrong with London? There's a woman in Jaalaan Town whose name is London (Al Harthi & Booth, 2019 p. 14).

The form of deconstruction of postfeminism in datum (5) carried out by Mayya is a disregard for the traditional stereotype of the Al-Awafi village community, which sees that Mayya does not give her child names following the names usually given in Al-Awafi village; the traditional stereotype sees that Mayya should not give her child the name "London" because it contains Christian elements, but Mayya's response represents a postfeminist deconstruction of the traditional stereotype of a reversal of meaning to society's

view of naming children. This reversal of meaning occurs because women cannot persist with the same thinking (Lauretis, 1984).

2) Response to Criticism

The criticism act that occurred by women is to fight the statement that all women have the same experiences (Brooks, 1997). This condition happened in the female character in the novel "Sayyidaat Alqomar" by Jokha Alharthi. The response is evident in the following data:

6. أخذت تردّد الحديث حتى حفظته،
قررت أن تخبر أمها وميا عن
الحديث، تخيلت موقف زوجة
المؤدّن حين تراهن يأكلن معاً
فضحكت (الحارثي، 2010، صفحة
35).

Asma began repeating the Prophet's words until she memorized the passage. She wanted to tell her mother and Mayya every word. She giggled, imagining what a tizzy this would send Muezzin-Wife into – seeing them all eating together, in the knowledge that childbirths and periods and what have you didn't soil anyone (Al Harthi & Booth, 2019 p. 29).

The form of deconstruction of postfeminism in data (6) is illustrated by Asma's actions that want to refute stereotypes or views from her mother and neighbors; in Omani culture, menstruating and postpartum women are forbidden to eat together with other women. Asma denies this traditional stereotype based on the knowledge she learned from books. She knows that postpartum and menstruating women can eat together because the Hadist proved it in the book that she read. The reversal of meaning occurred in Asma's misrepresentation of a traditional stereotype, the stereotype showing that what happens to all women is the same, giving Asma a false view of the traditional stereotype believed by her mother and neighbors. It is not enough to look at all women equally because there are many differences between each experience experienced (Harding, 1993).

The influence of postfeminist deconstruction on women's identity is represented by female characters in the novel "Sayyidaat Alqomar" by Jokha Alharthi in aspects of traditional stereotypes, which are divided into two sub-chapters according to the response of female characters to stereotypes believed by society, namely the response to ignore in data (4) and (5) and the response to voice criticism in data (6). Brooks' deconstruction of postfeminism is oriented toward reconsidering and critically analyzing social policies and practices that impact women (Brooks, 1997b). The social practices contained in data (4), (5), and (6) are traditions of Omani people in Al-Awafi village in doing things according to religious traditions and beliefs, resulting in a stereotype in looking at certain things. The stereotype views all women equally.

In data (4) and (5), Mayya represents a deconstruction or critique of traditional stereotypes by ignoring and still doing the opposite of traditional stereotypes in Al-Awafi village. This illustrates the deconstruction of postfeminism that rejects leveling for all women's experiences (Carby, 1982; Hooks, 1984). At the same time, a different response was made by the character Asma in the data (6), where the character Asma criticized traditional stereotypes that she considered wrong by voicing his criticism. This represents critical behavior to counter the assumption that every woman has the same background (Brooks, 1997b).

Data (4), (5), and (6) represent a deconstruction of traditional stereotypes by female characters to be able to counter the leveling of all women. Female figures in data (4), (5), and (6) illustrate a deconstruction or critique of a traditional stereotype of women. These three data can be compared with research (Saifuddin et al., 2023), which describes how traditional stereotypes and religious beliefs view women and women's responses as criticism or review of these stereotypes.

Based on data analysis (4), (5) and (6), the data results show that female characters reject leveling views for all women by criticizing

traditional stereotypes. The rejection illustrates the deconstruction of postfeminism because postfeminism exists to represent a dynamic movement that challenges the concepts of modernity, patriarchy, and imperialism (Lotz, 2001). In these three data sets, deconstruction, criticism, and review are carried out by female characters by ignoring responses and voicing criticism responses to traditional stereotypes believed by Omani people in the village of Al-Awafi.

2. Aspects of Differences in Postfeminism that Affect the Identity of Female Characters

Based on aspects of forming the identity of female characters according to Ann Brooks' postfeminism theory, researchers identify aspects of differences in women according to Ann Brooks' postfeminism, as follows:

Table 2. Aspects of Shaping Women's Identity

Aspects of Shaping women's identity	Sub	Data
Difference	Masculinity Femininity	1, 2, 3

a. Masculinity and Feminity

The feminine and masculine differences in women are identified in the novel "Sayyidaat Alqomar" by Jokha Alharthi, as follows:

1. لما بدأت خولة تقود سيارتها الخاصة أصرت ميا على تعلّم القيادة، وفشلت في حيازة الرخصة فأعلنت أنّ رجال الشرطة متحيّزون ضدها ومتواطئون مع خولة الجميلة المتأنّقة (الحارثي، 2010، صفحة 31).

When Khawla began driving her car, Mayya suddenly insisted on learning how to derive. But she failed the test. The police were prejudiced against her, she announced. They were conspiracy with Khawla. Mayya was sure of that. Khawla was pretty and she had style; there was an elegance about the way she did things (Al Harthi & Booth, 2019 p. 28).

The differences in postfeminism in aspects of femininity and masculinity is represented in the datum (1) by the character Khawla; she has a feminine side in her, such as her preferences in feminine things such as dressing up. On the other hand, Khawla also has a masculine aspect in her that she is good

at driving, so she passes the driving test and gets a driver's license.

2. "حاشا لله هذا ما رجل!! هرب؟
هاهاها!!.. هرب منك يا القمر؟"
لكنّ نجية لم تضحك. انتظرت حتى
فرغت صديقتها من الضحك ثم قالت
"أريده وسأحصل عليه" (الحارثي،
2010، صفحة 39).

Khazina laughed so hard she crumpled flat onto the floor. God forbid! He is no man! He ran away? Hahaha! He ran away from you, Qamar? Najiya did not laugh. She waited until her friend stopped shrieking. I want him. I will have him (Al Harthi & Booth, 2019 p. 32).

The difference between masculinity and femininity in datum (2) can be seen in Najiya's tough and independent character. In a love relationship between a woman and a man, the man will pursue the woman and confess his feelings to the woman they likes while the woman will wait and give the answer. However, this was done by Najiya's character, who fell in love with Azzan. Najiya's traits and actions represent aspects of masculinity that women can have.

3. كل آثار الجروح في جسدها ناجمة عن
المعارك التي خاضتها مع الصبيان
دفعاً عنه (الحارثي، 2010، صفحة
40).

The scars on her body were the traces of old wounds picked up in the fights she'd had defending him from other boys (Al Harthi & Booth, 2019 p. 33).

The difference between masculinity and femininity is represented in datum (3) by Najiya, where Najiya has a masculine side that can fight physically. This is usually only done by men, who are considered by society to be stronger than women. On the other side, Najiya's character also has a feminine side in her that she can take good care of her younger brother until adulthood; it represents the aspect of difference according to postfeminism, namely masculine and feminine can be owned by men and women.

The difference in postfeminism is represented by the female character in the novel "Sayyidaat Alqomar" by Jokha Alharthi. The difference in postfeminism is oriented towards the masculine and feminine sides that both men and women can have. In data (1), (2), and (3), Khawla and Najiya represent their masculine and feminine sides. The two character's masculine side is the ability to drive a car, chase in the context of romance, and the ability to fight physically. This proves that a woman can have both a masculine and a feminine side in them. Women can have a masculine trait or side within them depending on their experiences because postfeminism recognizes that women's experiences are not monolithic (Brooks, 1997b).

Data (1), (2), and (3) describe the different aspects that female characters have

to be able to reflect themselves in masculine and feminine categories. The female characters in data (1), (2), and (3) represent their masculine side. These three data can be compared with research (Setyanto, 2022), which has the same research on masculinity and femininity and results as this study, which combines femininity and masculinity traits in women. Then a study (اسحاري, 2023) examines how female characters in the novel "Sayyidaat Alqomar" by Jokha Alharthi fight for their rights in the fields of education, family, and marriage.

Based on data analysis (1), (2), and (3) according to aspects of differences in postfeminism contained in the novel "Sayyidaat Alqomar" by Jokha Alharthi, the data results show that female characters have the freedom to reflect on themselves as a woman who has a masculine and feminine side. In these three data, the masculine side is represented by female characters. It proves that the different aspects of postfeminism, namely masculinity and femininity, can be owned simultaneously by a woman. Postfeminism recognizes the simultaneous presence of masculinity and femininity in individuals and is not perceived as a rejection of sexual differences.

3. The Form of Identity of Female Figures in The Middle of Modernization

Based on the aspects of forming the identity of female characters according to Ann Brooks' postfeminism theory, researchers identify forms of identity in women according to Ann Brooks' postfeminism, which is divided into two factors as follows:

Table 3. Women's Identity

Shapering women's identity	Factor	Aspects	Data
Identity	External Conditions of Women	Destiny	1
		Modernization	2
	Women's Experience	Hobby	3, 4, 5
		Job	6, 7, 8
		Trauma	9, 10, 11

a. External Conditions of Women

The identity of women influenced by the external conditions of these women in the novel "Sayyidaat Alqomar" by Jokha Alharthi is identified in two forms, namely destiny and modernization, as illustrated by the following data:

1. "أريدي سيّارة بي أم دبليو تليق بي
كطبيبة و بنت التاجر سليمان" (الحارثي،
2010، صفحة 28).

*I want BMW, it suits my status as a doctor
and as the daughter of the house of
Merchant Sulayman (Al Harthi & Booth,
2019 p. 24).*

In datum (1), the form of identity of the London character influenced by external factors is her desire to have a BMW car to support her career as a doctor. It represents that she is the grandson of a wealthy merchant in the village of Al-Awafi. The London figure has an identity as a doctor, and this identity is influenced by external factors of the London figure, namely her existence as the daughter of a wealthy merchant in the village of Al-Awafi, so without hesitation, London asks her father for an expensive car, a BMW that represented modernization in Oman. External factors owned by Asma characters give rise to a sense of individuality to become more planned in deciding what he wants (McRobbie, 2004).

2. "ما هذا يا خولة؟"
"أحمر شفاه"
شهقت أسماء وأخذته من يدها لنأمله:
أحمر فاقع بغطاء كبير غلى شكل طائر
ذهبي (الحارثي، 2010، صفحة 33).

What's that, Khawla?

Lipstick!

*Asma gasped, took it from her sister's hand,
and inspected it. Bright red inside, the
lipstick was concealed by its awesome shell,
in the shape of a golden bird (Al Harthi &
Booth, 2019 p. 28).*

In datum (2), Khawla's identity is that she likes to dress up and is interested in beauty; external factors that affect her identity are

modern beauty products that she buys in Muscat. As a result of modernization, especially in the beauty world, a more modern lip rouge product appeared, namely lipstick, so Khawla, who has an identity as a beauty enthusiast, was immediately interested and bought the item. External factors influencing women's identity include racial, ethnic, and social systems beyond women's control (Brooks, 2008).

The aspect of women's identity, influenced by external factors, is represented by the characters London and Khawla in the novel "Sayyidaat Alqomar" by Jokha Alharthi. In postfeminism, women's identity can be influenced by external factors. In datum (1), the character of London has the identity of a doctor from a wealthy merchant family. London's destiny is to be born into a wealthy family, which affects her identity as a doctor. This proves that destiny can affect women's identity. Women's external conditions that influence their identity formation come from the social system of society, such as class and social stereotypes (Brooks, 1997b).

In datum (2), Khawla's identity is a feminine woman who likes to dress up. His identity is influenced by modernization factors and is represented by lipstick products that Khawla figures buy in the capital. Modernization creates opportunities for people to take greater responsibility for their identity because now a person can freely shape their identity (Brooks & Wee, 2008). Data (1) and (2) prove that external factors, namely destiny and modernization factors, can influence women's identity.

Data (1) and (2) represent external factors that influence the formation of female character identity according to Ann Brooks' postfeminism theory. The identity of female characters in data (1) and (2) is influenced by external factors, namely destiny and modernization. Both data can be compared with research (Morris & Dobson, 2023), which discusses that external factor, namely modernization, influence women's identity. In the study, the emergence of dating applications proves that modernization can affect women.

Based on data analysis (1) and (2) according to aspects of the influence of women's identity formation according to Ann Brooks' postfeminism theory, researchers identified external influences forming the identity of female characters in the novel "Sayyidaat Alqomar" by Jokha Alharthi, the data results show that female characters have self-identity that is influenced by destiny and modernization factors. A person cannot avoid External factors because they exist beyond the control of women as individuals. Thus, the strength of each individual becomes necessary to adapt and reconnect their goals amid these external factors (Adkins, 2004).

b. Women's Experience

Postfeminism Ann Brooks views the experiences that women have contributed to forming their identity. These experiences experienced by female characters in the novel "Sayyidaat Alqomar" include aspects of hobbies, jobs, and trauma.

1) Hobbies

The experiences that female characters have are identified in aspects of their hobbies. Hobbies as experiences that women have can be identified in the following data;

3. قامت أسماء بنثاقل فهي لم تفتنع قط بأه
لا يحق لها كفتاة غير متزوجة أن تجالس
النساء المتزوجات وتستمع لأحاديثهن،
خاصة أن (الخبرة في الحياة) التي يسعى
هذا التقليد لتجنبها إياها أصبحت متاحة
لها عن طريق الكتاب (الحارثي، 2010،
صفحة 26).

Asma was not at all convinced that she had no right, as an unmarried girl, to sit with the married women and listen to their conversations, especially since the 'experience of life' that this custom of theirs tried so hard to keep from her was something she could obtain easily enough from books (Al Harthi & Booth, 2019 p. 23).

In datum (3), a form of identity of Asma is a girl who has a hobby of reading; Asma has a hobby different from her sister, who has a hobby related to femininity, while Asma has a hobby of reading that women rarely conduct. Typically, in Oman, women tend to be interested in beauty things. The experience factor that influenced Asma's identity was her confidence in her knowledge. She felt that her experience reading books about marriage was enough to join conversations with married women and discuss the world of marriage.

4. ميلا لا تتكلم كثيرا لكنها لن تقلد أحدا،
ستطبخ لإبناتها بنفسها وستخيط لها
فساتين ملونة لم ير أحد مثلها على
طفلة من قبل (الحارثي، 2010،
صفحة 74).

Mayya did not speak much, but she would not imitate anyone. She would cook herself for her daughter. She would sew her daughter colorful frocks that no one had seen the like of on a little girl before (Al Harthi & Booth, 2019 p. 56).

In datum (4), Mayya's identity is that of an independent mother; the experience factor influencing her identity is Mayya's experience in sewing. Mayya has struggled in the sewing world since childhood, and she has her sewing machine at home; Mayya believes that she can make London the most beautiful dress, and another girl in Muscat has never worn it. Mayya's experience in sewing affects her identity as an independent mother because the more robust a woman tries to shape her identity, the more aware she will be of what she does now will determine future outcomes (Elliot & Lemert, 2006).

5. الزواج هو صك إعلانها امرأة
مكتملة، وهو جواز مروراً للعالم
الأوسع من البيت (الحارثي، 2010،
صفحة 141).

Marriage was her identity document, her passport to a world wider than home (Al Harthi & Booth, 2019 p. 97).

In datum (5), Asma's identity after marrying Khalid is that of a married woman or wife; her marriage and move to Muscat with Khalid is a form of experience that will affect her identity before marriage. Asma is a nerdy girl who likes science. Then, after marriage, Asma will have the identity of Khalid's wife. However, Asma's identity as a book lover is still preserved, and so is Asma's identity as a wife who likes books and science. Women's identity can change as life experience increases.

2) Job

The experiences that female characters have been identified in the aspects of work they have, Job as experiences that women have can be identified in the following data;

6. و لَمَّا تَفَتَّحَتْ أَنْوُثَتَهَا وَوَصَلَ خَبْرُ
عَبِيرِهَا الْقَاصِي وَالدَّانِي لِقَبْهَا النَّاسُ
بِالْقَمَرِ (الحارثي، 2010، صفحة
41).

As her developing womanhood started to draw attention, and word of her beauty spread near and far, people began calling her Qamar for she was as radiant as the moon (Al Harthi & Booth, 2019 p. 34).

In datum (6), the identity possessed by Najiya characters is based on the influence of experience she has; it is her nickname "Qamar," which means a moon that represents magnificent beauty. This nickname was given by society because of the independence and resilience of Najiya's character while she was running her life. The experience that influenced Najiya's identity was her success in trading and building a house, meeting her brother's living needs, and making her house a shelter and trading place for the community. Women's behaviors can influence economic, political, and educational means that revolutionize their identity (Brooks, 2019).

7. "أنت حرّة اليوم يا لندن.. أنت طبيبة
ناجحة واجتماعيّة وهولا يستحقّ حتى
أن تتذكّريه.. مجرد تجربة سيّئة"،

استنشقت هواء البحر وتركت دموعها
تنساب على خدّها "أنت على حقّ يا
أبي.. مجرد تجربة سيّئة" (الحارثي،
2010، صفحة 57).

London, I said to her, Today you are free. You are a successful physician and you have your freedom and a good social life and he does not deserve even a stray thought. It was just a bad experience, it is over, and that's that. She breathed in the sea air and left her tears rolling down her cheeks. You're right, father. Just a bad experience (Al Harthi & Booth, 2019 p. 44).

In datum (7), London's identity as a doctor is affected by her experience in the love relationship between London and Ahmad. London was saddened by the failure of the engagement and disappointed with Ahmad; her experience influenced London in her practice as a doctor, so London considered the failure in her marriage as her experience to become a more selective doctor figure in finding a partner.

8. "لكن أنا طبيبة وربّما يمكنني الإستنتاج،
هل قال لك أحد عن أعراض مرضها
ومدّته؟" (الحارثي، 2010، صفحة 160).

But I'm a doctor. So maybe I could figure it out. Did anyone tell you what her symptoms were and how long she was sick? (Al Harthi & Booth, 2019 p. 109).

In datum (8), the London character's identity is that of a doctor from a wealthy merchant family. Based on her experience, London wants to help Abdullah in solving the problem of his mother's death. London's experience as a doctor gave her the confidence to know the cause of death and help in the medical world. London's experience in the medical world influenced her identity as a child and a doctor.

3) Trauma

The experiences of female characters are shown in aspects of the trauma they have; trauma in this following data represents experiences that women have;

9. حين ولدت ميا محمدا قالت لن أذهب
لبيت أهلي سأمكث هنا وعندي خادمة
(الحارثي، 2010، صفحة 29).

*When Mayya had Muhammad, she said, I
will not go to my family's house to rest up.
I'm staying here. I'll have a maid to help* (Al
Harthi & Booth, 2019 p. 25).

According to data (9), Mayya's form of identity after giving birth is a mother. Mayya wants to be an independent mother figure and carry out her role as a mother. Mayya's identity is influenced by the experience of postpartum recovery of her first child. This experience traumatized Mayya's character. She did not want to repeat the traditional culture of postpartum that was ordered by her mother during her recovery after giving birth to her second child, so Mayya's rejection represented the influence of women's experiences on her identity.

10. ظلت أذنها تتورّمان و أصبح من
المستحيل أن تنام على أحد جنيبيها
فسهرت ليالي كثيرة محاولة النوم على
بطنها وذقتها مستند على الأرض،
وحين شقيت بعد أسابيع وتعودت على
ثقل الحلق الفضّية كانت قد كرهت كلّ
أنواء الحلّي بل كلّ أشكال الزينة
(الحارثي، 2010، صفحة 149).

*Her ears swelled and festered to the point
that she couldn't sleep on her side, not on
either side. She spent countless nights
awake, trying to fall asleep on her stomach
with her chin against the hard floor. By the
time she felt better, some weeks later, and
got used to the heaviness of the silver
earrings, she'd come to hate any sort of
jewelry* (Al Harthi & Booth, 2019 p. 102).

In datum (10), Salima's form of identity is a woman who does not like jewelry; this is due to the experience Salima had as a child, her trauma about jewelry due to the pain felt when Salima's mother forced her to make ten holes in Salima's ears for the sake of family social status. The bad experience that happened to

Salima made her not want to wear jewelry until adulthood.

11. توسّل إليها بكلّ شيء لتراجع عن
قرارها ولكنّ أذنيها لم تعودا تسمعان
صوته منذ زمن طويل (الحارثي، 2010،
صفحة 220).

*Trying every possible argument, he begged
her to take back her decision, but her ears
were stopped up now* (Al Harthi & Booth,
2019 p. 146).

In datum (11), the form of identity possessed by the character Khawla is a widow; previously, the identity she had was a wife, but after the character Khawla divorced from the character Nassir, she became a widow. The experience of the character Khawla that affects his identity is divorce; it is triggered because of an affair in the domestic relationship of the characters Khawla and Nassir, which produces a sense of trauma in the character Khawla—the decisions women make and the resulting consequences will reflect women's identity (Butler, 1990).

The aspect of women's identity, influenced by women's experiences, is represented by the female character in the novel "Sayyidaat Alqomar" by Jokha Alharthi. In Ann Brooks' postfeminism, women's identity can be influenced by the factors of experience that women have. In data (3), (4), and (5), female figures have identities that are influenced by their experience factors in aspects of hobbies. The aspects of their hobbies are diverse and are a form of women's freedom of expression, influenced by the formation of women's identity. According to Ann Brooks' postfeminism, identity is formed manifestly by women's expressions of their experiences; women's experiences will help form their identity to influence the social environment (Brooks & Wee, 2008).

In data (6), (7), and (8), the identities of Najiya and London figures are influenced by aspects of the work they are engaged. Events that female characters experience are a form of experience that affects their identity. Women's identities are built by pressure to give the

public confidence in their experiences and obligations as adult individuals and a response of a sense of responsibility for themselves as women (Brooks & Simpson, 2013).

Data (9), (10), and (11) represent the trauma of Mayya, Salima, and Khawla. Their bad experiences or traumas affect their identity as women. The bad experiences experienced by the three characters made them sacrifice essential things for them. This condition is in line with the influence of experience on women's identity in Ann Brooks' postfeminist theory. Women no longer want more if their sacrifice is too great (Brooks, 2006).

The results of data analysis (3), (4), and (5) representing women's identity are influenced by experience factors in aspects of hobbies owned by female characters; this can be compared with research (Hidayati & Hidayat, 2021) which discusses women's hobbies, namely fans of homosexual fiction work and the influence of this on their identity.

Data (6), (7), and (8) represent women's identities influenced by experience factors in aspects of work done by female characters; this can be compared to research (Hamid et al., 2021) which has similar results this study, that the identity of Arab women is proven to have been actualized in Online media with the form of Arab women's identity who not only become a mother and wife but also have the right to have a better education and a place in the political realm.

Data (9), (10), and (11) represent women's identities that are influenced by experience factors in aspects of bad experiences and produce a sense of trauma that female characters have. This data results can be compared to research (Saifuddin et al., 2023) that examines the fashion of veiled Muslim women who seek to get out of the negative stigma about veiled Muslim women.

Based on data analysis (3), (4), (5), (6), (7), (8), (9), (10), and (11) according to aspects of the influence of women's identity formation according to Ann Brooks' postfeminism theory, researchers identified the influence of the experience of forming the identity of

female characters in the novel "Sayyidaat Alqomar" by Jokha Alharthi. The results of the data show that female characters have a self-identity that is influenced by various experiences they experience, these experiences are divided into aspects of hobbies, work, and trauma that female characters have in novels. The experiential factor is crucial in identity formation because it is relative and not absolute. The experience that women experience will be a tool to find and generate insights for themselves (Brooks, 2010).

Conclusion

The identity of the female character in Jokha Alharthi's novel "Sayyidaat Alqomar" has become more complex due to Oman's modernization transformation. This study succeeded in answering three formulations of problems related to aspects that shape and influence the identity of female characters according to Ann Brooks' postfeminism theory:

Postfeminist deconstruction is identified in the female character in the novel "Sayyidaat Alqomar" by Jokha Alharthi, which is divided into two forms, namely: (1) gender equality, found in the relationship between husband and wife and inequality between women, and (2) traditional stereotypes with responses given by female characters as representations of deconstruction, namely the response to ignore and the response to voice criticism.

The "difference" aspects of postfeminism are identified in female characters, resulting in women having both masculine and feminine sides in themselves. External factors and experiences influence women's identity in Ann Brooks' postfeminism. Both factors are identified in the form of the identity of female characters who are influenced by (1) external, female character identity influenced by destiny and modernization; and (2) the experience factor, which researchers identified that the identity of female characters was influenced by the experiences they had based on aspects of hobbies, work, and trauma that female characters experienced. The discussion about Omani women in the modern era is still limited, especially in terms of

representing women's identity. The postfeminist study is a broad discussion; exploring new variables and enriching studies on women's identity will be interesting.

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