

Cultural Identity Construction of Pakistani Muslim Diaspora as

Seen in Wajahat Ali's *The Domestic Crusaders*

A Graduating Paper

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Degree in English Literature



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A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinions or findings included in the graduating paper are quoted or cited in accordance with etchnical standards.

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, saya ucapkan terima kasih.

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ABSTRACT

Understanding one's cultural identity is important as it helps clarify one's existence as an individual and as part of a group. However, retaining one's identity can be dilemmatic for the immigrants. This problem happens to Pakistani Muslim diaspora in the aftermath of 9/11, and this problem is captured in a drama script *The Domestic Crusaders* by Wajahat Ali. This research is intended to analyze the cultural identity construction of Pakistani Muslim diaspora as portrayed in this literary work by using Hall's concept of cultural identity and diaspora to understand how cultural identity is constructed in diaspora experience. This is qualitative research in which the writer is deeply exploring, understanding and interpreting social phenomena within its natural setting to get the result. Based on the analysis of the drama script, it is found that the cultural identity of the Pakistani Muslim immigrant family members vary and experience constant changes as they are adapting to the dominant power inside the community. While the older generation has a tendency to be subjected without force to the dominant power, the younger generation tries to adapt without being subjected to the dominant power. All of them are more likely to assimilate to American culture, but the white American's treatment towards them following 9/11 has made them revisit and question their sense of belonging. The changes that happen can be seen as their ways to adapt to the dominant power in the community.

Keywords: *The Domestic Crusaders, Pakistani Diaspora, Cultural Identity, Stuart Hall*

Konstruksi Identitas Budaya Imigran Pakistan Muslim Dalam Tokoh-Tokoh *The Domestic Crusaders* Wajahat Ali

Oleh: Tri Ayu Widyaningsih

ABSTRAK

Memahami identitas budaya seseorang adalah suatu yang penting karena hal itu dapat membantu memperjelas keberadaan seseorang sebagai individu dan sebagai bagian dari sebuah kelompok. Tetapi bagi para imigran mempertahankan identitas dapat menjadi suatu hal yang sulit. Hal ini terjadi pada Imigran Pakistan Muslim setelah terjadinya serangan 9/11, dan hal ini disampaikan dalam naskah drama *The Domestic Crusaders* oleh Wajahat Ali. Penelitian ini ditujukan untuk menganalisis konstruksi identitas budaya imigran Muslim Pakistan seperti yang digambarkan dalam naskah drama. Penelitian ini juga menggunakan konsep Hall tentang identitas budaya dan diaspora untuk mengetahui bagaimana pembentukan identitas budaya dalam ranah diaspora. Penelitian ini adalah penelitian kualitatif di mana peneliti mengeksplorasi, memahami dan menafsirkan fenomena sosial dalam lingkungan aslinya untuk mendapatkan hasil penelitian. Berdasarkan analisis, ditemukan bahwa identitas budaya dari anggota keluarga imigran Muslim Pakistan bervariasi dan mengalami perubahan yang terus-menerus ketika mereka beradaptasi dengan kekuatan dominan di dalam sebuah komunitas. Saat generasi tua memiliki kecenderungan untuk tunduk tanpa perlawanan pada kekuatan yang dominan, generasi muda mencoba untuk beradaptasi tanpa menjadi subjek kekuatan yang dominan. Semua anggota cenderung berasimilasi dengan budaya Amerika, tetapi perlakuan orang kulit putih Amerika terhadap mereka setelah kejadian 9/11 telah membuat mereka bimbang dan kembali mempertanyakan rasa memiliki mereka. Perubahan terjadi sebagai cara untuk beradaptasi dengan kekuatan dominan di masyarakat.

Kata Kunci: *The Domestic Crusaders, Imigran Pakistan, Identitas Budaya ,
Stuart Hall*

MOTTO

“The measure of intelligence is the ability to change”

-Albert Einstein

“Change will not come if we wait for some other person or some other time. We are the ones we’ve been waiting for. We are the change that we seek.”

-Barack Obama

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DEDICATION

To my family whose support remains strong as ever

To my late and always beloved mother for the unconditional love

To myself for doing great

To the readers who spare their time to read and give a thought about this paper



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CHAPTER I

INTRODUCTION

1.1 Background of Study

Diaspora deals with the assimilation process of new culture. In diaspora experience the assimilation process is the process of constant reproducing of identity (Hall 1990: 224). This is depicted in Wajahat Ali's drama production *The Domestic Crusaders*. As Pakistani Muslim diaspora, the characters in Ali's work deals with assimilation process in diaspora experience as well as facing the stigma and distrust that arise after the 9/11 attack because it is believed that Islam and Muslims are the mastermind behind the attack which causes great destruction to the US.

The issue of 9/11 becomes the backdrop of the drama script. 9/11 is a series of airline hijackings and suicide attacks committed in 2001 by 19 militants associated with the Islamic extremist group al-Qaeda against the United States. The attack causes giant destruction upon the States and causes death of 2.790 people (Keys, 2018). It brought many disadvantages to American citizens, both white and people of color. The 9/11 attack also disturbs the assimilation process that happens in the family. The assimilation processes which happen quietly before the 9/11 attack change drastically after the attack.

In his work Ali touches on the intersection between 9/11 attack and cultural identity construction of the immigrant. It shifts the attention to the impact of 9/11 on ordinary Muslim immigrant family in the US. "Postcolonially"

speaking, this work gives voice to the Muslim diaspora in the US. It humanizes them. It can be seen as a counter narrative. So readers might look at Muslim diaspora in a new perspective. Muslim immigrants are affected as much as other citizens in the US. Ali shows desperation, sadness, avenges, anger, and understanding behind the issue, and all these are reflected through the characters in *The Domestic Crusaders*. He packs the characters in the drama script with different points of view towards some issues happening despite the fact that they have similar ethnical or cultural background.

. As someone who originally has an ethnical background from where they are coming from, the characters as immigrants already have their own cultural identity which shaped them as who they are. As immigrants they bring the culture of their ancestral homelands while continuously adapting to the cultures of their new home. They face challenges in retaining their identity due to this positioning. What is worse, they are also challenged by the external forces which are beyond their control. For example, them as the minority in their new place and how they face the condition post the 9/11 attack. They often become the victims of discrimination and stereotyping that disrupt their assimilation process.

The disruption of the assimilation process in diaspora experience causes the characters to experience the feeling of identity loss. The characters portray how sense of belonging to a particular group is crucial. Not only does it give them a sense of security, it also helps them build their self-perception and ensure their existence in the society. Culture acts as force which clarifies one's personal existence and provides him or her with a sense of continuity (Usborne &

Sablonnière, 2014). Shared values and culture allow the creation of strong community where people get support from each other. This is why culture greatly influences the characters identity. As diaspora, the characters are prone to experiencing identity loss because they think that the rupture which happens during the assimilation process to their original culture as they assimilate with new culture in their new home is something bad since they are leaving it behind. Meanwhile, according to Hall, cultural identity is the process of constant reproduction of their identity. The understanding about the traditional meaning of cultural identity in diaspora experience which causes identity loss is revalued in Hall's understanding about cultural identity and diaspora.

The constant reproduction of their identity is shown through the story as they are adapting to their condition in America post 9/11 attack. The attack has a role in the identity change of the characters. The attack in some way brings out new identity that can be seen from the dialogue of the characters in the drama script. This research assumes that the aftermath of 9/11 plays a significant role in the shaping of the character's identity as Muslim Pakistani diaspora. The shaping of the characters' identity also emphasizes Hall's understanding of cultural identity and the constant reproduction of identity in diaspora experience. Therefore, based on the problem statement above, the researcher uses the concept of cultural identity and diaspora by Hall to analyze this issue. It is because the researcher will look over the cultural identity construction of Pakistani Muslim diaspora as seen through the characters in *The Domestic Crusader*

1.2 Research Question

Based on the background of study explained above, the researcher formulates the research question as follows:

- How is the cultural identity construction of Pakistani Muslim diaspora as seen in the characters of Wajahat Ali's *The Domestic Crusaders*?

1.3 Objectives of the Study

Based on the problem statement, this research aims to explain the cultural identity construction of Pakistani Muslim diaspora as seen in the characters of Wajahat Ali's *The Domestic Crusaders*.

1.4 Significance of the Study

Hopefully, this study can contribute to literary research that examines cultural identity construction of the diaspora using Stuart Hall's cultural identity and diaspora theory. Secondly, it is also hoped that this research can help demonstrate how Hall's concept of cultural identity and diaspora by using the example of the Caribbean can fit the understanding of diaspora experience of Pakistani Muslim diaspora through the characters in the drama script. Thirdly, it is hoped that this research can raise awareness of how major event such as 9/11 that triggers Islamophobia has disrupted the sense of belonging of Muslim diaspora in the US.

1.5 Literature Review

The researcher finds three researches that analyze *The Domestic Crusaders* drama script. The similarity of this research with previous researches is this research uses *The Domestic Crusaders* as the object of research. The difference among this research with previous researches lays on the theory and the focus of the research.

The first literature is written by Saima Mohamed Saeed, a lecturer in British University of Egypt. The title of the journal is "*Post 9/11 American Dramas: A Postmodern Postcolonial Study of Wajahat Ali's The Domestic Crusaders and John Shanley's Dirty Story*". In his research, Saeed uses Postmodern and Postcolonial approach to solve and examine the problem with. This research focuses more into the 9/11 accidents that acts as the background of both play. The study, moreover, proves that the combination of postmodern and postcolonial notions of marginality versus the centrality, cultural hybridity, and the representation of history along with examples of metaphor, irony, allegory, intertextuality, and metatheatre at unequal intervals in both plays stresses that the dramatic meaning of the date 9/11 is explicitly simple and transparent but implicitly sophisticated and multisided.

The second literature is written by Ghassan F. Radhi, an assistant instructor in Ministry of Education, The General Directory of Education in Al-Diwaniyah. The title of his research is "*Islamophobia : Media Vs. Drama, A Study in Wajahat Ali's 'The Domestic Crusaders'*". This research focuses on the portrayal of the 9/11 accidents that is being portrayed in media versus the one that

is portrayed in the drama script as literature. This study tries to illustrate the role of media in presenting the flawed image of Islam along with the literature that served as a counterpart to this progress of action in which Islam is the core of debate. In this research, the centre of discussion in this paper is divided into two sections. The first section is establishing clearly the ideas that stand behind the term "Islamophobia" as well as the role of media. The second section presents the touches of Islamophobia and the unsupportive role of media in Ali's play. The conclusion sums up the main findings.

The third literature is written by Rehab Farouk and Mona Anwar, a student in Majmaah University, Al Ghat, Saudi Arabia and Ain Shams University, Cairo, Egypt. The title of this research is "9/11 *The Domestic Crusaders Registers Violence Against Muslims Following 9/11*". This research focuses on how *The Domestic Crusaders* reflects the trauma of Arabs and Muslims following 9/11 due to the structural, institutional, interpersonal and state violence that Iadicola and Shupe explained. It analyzes the different types and forms of violence the characters have faced and then the traumatic effect of this violence on the characters is debated sustained by Abu-Ras's application of the theory of trauma on the Arabs and Muslims following 9/11. The Post Colonial Feminist theory approached by Mohanty's academic examination is another frame of reference that is applied through examining the female characters in the play.

1.6 Theoretical Approach

In this research, the researcher applies cultural identity and diaspora theory by Stuart Hall to analyze the characters in Ali's *The Domestic Crusaders*. The characters presented in this drama script are Pakistani Muslim diaspora living in the US. The researcher uses this theory because it is related to the problem that the researcher wants to analyze in this literary work.

According to Hall, cultural identity is divided into two ways of thinking: Oneness and Becoming. Oneness defines cultural identity as one culture that belongs to a group or community that shares history and ancestry hold in common and hides under many personalities every member have in their selves (Hall 1980: 223). He states further that this identity reflects the common historical experiences and cultural codes that people in one community shares and always stay in even when the individuals are faced with any cultural changes and shifting. However, oneness becomes a problematic issue because it blatantly ignores the practical experiences of ruptures and discontinuity experienced in diaspora, also the role of history, culture, and power.

The other way of thinking about cultural identity is the becoming. Hall (1990: 225) argues that cultural identity is matter of becoming and being as cultural identity itself belongs to the future as much as the past. Identity is not something that someone is accomplishing at once, keeping as one, and not changing. Instead, identity is an ongoing process of production which never ends. It goes in constant transformation, and according to Hall, played with history, culture, and power (226). This history also intervened to shape cultural identity.

Diaspora is placed in the “becoming” in the cultural identities. They have their identity before, and their identity merged with the identity of the “other” as their new homeland. Diaspora often argues that ‘other’ identity as not a part of them as they still preserve their own cultural identity even being away from motherland, but they cannot deny that “other” identity has their own power to make it as a part of the diaspora cultural identity.

Cultural identity in “becoming” serves as the traumatic character of the colonized. The colonizer has the power to make the colonized wants to become a part of the colonizer as they see themselves as the “other”. Hall (1990: 225) also adds that the relation of power also deeply influences the matter. The characters in *The Domestic Crusaders* drama script represent the diasporic movement that happen pre 9/11 attack, how they want to accomplish better future and the identity that emerge post 9/11 attack.

1.7 Methods of Research

This part explains the type of research, data source, data collection technique, and data analysis technique.

1.7.1 Type of Research

In this research the researcher applies qualitative method. The researcher uses qualitative method because it relates to the group perspective which is portrayed in the drama script. Qualitative Research is intended to deeply explore, understand and interpret social phenomena within its natural setting. By using a qualitative researcher methodology, researchers want to collect richer information

and get more detailed picture of issues, cases or events (Creswell 2002; Pope & Mays 1995; Denzin & Lincoln 1994).

1.7.2 Data Source

The researcher uses two data sources for this research: primary data and secondary data. The primary data for this research is taken from *The Domestic Crusaders* drama script. The unit data for the primary data comes from the researcher's description which represents the issue by examining the dialogue and action showed by the characters. The secondary data for this research are taken from representative books, journals, articles, and internet related to the issue.

1.7.3 Data Collection Technique

There are some steps the researcher has to do to collect the data. First, the researcher reads the drama script thoroughly to get the intrinsic elements. The researcher then divides the dialogue and action into the table that is related to the issue. Third, the data will be categorized by extending the representative dialogue or action by using the aspect in cultural identity and diaspora theory.

1.7.4 Data Analysis Technique

In this research the data are analyzed with qualitative descriptive method. The researcher uses this method because this research relies on linguistic description rather than numerical data. According to Polkinghome (1983) qualitative research method refers to a different set that encloses around several approaches such as empirical phenomenology, grounded theory, ethnography,

protocol analysis, and discourse analysis. All these method rely on linguistic rather than numerical data and employ meaning base rather than statistical data analysis (Elliot 1999: 147).

In the data analysis technique the researcher depends on several steps. The first step is data preparation. The researcher has to read and comprehend the drama script to collect the data. From then, the researcher has to classify the main data into several variables based on Cultural Identity and Diaspora theory which are Oneness and Becoming. The next step is to explain the correlation of required data to predetermined variables. The last step is drawing conclusion for the data.

1.7 Paper Organization

This research consists of four chapters. The first chapter is the introductory chapter that explains the background of choosing this study, problem statement and objective of study, significance of study, literature review, theoretical approach, methods of research, and paper organization. The second chapter provides the information related to the intrinsic elements of the drama script. The third chapter is the main part of this research as it provides the analysis of *The Domestic Crusaders* drama script to answer the research question. The data found are analyzed using Hall's cultural identity and diaspora theory. The last chapter is the conclusion of this research.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Based on the analysis of the cultural identity construction of Pakistani Muslim diaspora as seen through the characters in Wajahat Ali's *The Domestic Crusaders*, it can be concluded that the cultural identity of this diaspora family is rather complex. In line with Hall's concept of becoming, the cultural identity of this Pakistani Muslim diaspora in the US is not a fixed one, as it revolves around major events. Their identity can also be defined as the culture of hybridity as the impact of being a diaspora. There are three main factors that influence the construction of their cultural identities: historical context, ruptures as a way adapting, and power negotiations.

History affects cultural identity construction as the background event that shapes the character's existing cultural identity. 9/11 attack with Islamophobia that is arising afterwards has disrupted the assimilation process of this Pakistani Muslim diaspora in the US. It adds to the complexity of the cultural identity construction of each members of the family. In order to survive, they need to adapt to the new culture and situations, and their way of adapting can be explained through ruptures. This research also finds that the rupture depending on the generations, although it also does not mean that persons from the same generation will automatically have the same perspective. It depends on with whom each person is interacting. In addition to history and rupture as a way of

adapting, another factor that affects the Pakistani Muslim diaspora is power negotiation. This process is influenced by their social contingency and agency. As minority, the characters have no option other than adapting to the dominant power that lies in the community. The act of adapting to the dominant power can be subjected or making changes of adapting to the dominant power without being subjected to it. The act of making changes without being subjected can be derived in the agency that the characters takes even when the agency itself does not make major change in the hierarchy of power domination as the agency is the characters way of adapting to the dominant power.

To sum up, the cultural identity construction of Pakistani diaspora tends to change adapting to the dominant power where the community lies. The act of adapting to the dominant power is the instinct of the diaspora to survive inside the community. The act of adapting varies in many ways. It can be blindly following the regulation even though it is against their ideology, the act of protesting against the discrimination as diaspora, or trying to change the perspective of a race in the eyes of the public. The cultural identity construction of the Pakistani diaspora as seen in the character cannot be seen as one as every member develops their own model of construction. There is no phrase like 'come back home' in diaspora as the cultural is not something someone can erase. The cultural identity keeps changing as it is the past as well the future.

4.2 Suggestion

The Domestic Crusaders tells the struggle of being a diaspora and the act of finding liberation. This is why the researcher applies the concept of cultural identity and diaspora by Hall. Among the main issue as diaspora this drama script includes many other issues, thus the researcher suggest to the next researcher that the can analyze the feminism issues of the female characters in the drama script. The researcher also suggests that the next researchers can analyze the clash of generation that happen in the drama script using psychological approach.

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