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### THE STUDY OF ALIENATION IN WAJAHAT ALI'S PLAY THE DOMESTIC CRUSADERS

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#### ABSTRACT

In this study, Wajahat Ali's play *The Domestic Crusaders* serves as the textual basis for the analysis of alienation. The text is revisited through Homi K. Bhabha's ideas on hybridity and ambivalence in order to interpret the alienation of a Muslim Pakistani immigrant family. Bhabha's concept of ambivalence is an influential notion to make sense of cultural differences. Postcolonial theorists argue that ambivalence is indicative of an adaptable subjectivity that is not fixed by either the coloniser or the colonised, so it provides an explanation for the tension that arises when the two seemingly opposing binaries come in contact with one another. Researching the challenges faced by Pakistani immigrants living in the United States, this qualitative study employs close textual analysis. The characters in the story have to deal with the heat of anti-Islamic and anti-Asian sentiments in their daily lives, and the family is subjected to social stereotypes. The study has used descriptive analysis of the text to explore the marginalization of Pakistani immigrants in the American society after September 11. The effect of ambivalence and stereotypes on the various members of a family in the text provides a theoretical framework based on Bhabha's concept of ambivalence and hybridity for understanding the causes of alienation of Pakistani immigrants in the play. The playwright, according to the available research evidence, has presented Bhabha's hybrid space as a lens to highlight the contrast between the viewpoints of the parents and children in a diasporic family. The main source of friction is that the older Pakistani immigrants and younger generation raised in American culture have different views on what it means to be an

individual in the society they live in. The writer's depiction of post 9/11 setting in an American diasporic community, the realistic portrayal of characters facing the anti-Islamic wave in the society, the impact of social ambivalence on various characters within the family, all stir thought to ponder the alienation of a diasporic individual.

### **BACKGROUND OF THE STUDY**

The topic under scrutiny is the alienation of a Pakistani Muslim diasporic family living in post 9/11 American society presented in the play *The Domestic Crusaders*, written by Wajahat Ali (2004). The drama is depicting a three-generation Pakistani immigrant family living in the 2004 American society, the recurring mood of drama highlights the already existing prejudice of American society against immigrants, as shown through sorting terms like the F.O.Bs (fresh off the boat), further brought to surface due to the paradigm shift in American society after the incident of 9/11.

It's not transparent what is meant by "alienation," so let's try to define it. Karl Marx presented the concept of alienation to study the sociological relationships of human beings, the term later became the depiction of phenomenon, emigre populace, the vast scale migration to America in last two centuries (Pokhriyal, 2011, p.2).

When we compare and contrast the ideas of alienation and hybrid spacing, one thing they have in agreement is that they may be applied to a wide variety of situations and can "travel" from one area of study to another. The idea of alienation "travelled" from spirituality to psychology (such as the Social Compact Theorists), through Rousseau to Hegelian within philosophy, and via Hegel's romanticism and Marx's social and political convictions, and then to the world of social class fabrication.

Hybridity, which originally meant the mating of two species that were genetically distinct, eventually became a part of the ethnically heated imperial rhetoric of the nineteenth century eventually finding its way into linguistics and literature in the early twentieth. Homi K. Bhabha and other postcolonial philosophers have embraced the notion of hybridity to be a defining feature of heterogeneous variety in fictional works.

Therefore, it stands to reason that both ideas have undergone considerable evolution over time, crossing over from one field to another and undergoing a number of 'mutations' from one generation to the next. Thus, each notion has not merely been "amended" and "embraced" by many subjects or areas, but has also shown itself to constitute a versatile, dynamic concepts that permits greater than a single strict interpretation limited to a single subject.

After the fall of communism, thought leaders, philosophers, literary theorists, sociologists and authors have all gone relatively mute in subsequent years on the theme of alienation, which was formerly widely discussed. Readers of newspapers or scholarly journals would be hard pressed to discover anything linked to alienation (or class). With the arrival of the "postcolonial turn" at the start of the 1990s, the once-lauded Marxist theory of the worker's alienation (inextricably associated with it as the "class struggle") seemed to have gone

towards desuetude. Following the collapse of communism, the world became more globalised and faced new issues that allowed for a paradigm shift: Marxism appears to have been sent the door, and the race and identity elements of postcolonial thinking tend to have been encouraged to substitute the previously relevant perspectives. More than thirty years past the shifts of the 1990s, the idea of alienation still has much to teach us, both about the ways in which literary movements and tendencies self-fashion and about the nature of alienation itself. There has been a noticeable shift in the characters and themes that make up artistic representations of alienation during the past years. The rise of multi-ethnic and postcolonialism argument, places major emphasis on race.

The broad socioeconomic transformation that occurred following communism's fall is associated with the emergence of the notions of detachment and hybrid space, particularly in the transition from caste to race. Terry Eagleton (2004) argues that in postcolonialism, "the nation had become the major form which the class struggle against this antagonist (i.e. "the West") had assumed (p.212). Some of the new theory (i.e. postcolonialism), by contrast, saw itself as shifting attention from class to colonialism" (p. 11). This newfound emphasis on racial identification inside alienation has largely supplanted the earlier emphasis on socioeconomic status as a driving factor in alienation.

While it's undeniable as the notion of aristocracy has lost some of its lustre in literature and among critics, it's important to note that the alienation experienced by characters in postcolonial works written after 2000 experiences a more drastic (and possibly more startling) metamorphosis. For their emphasis on ethnicity as well as "hybrid" culture that the metropolitan societies have become, a new generation of writers has been characterized by Roy Sommer (2001) as "fictions of migration." The concept of "class" has been largely superseded by "race" in today's culture. Hybridity is unlike any of the preceding "mutations" in that it involves a radical shift in the fundamental notion of literature. What we see is a shifting of features beyond Marx's alienation theory to a racialized hybridity theory.

As long as there have been meetings between conquerors and colonized, hybrid space has been unavoidable since it undermines the colonizers' claims to absolute authority and control. However, postcolonial academics typically employ this methodological variable while investigating diasporic space contexts because of the analogies between the analysis of hybrid space and encounters between oppressors and colonized. Therefore, hybridity serves a purpose by fostering tolerance for cultural differences.

The notion of diaspora has evolved in recent years as a central tenet of postcolonialism, providing postcolonial analysts with a theoretical paradigm through which they may examine the sneaky looks of colonialist powers. By establishing a hybrid space of power and shared platform between conquerors and colonized, hybridity in revolutionary studies helps to unite the two opposites.

In postcolonial theory, diaspora plays a pivotal role. Physical relocation causes psychological, interpersonal, and cultural dislocation. A crisis of identity may not result from the disorientation of having one's vision altered by this relocation, but it does make a distinction. The people we spend the most time with, our life experiences, our core values, and the knowledge and skills we've acquired all contribute to the formation of our unique identities. Travellers often encounter others who have been raised in radically different social, cultural, and psychological contexts. Language, society, culture, race, and religion all play a role in alienating people from one another. To give this phenomenon its due, we must look beyond the typical dichotomies of master/slave, free/bonded, and ruler/ruled. (Ashcroft et al., 1998).

Hybridity, in Homi K. Bhabha's view, is a fruitful approach to cultural issues because it makes room for cultural variation, a peaceful area in which people of diverse backgrounds may coexist while still appreciating their similarities. While Bhabha's "hybrid space" may be an ideal environment for the development of hybrid cultures, its inhabitants nonetheless confront a number of postcolonial difficulties. Living alone is challenging because of the alienation it brings.

In the play under study, working immigrants Khulsoom and Salman from Pakistan find that life in the American neighbourhoods after 9/11 is not what they expected. Their oldest child is a playboy who has yet to settle down, and their daughter is a student activist that prefers to wear a head scarf as an expression of her newly found religious fervour, and is dating a devout Muslim who also happens to be an African-American.

When their youngest, good, obedient son returns home for a visit during college, he announces that he is dropping out of pre-med course in order to become a history teacher and Islamic scholar and correct the misleading information being dispersed about Islam.

The revelation that the revered and loving grandfather, Hakim, had a bloody history of killing people as revenge during the time of partition comes to light at the conclusion of *The Domestic Crusaders* for the family. This information introduces a new facet into the growth of the relationships among the members of the family and gives the impression that the family will never be the same again. Fatima and Ghafur had a conversation about the legal way Hakim should have opted to get his friends avenged, asking the authorities to give justice. The reactions of all the family members to this revelation are important, and each reacted in their own unique way. Unlike his siblings, Sal, the eldest, gave Hakim a knowing look as if he understood the bitter reality that no justice could be expected in a situation like this (where a group of people are striving for power and when powerful has determined to subjugate the weak than justice is not the order of the day, only power speaks). Fatima and Ghafur don't realise this. When they see the social unjust and antagonism towards the Asian Muslim community in post-9/11 America, they hope to bring about change through demonstrations and enlightenment. However, they don't realise that this is an ambivalent shift in the society against the Muslim community in general. They are alienated from the community that they are a

part of, and a lot of effort on their part will be needed to gradually change the social stereotypical alienation of their ethnic group. Sal, on the other hand, is aware of this reality and has surrendered to the principle of "survival of the fittest" (66).

*The Domestic Crusaders* focus on this family as they squabble about everything from biryani to gender expectations to Middle Eastern politics to airport security screening to racism when they get together to celebrate the younger son's birthday.

### ***Research Questions***

1. How Wajahat Ali has presented effect of culture on the characters in the play *The Domestic Crusaders*?
2. What causes the alienation of immigrant families in America as depicted in the play?
3. Why is the generation gap widened in the diasporic family under the pressure of socially perceived otherness, as presented in the text?

### ***Research Objectives***

1. To describe the effect of culture on the lives of the characters in the play.
2. To understand the causes of alienation of Pakistani immigrants in post 9/11 American society within the text under discussion.
3. To explore the impact of ambivalence on the different members of the diasporic family in the play.

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

In *The Domestic Crusaders*, Wajahat Ali makes his audience recognise the grey areas in the American power practice against Pakistani Muslims living in post 9/11 America, therefore, highlighting it as the cause of creating trauma of alienation in the lives of immigrant families. Alienation and hybrid space are more intertwined than one may at first assume. While discussions of ethnicity and nationality are currently trending, alienation is nevertheless a frequent theme in colonial fantasy of migration and it is apparent in a wide range of seminal postcolonial works. This study, while considering family a society's building unit, aims to present microscopic view of alienation in postcolonial hybrid society. Also, it explores from the lens of Bhabha's postcolonial variables the challenges of a diasporic family. The researcher intends to provide 'two inches of ivory' to the future researchers and writers who want to make further contributions to the field of diasporic literature.

### ***Research Statement***

The study has explored the causes of alienation of characters displayed by Wajahat Ali in the play *The Domestic Crusaders*, focusing on the marginalization of Pakistani immigrants in the post- 9/11 American society, the phenomenon that influences the family depicted in the play which suffer

segregation within its ties while being treated as the misfit 'others' in the American society they live in.

### *Revisiting Alienation*

Various philosophers and intellectuals throughout history have offered their own interpretations of the word alienation, Clydeside industrial union member Jimmy Reid summed it up in his 1972 inaugural address as president of Glasgow University:

"It is the cry of men who feel themselves the victims of blind economic forces beyond their control. It's the frustration of ordinary people excluded from the processes of decision making. The feeling of despair and hopelessness that pervades people who feel with justification that they have no real say in shaping or determining their own destinies. Many may not have rationalized it. May not even understand, may not be able to articulate it. But they feel it. It therefore conditions and colours their social attitudes. Alienation expresses itself in different ways in different people. It is to be found in what our courts often describe as the criminal antisocial behaviour of a section of the community." (The Independent, 2010).

Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (1998), postcolonial theorists, link alienation with a feeling of being uprooted. They believe that a specific population, especially those of immigrant cultures, experiences ambivalence when reflecting on their homeland and identifying their core beliefs and values. (Puar, 2007). Societies suffering from cultural alienation often display a lackadaisical attitude toward their own cultural heritage and bring disrepute upon themselves. At the moment, the most striking manifestation of this alienation among people from post-colonial countries is a fascination with everything American, including music, television, and fashion wordplay, etc. (Puar, 2007). People who are culturally alienated often know little about, or don't care about, the background of their host country or city. They don't really care about them and don't have anything invested in them.

Though the study is based on the post 9/11 anti-Islamic social conditions of America as depicted in the text under lens, yet the topic would not be properly explored without looking into the roots of alienation embedded in the western society, with the purpose to advocate the fact that every society has its issues to deal with.

America used to be one of the British colonies back in the 17th and 18th century, and the society never truly got out of the British segregating mentality, like Britain where class difference within the society is quite conspicuous, American society has inclined to the racial and religious alienation over the years, and even today movements like BLM (Black Lives Matter) are constant headline of the media as a reaction to the alienated way different sections suffer in the American society.

On his reaction to alienation in America, and while fighting for the rights of the black community who had been constantly marginalized by the polarized American society, Martin Luther King once said that the Christian segregation supporters, "have strayed away to some far country of sin and evil." (King 1956 as quoted in Dailey, 2004 p.119).

America, years before 9/11, had been a society isolated into different sections, where the white enjoyed supremacy, whereas, coloured people (brown and black) suffered alienation one way or another. It is the American tragedy that anyone who doesn't become part of the social current faces the same lonely fate, for example the novel "Where the Crawdads Sing" by Delia Owen (2018) shows the same alienation, Kya Clark, the protagonist in the novel is a lonely girl geographically isolated and racially alienated from society.

Numerous Hollywood movies are based on plights of the 'odd kid' with different looks to be constantly bullied by the popular crowd.

When it comes to brown people the American society has time and again shown the signs of intolerance. Vox, an America based news and opinion website that Vox Media owns unearthed this truth, hence, printed an article on Nov 9, 2016 by Jenée Desmond that ran the headline: "All the Black and Brown people have to Leave: Trump's Scary Impact on how Kids Think. The Campaign Alone was Damaging. What Now?"

Washington Office of Superintendent of Public Instruction shared a report by US Department of Health and Human Services on their website, a two page document concisely highlighting the ethnicity and bullying in the American schools, according to which the young people belonging to Asian background are more liable to victimization than those who belong to other ethnicity, moreover, the youth born in America having parents with foreign origin are at the highest risk of facing ethnic alienation (p2).

The 9/11 incident was a decisive event in the history, a rare phenomenon, like volcanic eruption, the weakness was already there, festering in the American society: how they stereotyped Asian immigrants, the use of terms like F.O.B s. The crisis of 9/11 turned out to be the crucial event in the history for all those researchers who are interested in postcolonial analysis because it mined the alienation already present beneath the surface of social norms and traditions. My reason for choosing a work written by a diasporic person in the wake of that event is to revisit and understand the unveiled bitter reality of alienation of Muslims and the third world countries' individuals in America as presented in the play understudy. In my opinion, the best opportunity for the postcolonial analysis lies in looking deep into the literature written during this time. The play depicts alienation as the routine and day to day life reality of a diasporic Pakistani Muslim American family who face the burden of post 9/11 anti-Islamic and anti-brown people prejudice. The study is mainly focused on the effect of these changes on the diasporic family in text.

H.M.Nakvi's Home Boy (2009), unearthed the issue of alienation of a diasporic Muslim Pakistani in the post 9/11 American society. The characters

undergo a distorted religious alienation where unfair treatment by the anti-Islamic American society created question of self in the characters and at the end resulted in the synthesis of Muslim identity., the three characters Chuck (Shehzad), AC (Ali Chaudhry) and Jimbo (Jamshed Khan) faced the ethnic alienation and accusation of being terrorists on the basis of their Islamic background.

CHUKWUMEZIE, T. M. E. (2014) wrote a paper to highlight nexus that combine identity issues with alienation and racialism to determine the socio-economic dislocation and segregation of black from Europe.

Amitav Ghosh, in his novels, depicts alienation as a diaspora reality. According to K.

M. Anjana Ghosh characters are immigrants who after changing various homelands reach the third space. In their journey, there comes the time when they accept their background while trying to establish roots abroad, therefore, "his characters exist in several time periods and fuel the feeling of not belonging". (Anjana P181).

Amit while arguing on the spiritual aspect of alienation that an Indian member of western diasporic community experiences opines that the migrants look back to their native sub continental origin in terms of history, culture and society. Those who migrate to foreign cultures become the victims of prejudices, inequality, biases, discrimination and threats to cultural identity. The society charges them to modify and adjust to the new economic, psychological, social and political scenarios, consequently, the sudden change of status co, society, culture, and lifestyle creates psychological and emotional issues. (Shukla and Banerjip20).

While arguing on diasporic alienation, Anindya Bhattacharya (2016) says that the modern world is the age of technological and media induced modification of identity, therefore the presentation of diasporic literature faces the contemporary social phenomenon of culturally hermetic seal of the respective borders within the metropolitan society. She says that modern era has the growing trend of migration which is creating a global mentality of demeaning immigrants as gypsies.

### ***Theoretical Framework***

*The Location of Culture* has its unscathed effectiveness in the postcolonial studies because the book excites the argument that throws light on the reactionary retaliation in the subjugated against signifiers of colonial hegemony. In his notable work, Bhabha theorises the depletion of boundaries between master and slave, East and West, and self and other. Bhabha negates the fixation of opposite binaries, rather, he believes in the space where the individual develops a hybrid identity, therefore Bhabha doesn't highlight social issues and cultural realisations to establish differences between colonisers and colonised; on the contrary, he aims to uncover the potential for hybridity between such encounters.



When Bhabha talks about colonial discourse he regards it a self-contradictory expression. Bhabha's work provides the understanding of national identity and racial conflicts in perspective of colonialism, and while doing so, he develops his theory in terms of hybridity, ambivalence, stereotypes, mimicry, and colonial discourse.

Bhabha believes that the colonialist narration has been deliberately modifying the historical accounts of the subjugated lands, so any effort by anyone to dig the real historical truth that can give voice to the subjugated culture is an act of de historicising the false history: "How is historical agency enacted in the slenderness of narrative? How do we historicize the event of the dehistoricized? If, as they say, the past is a foreign country, then what does it mean to encounter a past that is your own country reterritorialized, even terrorized by another?" (The Location of Culture, p.198)

The notion of hybridity undermines the hegemony of colonial discourse. The concept of hybridity is now accepted as an important pillar of postcolonialism and the notion enables the postcolonial critics to develop the theoretical framework that can scrutinise the devious imperialist stances. The main role of hybridity in postcolonial studies is to provide a bridge between colonisers and colonised by creating a third space of strength and common ground, therefore connecting the two binaries by replying effectively on behalf of the resistance the colonised show towards the subjugating discourse.

Hybridity has always been an inevitable phenomenon because the colonial encounters are subjected to flux of ideas and signifiers of culture between the colonisers and the colonised, therefore negating the validity of colonial claims to unquestioned power and control. Nonetheless, the study of hybridity is relatable to encounter between colonisers and colonised, and in general practice postcolonial studies use this theoretical variable when studying the diasporic settings. Hence, hybridity plays its function in creating the acceptance for cultural variations.

There are many critiques on Bhabha's hybridity, one by Robert Young who asserts that hybridity itself is a loaded signifier, in colonial history hybridity was offered as a trade assigned to the natives, and Europeans claimed that the native can be Europeanized but they will be bastardized Europeans, the hybrids, not equals, but they would constantly need tutelage because otherwise they would revert back to their primitive animalistic state. Young suggests that hybridity is such a loaded term and has so much history of the racial view of the natives that to make it centre of postcolonial studies as a redemptive and a productive approach does a disservice to postcolonial studies. Pheng Cheah presents another critique on Bhabha's notion of hybridity in his book *Cosmopolitics: Thinking and Feeling Beyond the Nation* (1998), the most productive subjectivity is that the self can escape the very givens of life: the race, class, identity and enter another space where the identity is porous to other cultures and identities, which only privileges those hybrid subjects that cross border and enter diaspora.

The notion of Ambivalence as discussed by Bhabha in *the Location of Culture* is the ambiguous way in which the colonizers and the colonized regard one another, it is a slippage between different identities. The colonizer thinks of colonized as both inferior yet exotic whereas the other think of the colonizer as corrupt and enviable which creates confused state. Ambivalence exists in the binary oppositions and it plays both aspects of the binaries: the colonizers and the colonized. A colonial subject can sometime take on attributes of colonizer and, than on another time revert back to his native cultural modes of identification creating his own subjectivity, the same thing happens to the colonizers. In this concept along with James Clifford, Homi K. Bhabha is the biggest name, his concept of hybridity plays with the ambivalent position of the social identity, as hybridity has the traces of both the extremes of the binary. In Postcolonial theory ambivalence is a subjectivity that does not practice hard binary structures of self or cultural identification, but, which is open to adopting influences from either side of the colonial divide, and hence it doesn't tend to be fixed.

Bhabha's work takes its inspiration from earlier postcolonial theorists and historical events, he argues that the binary opposition between colonizer and colonized work in the way that keeps the gulf of ambivalence between: the colonizer is ambivalent toward colonized and consequently the colonized resist but infiltrates the colonizer's culture. Bhabha's notion of ambivalence explains the cultural idiosyncrasies and enables the researcher to find its clues in the various contemporary and modern manifestations of stereotypical tussle between the polarized opposites. "The stereotype is a complex, ambivalent, contradictory mode of representation, as anxious as it is assertive, and demands not only that we extend our critical and political objectives but that we change the object of analysis itself (p.70).

Bhabha considers the connection between powerless and powerful ambivalent, over the course of history man has been asking himself very basic existential question: Who am I? And continues to define answer to his existence. Bhabha states that "the colonial presence is always ambivalent, split between its appearance as original and authoritative." (p. 144-165). No culture can flourish if it makes its individuals question their identity by marginalizing them through different means, and this study is an effort to interpret and explore the impact of 'ambivalent' nature of colonizers who tend to classify colonized as the other, the black, the savage, Orient etc., and try to occupy the position of designator of the identity of the colonized object. East and West are tangled in the web of colonization where West needs East for the achievement of being a superior authority.

### ***Alienation in the Diasporic Setting of the Text***

This study has used Bhabha's theory as theoretical framework to recognise alienation in the diasporic setting of play *The Domestic Crusaders*. Social discrimination of the characters based on racial and religious stereotypes demonstrates ambivalence in the text.

Bhabha's postcolonial theory of hybridity revolves around concepts such as mimicry ambivalence stereotypes. According to Bhabha, "stereotype is a complex, ambivalent, contradictory mode of representation" (p.70). This chapter uses Bhabha's postcolonial theory to understand and analyse alienating experiences of different characters due to diasporic setting of the play. Cross cultural interaction creates the frontier where Bhabha's work concentrates. While talking about the diasporic setting McLeod thinks that for Bhabha, "the boundary is a place of emergence, rather than the terminus of sense" (17). For Bhabha, while hybrid space is the source of symbolic connections, it also acts as a connective tissue that creates the difference between superiors and subordinates (4). Hybridity is a continuous process and apparently it notifies cultural mix and impurities but symbolically it makes culture a porous phenomenon and consequently cross cultural interaction becomes a means of cultural mix.

All citations to Bhabha's theory in the discussion come directly from his work, *The Location of Culture*.

### ***Variation of Cultural Preferences***

The Domestic Crusaders (2005) portrays the alienating impact of the event of 9/11 on the lives of Muslims living in America, the wave of Islamophobia effected western and American Muslims, the play highlights the picture of troubles of Muslims living in America after September 11, 2001. The title of the play diffuses the tension of the word Crusade.

Historically, Crusades refer to the dangerous religious conflict between Christian and Muslims in the past that claimed a lot of lives. The title hints of the diasporic family setting where different family members have varying cultural and religious preferences which lead to challenges and difficulties in staying together as a family. It further glorifies their efforts to manage the pressure exerted on their lives by the East and the West.

Cultural variation in the costume of different family members in the play shows that there exists a conflict of cultural preferences within the family under study, especially an apparent difference of costume between parents and children demonstrates their assorted lack of adjustment in the American society. Hakim/Daada (grandfather) wears Jinnah cap and traditional Pakistani attire Shalwar Kameez. Khulsoom /Ami (mother) has a loose scarf around her neck that covers half her head and she is wearing a typical Pakistan female Shalwar Kameez. Salman/Abu (father) is wearing khaki pants and white formal shirt that he wears for work and playwright gives the adjective desi to his Pakistani sandals.

In contrast to this, the young generation has American taste in clothing.

Salahuddin/Sal (senior child) who is twenty-seven years of age is wearing western clothing. His pants are dull dark architect jeans, and shirt is white banana republic business type.

Along with that he is wearing shoes, coat and a pit bull style ostentatious silver belt.

There is a clear divide of cultural approach between parents and children in the play. The grandfather Hakim is a pious, relatively silent and passive old man. His presence in the family depicts joint family system and Pakistani cultural dominance in the house. He is also considered the figure of authority in the family. On several occasions he is seen disciplining different family members and all the family members show respect and honour to him. He is the only one of the three adults that seems to have no conflict with the children. He carries the burden of a serious secret that he cannot tell his children. Not once in the play the three youngsters outburst in front of him, until he reveals the most painful memory of his life with them.

Salman, the father is frustrated because he cannot maintain his self-esteem because of the pressure of ethnic and racial prejudice exerted by the American society. Khulsoom, the mother, is always trying to educate her kids about the customs of her native land Pakistan.

Salman and Khulsoom are parents of Salahuddin, Fatima and Ghafur. Salahuddin is seen as materialistic young man who is in love with the American dream of becoming a successful businessman and is only interested in dating beautiful white American women. He does not like the way his family thinks and makes decisions. Fatima, the second child, has redefined her religious identity, wears tight hijab even in front of her family members.

Ghafur bears the weight of disappointment the parents feel towards his elder siblings. He is expected to study hard and be the supporting shoulder of his parents in their late age. But, the conflict arises when he realises that people belonging to his ethnic group face social alienation and segregation in America. His decision to enlighten the public influences him into leaving pre-med school and become an Islamic scholar, much to the disdain of his parents.

The crisis of cultural identity and widening gaps between family members can be observed in the difference of approaches of the two main characters in the starting scene as it begins with Fatima, the 24 year old American daughter walking into the kitchen to find her traditional Pakistani immigrant mother, Khulsoom, enjoying Tom Jones songs on the radio which leads to series of arguments between mother and daughter. The family ties seem to be so weakened before the start of the play that the family members don't live together but have only met for the birthday party. The parents show disappointment in her children as they are not living up to their parents' expectations. The very onset of the play depicts a glimpse of a culturally estranged family and the conflict of interest between the youth and age. The scene also shows Fatima's disregard for her parents' authority which is a common problem in the diasporic communities under the influence of American lifestyle. The parents are immigrants so they stick to their native Pakistani traditions, on the contrary, kids who have lived most of their lives in America are the generation which is a product of American culture, therefore, when children express progressive

ideas their parents do not agree.

The cultural clash in the conversation between mother and daughter also clearly reveals alienation between two women of different generations belonging to a same family. The daughter sarcastically calls her mother desi FOB to show her annoyance on the clash of interest between her and her mother. Conversation between mother and daughter in the scene comes to a point where Khulsoom wants Fatima to learn how to manage household responsibilities but Fatima does not want to do house chores. Khulsoom, who is culturally influenced by the Pakistani traditions where a woman's first responsibility is to take care of her home, wants her daughter to be "well-trained, Muslim desi housewife" (P6). Fatima rejects her mother's demands as she doesn't want to be a typical housewife and she does not want to participate in house chores or indulge in simple tasks as cutting onions for the salad. She wants to be a lawyer, and a working lady and she has also found a new religious fervour. She is frustrated by the anti-Muslim campaign launched by the American government, so rather than being a typical housewife she thinks it is her responsibility to do something to counter this. She is attending law school classes, and raising her voice against the social alienation of Muslims, goes to attend rallies, wears hijab, gives "controversial" speeches, and participates in university protest for the rights of Muslims wronged by the American government in the wake of 9/11.

Throughout the play the reader finds clues to playwright's endeavour to find the reason of Muslim alienation in America. In the third scene various dividing clashes of opinion between parents and children are present. Parents and children have different cultural and religious ideas in their mind. Fatima in reaction to anti-Islamic propaganda in America after 9/11 has found a new religious awakening and under that influence she wears Hijab all the time. Her parents are Muslim but culturally inclined toward Pakistan, and like a typical middle class Pakistani family follow religion moderately. Fatima is wearing tight Hijab and keeps on fixing it despite the fact that she is in the family, when Khulsoom, who is not wearing hijab, sees that she gives her a look and Salman chuckles.

Under the influence of American culture the youth is less obedient towards their elders. When Sal comes in the room, he sits in his father's chair, seeing that, his grandfather admonishes him to not sit in his father's place out of respect. Sal before getting up remarks sarcastically, "of course, the royal throne, how dare I?" (p.24) that shows his rebellion of the Pakistani culture which gives parents autonomous power in the house hold.

All the family members have distinct personalities, and varying stories to tell, they have different life journeys but all of these distinct perspectives have one thing in common, which is the oppression they have suffered over the years under the influence of colonial powers. All the three generations in the family are leading an alienated and lonely life.

Though they assemble as family to celebrate Ghafur's birthday but Ghafur says repeatedly in the play that there is no need for that arrangement: "Ghafur:

Thank you, thank you. Okay, okay. No big deal, just another day. More important things to think about” (p.35).

The crisis that the family goes through in Act 1 scene 5 shows clash of opinion and culture between different generations in the diasporic community. The three generations are members of the same family, but the immigrant parents with their tilt towards Pakistani culture that they grew up in, expect their children to follow orders; children on the other hand, who have come of age in the American culture think it to be their basic right to decide about their future.

Hakim in order to cool down the situation counsels Ghafur that his father has done wrong in hitting him and will apologize, further, he tries to calm down Ghafur and asks him to respect his parents, “You—all of you—can’t let go of our traditions.” He asks his kids to show respect for native Pakistani traditions as it means the most, and if they fail to do so, “we’ve all failed you and our ancestors” (p. 59).

## CONCLUSION

After doing our research thoroughly, we have discovered that in this play the playwright has presented picture of frustrations that the characters belonging to Asian Muslim background face on the daily basis in America in the wake of post 9/11 trauma. The family under scrutiny is subjected to socially perceived otherness, the American society is actively prejudiced against Muslims and everyday life of the characters face the heat of anti-Islamic and anti-Asian sentiments in the society. This is a diasporic setting and the characters have displaced from Pakistan to America. While rereading the play *The Domestic Crusaders*, we mainly focused on the role of ambivalence in shaping the lives of various characters in the play. I have discovered after research on this play that the way American society thinks about Muslims in America is ambivalently stereotypical, and in consequence the ambivalent position of various characters in the play is the main factor in creating conflicts within the family under study. By showing media campaign against Muslims in the play, that is labelling Muslims as barbarian ethnic group, the playwright has uncovered strategy that the American government used to give validity to the American conquest of Muslim regions of the world. The play presents that the 9/11 attacks and later media propaganda against Muslims created a polarised American society that uncovered its potential prejudice against different cultures and ethnicities.

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