

Interpreting Intergenerational Conflict In Wajahat Ali's The Domestic Crusaders

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Abstract

This study probes the lives of immigrant family in Wajahat Ali's play *Domestic Crusaders*. It highlights the problems related to intergenerational conflict, or generation gap which is one of the key issues that expatriate Pakistanis in the US and some western countries confront, as evidenced by Wajahat Ali's play *Domestic Crusaders*. In the same vein, the study also foregrounds the reasons behind assimilation, intergenerational conflict, and cultural resistance through generations of immigrants. For this purpose, the present study uses ideas from the theory of Intergenerational Conflict (1980) and Bhabha's concept of hybridity in an attempt to uncover various facets of intergenerational conflict depicted in the play. It will also illustrate the extent to which intergenerational conflict in *Domestic Crusaders* is caused by the struggle between hybrid identity and culture identity, thereby adding to the understanding about the fundamental idea of intergenerational conflict.

Keywords: Intergenerational conflict, generation gap, hybridity, Identity, culture

Introduction

Intergenerational conflict is a commonly known term in contemporary world which refers to the generational divide between the old and young generations. It leads to subsequent extension of gap between generations, ultimately leading to conflicts between them. The reason behind intergenerational conflicts are numerous; mainly the generation gap between younger and older generation; the culture in which the older generation has been brought up, as compared to the culture in which adolescents are getting brought up are totally different, which results in generational conflict. The different environment of two different generations definitely results in

different opinion. That is when the families start to become disorganized, their relationship starts breaking down, resulting in no harmony and it may also lead to a role conflict. In such situations, a father and a mother start to idealize how their son should live his life, while at the same time, the youths also idealize their parents living style.

The same thing has also been highlighted by Wajahat Ali in his play "The Domestic Crusaders". It can be seen at the very start of the play in Act 1 (Tom Jones and the Biryani Surprise) that the readers witness bickering of daughter and mother over a trivial matter. The twenty four years old Fatima criticizes her mother of being old school as she is listening to Tom

Jones music who is a music composer from 90's. Fatima even call her mother FOB (Fresh of the Boat) because she thinks it is weird and out of trend. As Fatima states in scene 1 act 1;

“ugh, I hear old people music. Ame please-- anything but Tom Jones”

Analyzing these lines makes it evident that the relation of mother and daughter is also affected by the generation gap as being called by her daughter as FOB (Fresh of the Boat) makes the mother annoyed to which she instantly reacted, being proud of her culture. Thus, it results in intergenerational conflict and such conflicts can be seen throughout the play.

This sensational satire of Wajahat Ali features the generational and political issues stimulated from one culture to another and social redesign of the American culture after the occurrence of 9/11. Six individuals from a Pakistani-American Muslim family; grandfather, father, mother, two siblings and one sister, addressing three distinct ages are together at the home to commend the most youthful child's 21st birthday. Notwithstanding aggregate family and social impacts, tensions, and misguided judgments, every relative looks to force their specific self-appreciation and destiny.

From the play, the major issues are highlighted by the author faced by the overseas Pakistani Muslims and the grave effect of those issues on the characters' personality. Through fictional characters the author actually portrays the real social problems faced by the Muslims in America. It conveys the experiences of hybrid people like Fatima, Ghafoor and Salahuddin.

The intergenerational conflict is one of the major problems faced by the overseas Pakistanis living in US, as can be witnessed throughout the play. The current research paper attempts to find out all the aspects of intergenerational conflict in the play and also to

highlight the extent to which the conflict between hybrid identity and culture identity is responsible for the intergenerational conflict in Domestic Crusaders.

Research Objectives

The current study's primary objectives are as follows:

1. To analyze the intergenerational conflict in Domestic crusaders.
2. To highlight the factors that are responsible for the intergenerational conflict in Domestic Crusaders.

Research Questions

The researcher tends to answer the following questions:

- Q1. What constitutes the intergenerational Conflict between the characters in Domestic crusaders?
- Q2. What are the factors that are responsible for the intergenerational conflict between the characters in Domestic Crusaders?

Review of the Related Literature

Intergenerational conflict has been around for a long time. In early literature, the term "generation gap" was frequently used to depict the scenario of intergenerational conflict between two generations. Many studies on the generational split were conducted in the late 1960s and early 1970s, and many of these findings are still relevant today. The question of whether or not there is a generational difference was intensely contested. Early philosophers believed that intergenerational conflict is terrible but necessary consequence of adolescence, and that it should be avoided at all costs (Lauren, Coy, & Collins, 1998). Hall incorporated Goethe's notions of storm and stress into his theory of adolescence, which was later revised (1904). According to

Anna Freud, it is difficult to completely avoid the effects of storms and stress (Arnett, 1999). According to Arnett, parents were advised to expect rebellion, disagreement, and conflict from their adolescent children up to the 1970s when it came to their children's behaviour (1999).

The generation gap was initially dismissed by some researchers as a figment of people's imaginations, which they claimed was caused by sensationalism in the media and erroneous generalizations based on erroneous samples. However, more recent research indicates that this was not the case (Bandura, 1964; Traub & Dodder, 1988). Diverse research supported a variety of various points of view and outcomes. Bengtson's three points of view were as follows: "The Great Gap," "The Great Gap Is an Illusion," and "Selective Continuity and Difference" (1970).

According to a research by Laurie Goodstein (2009) titled "A Pakistani-American Family Is Trapped in Some Cultural Cross-Fire", the two family members named Khulsoom and Salman are in search of a peaceful life after the incident of 9/11 which created difficulties for many Muslim immigrants living in America. The elder son of Khulsoom and Salman is also portrayed as a womanizer but at the same time he wants an obedient wife who can cook tasty food for him. Their daughter, on the other hand, wears Hijab as she wants to portray herself as a religious girl but due to living in the United States, she is also dating an African-American. She also participates in rallies of student who struggle for the rights of black people and for securing justice for the Muslims living in America. In vacations, the youngest child of the family arrive home and the family members are celebrating his 21st birthday in which he announces that he wants to switch his studies and wish to become a university lecturer so that he may be able to clear the miss conception created against Islam.

Moreover, he is considered to be the most obedient member of the family.

"The Domestic Crusaders," a limit pushing execution that starts on 9/11 at the Nuyorican Poets Cafe and runs for five ends of the week, is about this family. Conflicts arise over everything from biryani to orientation customs, to Middle Eastern governmental issues, to air terminal investigations. Such large number of issues is visible when the relatives go up against one another on the event of the more youthful child's birthday festivities. The dramatization was composed by Wajahat Ali, a youthful Pakistani-American who experienced childhood in Fremont, California. In the weeks after the psychological oppressor assaults, he started composing it as a paper for a school course recommended by artist and dramatist Ishmael Reed.

There have not been many theater creations about the cutting edge Muslim involvement with America. Muslims from Pakistan, India, and Bangladesh have been languid to embrace composing and performing, which the previous foreigner gathering didn't think about as an authentic occupation. Mr. Ali and the cast of "The Domestic Crusaders" are essential for another age of entertainers who need to utilize their background to make theater. These are dramatizations about the social whirlwind that happens when three ages of a Pakistani family are dropped into Silicon Valley. The play is not just about psychological oppression or struggle.

Yus (2003) talks about the manner by which entertaining understandings are delivered, Sperber and Wilson's Relevance Theory are utilized by the specialist. It is founded on the fundamentals of cognitive theory. According to the notion, humans are reliant on a single interpretation. The first interpretation, according to the concept, provides the best balance of interests. The speaker's speech is judged on the

basis of mental effort and cognitive impact. It is applicable to any sort of communication.

Likewise, Hancock (2004) provides a number of indicators that might be utilised to express sarcastic intent. This includes verbal and paralinguistic signals, as opposed to context-based clues. Regarding irony understanding, the speakers rely on the cues offered by the addressees. Speakers are less inclined to use irony when such cues are missing due to the threat of misunderstanding, and addressees are more prone to ironic misinterpretation. Hancock's reasoning was based on a computer-mediated (unimodal) debate and face-to-face ironic understanding and creation (multimodal). The present research focuses on establishing how irony translates into hilarious effects during comprehension, as well as the conscious use of irony in the comic book development.

Additionally, Verma's (2013) study, named "The play" invigorated their advantage in finding out about Islam, help them in valuing the effect of convictions, lessons, rehearses, approaches to everyday life, and approaches to communicating meaning, and urge them to contemplate and examine essential subjects.

As indicated by an examination by Dyne (2009), strategies can consolidate social etymology, innovation, sober mindedness, semantics, and mental science. The sober mindedness assessment scale is utilized to manage verbal and vocal accentuation with a wide scope of interests.

Leste (2021) argues that late modern Western civilizations are undergoing substantial changes that result in conflicts between various social actors, which can occasionally be intergenerational. He broke down neobakala scene, which is comprised of grown-ups who have developed a nostalgic language to shape and ordered progression with other melodic scenes comprised of children, and is utilized to research

these contentions in the realm of music. Subsequently, the thoughts of sentimentality and age is significant in articulating this work, however both is seriously approximated, as both surmise the presence of memory in their organization (that is not generally supported by proof). Along these lines, the Leste is of the view that the neobakala scene's set of experiences, declares memory as an unmistakable circle from sentimentality and a wellspring of investigate for it. This paper, then again, give extraordinary accentuation to the job of innovative improvements in the understanding of this sentimentality, the neobakala scene, and the equivalent intergenerational issues that happen in this late advancement. To this objective, the Leste (ref?) utilized the ideas of remediation and, most importantly, "specialized dramatization" to observe a reintegration interaction wherein the neobakala incendiary past winds up falling in line with power with regards to the multiplication of computerized innovation.

Furthermore, Leste states that the then neobakala scene has also allowed us to investigate the possibilities, limitations, and ambiguities that occur when the notion of generation is used. The genesis and interplay of the neobakalas with EDM have been linked thanks to generations X and T. Furthermore, the generation of young people born between 1975 and 1980, who created an analogue youth culture (the vakalas) and a virtual community (the recall community), has allowed to question a purportedly digital generation as generation.

Research Methodology

The textual analysis method developed by Catherine Belsey (2013) has been utilised by the researcher to analyse and extract meaning from the text. According to Belsey, readers and viewers can infer the meaning of a text from the words they choose to read. It is possible that viewers and readers will have significantly different interpretations of the work than the

author himself or herself. When assessing the data, she emphasized the need of finding out new and distinct information at all times, regardless of the source. Researchers are advised to rely on their own judgement rather than being misled by others, according to Belsey's recommendations.

Additionally, she emphasizes the importance of having all of the researcher's attention completely focused on the original data when conducting textual analysis (text). First, the researcher should create a judgement about the text based on their own reading of it before proceeding to the analysis of secondary data. If one depends too heavily on evidence from other sources, it may be difficult to make a conclusion on the subject (Belsey, 2013).

Aspects of the research process that are particularly significant are described in this study using thematic analytical techniques. A researcher can use thematic analysis to discover the themes that symbolise the issues or specific occurrences in a piece of writing by identifying the themes that symbolise the concerns. In order to interpret the hidden meanings buried behind coded symbols and text, this programme must be run on a computer. This group of concepts can serve as the narrative's backbone and help it flow more easily if they appear consistently throughout the narrative.

Disussion and Analysis

Wajahat Ali, a Pakistani American dramatist, wrote the play *The Domestic Crusaders*. The drama was written in the aftermath of the September 9th, 2001 terrorist attack. Ali illustrates the issues of intergenerational gap, hybridity, and cultural identity among America's multiple generations of immigrants. Ali, as a veteran specialist, elucidates the disparities in viewpoints that exist among three generations. The link to Pakistan's traditional world is depicted by all or at least one parent. The Grandfather, Hakim/Daada, the parent generation

in America prefers to stay at home, frustrated by the unfamiliarity of the metropolitan environment and in search of change, and wears a Jinnah hat and traditional Shalwar kameez. The younger generation, on the other hand, readily embraces social and cultural changes. They have a proclivity for rebelling against parental rule and finding their place in the global world.

Ball thinks that the chasm between generations is analogous to a network of interrelated binary (229). Children like to explore a range of social possibilities rather than remaining in their parental zones. Ball criticizes the paternal generation's geographic portrayal as "nostalgic, with roots in shallow metropolitan....precariously poised on the nation's boundary," as described by Ball (229). The younger generation is struggling to adapt to the changing landscape of Britain.

"With the alternatives that the transformational space of the city provides, young generations of immigrants free themselves into the future," writes Ball. They use "danger, emergency, and conflict to attempt to figure out who they are" (229). In comparison to the younger generation, the first generation views America's social potential differently.

Almost every one of Ali's characters grew up in the suburbs and hopes to live in America, a promising country. In a metamorphic sense, America is seen as a symbol of societal triumph. In the evolution of postcolonial action and ideas, America holds a unique position. It has a magnetic allure for migrants and residents of the suburbs. The suburbs promised British citizens fewer professional chances and triumph. As a result, suburbanites fantasized of escaping to the city because of its anticipated social success. The need for escapism is sparked among postcolonial people by a painful sense of imprisonment in conventional oriental notions. America is an imaginary state for the people of the east. Motivated to discover their creative potential,

postcolonial subjects were always in motion and unable to remain still.

The older generation of migrants, in comparison to the first generation of migrants born and reared in America, had a distinct experience of the social and cultural realities of the metropolitan environment. Salahuddin, Fatima's father, and Ghafur were dressed in black khaki pants and a white business shirt. Salman has always seen America as a rich country, but the reality of American life has shattered his dreams. He illustrates how his parents accepted their status as "others" in America. They considered the English to be a better race, whilst the younger or second generation considered themselves to be British creations. The modern generation wished to live in an affluent and established society. They had to fight on several fronts in order to get accepted into. Language, for example, has become a barrier to communication and expression. The younger generation had no qualms about speaking in public. It takes generations to become acclimated to a strange environment. The first generation of immigrants found it difficult to fully integrate into American culture. Ali shows the dysfunctions of the family system sympathetically. According to relational theories of identity, the moral attractiveness of immigrant familial systems had to deteriorate. As a result, younger generations were able to better adjust to life in America because of fluid identities and articulation methods. However, these fluid and multifaceted identities cause moral and familial pleasure to deteriorate.

Many young immigrant minds were afflicted with depression and other mental illnesses. Immigrant experiences in the metropolitan world had a lesser psychological impact on the parents' generation. In metropolitan Britain, the younger generation had a different experience. They can't fully identify as Asians or as British. The younger generation had little

contact with their parents' motherland. They were born and nurtured in America, and they inherited a jumble of identities. Unlike their parents, the second generation did not regard themselves as "temporary guests" of Her Majesty's administration, highlighting the problematic position of the concept of "home" in immigrant families: Not at all like their folks, the subsequent age didn't see themselves as 'transitory visitors' of Her Majesty's organization, stressing the dangerous state of the idea of 'home' in migrant families.

The modern generation's connection with America is markedly different from that of their parents, but it is also difficult, because offspring of immigrants are not automatically considered citizens of the nation in which they were born. This sense of insecurity about one's own identity may cause rage in young people who have a difficult relationship with America. Immigrants in the second generation had to carefully pick their cultural, national, and ethnic identities. As a result, many migrant families struggled to raise children who had distinct identities.

Ali emphasizes the importance of family life and the consequences of colonialism. It demonstrates how to nurture children in an eastern manner. All of the characters in this drama are affected by the cultural shifts. They are transporting East and West in tandem. Intergenerational conflict exists between father and daughter, father and son, mother and daughter, mother and son, or elder generation and new generation. There is also a perpetual struggle with identity crises and cultural identity, which leads to the emergence of third-space species.

The play consists of two acts with multigenerational i.e. the older generation (grandparents), parental generation and the younger generation (children). The play includes six members, that is, hakim who is the grandfather, Salman who is the father of three children, Khulsoom, the mother of three, while

the younger generation includes the 27 years old Salahuddin, 24 years old Fatima, and 21 years old Ghafur.

The drama begins with Khulsoom, one of the main characters, listening to the Muslim call to prayer 'Adhaan' on a clock radio, then turning it to a station broadcasting classic music by Tom Jones (A classical singer). Khulsoom is enjoying the music and singing along with Tom Jones. Hybridity is a concept that refers to the cross-breeding of two species by grafting or cross-pollination to produce a third, 'hybrid' species. This idea is inextricably related to Khulsoom.

Furthermore, intergenerational conflict can be witnessed in the elder generation and current generation, as demonstrated in the beginning of the play when Khulsoom and Fatima's mother were arguing because Khulsoom had attended Tom Jones' concert wearing shalwar, khameez traditional eastern attire. That is why Fatima refers to her as FOB. As an instance –,

fatima: Yes, yes, yes—you've told us a thousand times. When you and grandmother first came here, Abu took you all to the Tom Jones concert. You and grandmother, in your shalwarkhameez and dupatta, the only desi FOBs there— (Ali, 2010, p.3)

Analyzing these lines makes it clear that Khulsoom and Fatima belong to different generations, which explains why what is beneficial for one is terrible for the other, resulting in a generation gap and conflict.

To summarize, the researcher can state categorically that the positions of Intergenerational conflict theorists, postcolonial theorists, and critics have provided a better perspective to thoroughly precede the following investigation. Ali has subjectively depicted the lives of immigrants in a diversified western civilization. Immigrant colonies grew in the

twentieth and twenty-first centuries. The addition of new literary theories of intergenerational gap, Bhabha's idea of hybridity, Spivak, and Gilroy, among others, influenced the study of postcolonial subjects' lives. However, America gives an abundance of possibilities for all to integrate into the mainstream of their culture.

Intergenerational Conflict; Mother vs Daughter

Khulsoom, the play's main character, is 45 years old and wears traditional shalwar khameez. Her name, which was the name of Prophet Muhammad's (saw) daughter who was remarried to the third caliph, utman, denotes a strong religious Islamic background. The intergenerational tension can be seen between her and her daughter, Fatima, who also has an Islamic background in her name because it is the name of Prophet Muhammad's (saw) beloved daughter, yet she wears a headscarf and wears designer blue jeans with a green arm band.

The generation gap that causes conflict can be demonstrated by their wardrobe choices, as one prefers traditional culture while the other prefers modern society. When Fatima taunts her mother while listening to Tom Jones, a classical singer song on the radio, the conflict reaches a climax.

fatima: (In hijab, speaking American English with something like a Valley Girl accent) Ugh, I hear old people music. Ami, puhlease, please—anything but Tom Jones. (Ali2010, p.3)

Fatima the embodiment of new generation don't like her mother when she listens to the classics, while in reply her mother, the embodiment of older generation, told her.

khulsoom: (Annoyed) Oy, chup! I have to listen to all this gangster-rap music all you kids listen to—all killing! (Makes a pistol with her fist and fingers) Bang. Bang. Dishoom. Shoot this, shoot

him, shoot that... Doggy dogg, Puffy bakwas, nonsense.

At least this music—the words I can understand— (Ali, 2010, p.3)

When it comes to listening, music preferences differ from person to person, but the generational divide between the two causes friction, which is the point the researcher wants to emphasise.

When the daughter attempted to change the radio station, the conversation devolved into a squabble. As an example,

(FATIMA tries to change the radio. Her mom has her back turned.)

khulsoom: Khabardar,² Fatima. Don't even think of changing Tom.

fatima: Great, you're on a first-name basis with him now. (Ali, 2010, p.3)

In the east, the word khabardar means "severe threat," and it is used by the mother to refer to her daughter. The dispute between the two is solely due to a generation gap.

Furthermore, a typical woman in the east finds it quite simple to cook any type of cuisine, exactly like Khulsoom does. On the other hand, Biryani, the essence of western civilization, is unaware of where onions are generally stored in the house. For instance,

(KHULSOOM snarls, and then throws her hand in the air in assent. FATIMA changes the radio, finally settling on an AM news station. Once her choice is made, she goes to the fridge, opens it, and stares, obviously not able to find the vegetables.)

radio: (Voice-over) We now return to our in-depth coverage of "The War against Extremism." Joining us now for an NPR exclusive are world-renowned, respected academic experts on Islam and the Middle East—

(FATIMA, visibly disgusted, turns it off)

fatima: (To no one) Experts! What a joke.

khulsoom: Pathetic! You don't even know where the onions are! How do you expect me to teach you how to cook if you can't find the onions in your own house? (Ali, 2010, p.5)

This generational conflict can be seen in every point between the daughter and her mother, as it continues when Fatima claims that this is not her house and that she only visits it on weekdays, which is not very common in the east for a female to live away from home without permission, but it can also be seen in the play. For instance,

fatima: Well, this is not my house. This is your house. I only come on the weekends—

khulsoom: Yeah, come on the weekends to give me your dirty laundry and your empty food trays. Trays that I fill every week with my food—? (Ali,2010, p.5)

fatima: Yeah, and I eat it. I'm grateful, all right? I didn't say anything. Besides—I don't even want to learn how to cook. I don't care if—

khulsoom: (Exasperated) Chup! (Puts her index finger to her lips) Second tray from the bottom. Bring the onions. Here, cut them the way I taught you. (Ali, 2010, p.5)

Analyzing these lines, it can be determined that the generation gap, as well as the cultural differences between the mother's upbringing and the daughter's upbringing, led in conflict between the two. Those who dispute intergenerational conflict's detrimental effects suggest that conflict between parents and their adolescent offspring is not as widespread or significant as we have been made to believe. Although the chance of parent-child disagreements increases during adolescence, these disagreements usually involve small problems such as food, cleaning, or clothing, and do not pose a severe threat to the parent-child

relationship. Furthermore, according to some studies (Hill, 1987; Steinberg, 1990), most parents and teenagers agree on major topics, have comparable beliefs, and demonstrate respect, trust, and affection for one another throughout adolescence. But the conflict is severe when it comes to the minor problems. All of these ideas may be observed in the daughter and mother's arguments above.

Intergenerational Conflict; Mother Vs Son

It is safe to assume that the majority of Asian-American teenagers are being raised by immigrant parents who adhere to Asian values and traditions, which can exacerbate parent-child confrontations. The same can be said for Khulsoom and Salahuddin. Salahuddin, a twenty-seven-year-old man, used to dress in dark black designer pants, shoes, and a jacket. Khulsoom enjoys cooking Biryani, lambs, and other Indian dishes, but Salahuddin prefers a different cuisine. Furthermore, for him, marrying a Jew girl is not a huge thing because she is attractive, which is completely contrary to Khulsoom's belief system. Though she wants her son to marry, she does not want him to marry in the manner he desires. The generation gap, hybridity's effects, and cultural identity have all contributed to a conflict between the two. For instance;

khulsoom: Chup! Enough acting like jungles! I don't want to hear it. And Fatima, be obedient to your older brother! (She raises both her arms to signify the end of the conversation. FATIMA is flustered, as usual, that her mom sides with SAL.) Today is Ghafur's twenty-first birthday, and I don't want him to hear yelling when he comes into the kitchen. This is the first time in months my children and family are all together under the same roof—just like the old times. I won't have your bickering ruin it! (Looks at both her children) Okay?!

(They grumble in acquiescence.)

salman: Ami, I swear you're like some third-world dictator of the kitchen. It's not even cool. I feel like I'm in China.

khulsoom: Call me Mao. Now go set the table with your sister.

salman: (A half smile, shaking his head) Fine. Fine. You win! I can't believe a twenty-seven-year-old man is being told how to live his life by his mother. Only in a Muslim Pakistani family, I swear.

fatima: (In agreement) Seriously.

khulsoom: Yeah, well, I didn't ask to have these love handles, either, so go set the table and don't talk back to me. Yeh pagal bachay koy thameez nahee, yaadab... thoba (Ali, 2010, p.11)

The conflict of mother and son on a very minor issue resulted in saying to not talk with one another. This is just because of the cultural effects. Normally in Asian states it is not common to talk in this manner with mother especially when she is about to cook such special kind of dish for her family. Both argues with one another just because Salahuddin was arguing with his sister and her mother interrupted. Mother is considered to be the queen of the house and her words should be followed strictly but here her son is saying in simple words that he do not like it at all because he thinks she is a dictator and trying to control him. This type of conflict between the two can be witnessed from the beginning to the end, and their opinions do not even coincide on the marriage system. As a Muslim mother, she desires a Muslim Bahu in the house, but her son has no such restrictions, resulting in a conflict between the two. As an example;

salman: Well, I don't see anything wrong with it at all. Doesn't matter if she's Jewish, Christian, vegan, or whatever. He loves her, she loves him. End of story. So what if they aren't hard-core? Probably it'll work out for the best. (Looks to FATIMA) Their kids won't be poisoned with deranged propaganda, at least. Heck—who knows, I might find me a nice Jewish girl!

khulsoom: Salahuddin! Do thoba now! (She starts saying an Arabic prayer, bites her tongue, lightly taps her cheeks.) Don't take out a bad tongue, the angels always surround us, who knows when they say Ameen! (Ali, 2010, p.27)

It is realistic to suppose that Asian American teenagers' strong cultural obligations to meet their immigrant parents' high expectations will lead to major conflict between these children and their parents, negatively affecting these children. Furthermore, children find it difficult to turn to their parents for guidance because of their parents' lack of experience with American culture and school systems. Furthermore, many of these youngsters lack cultural beliefs, while their parents lack new system ideologies, exacerbating the issues between children and their immigrant parents. Salahuddin's comments are deemed sin in the east, but they are good to him; yet, they go against her mother's beliefs, and she begins to seek forgiveness. As a result of the generation divide, there is a friction between the two.

Intergenerational Conflict; Father vs Son

Most Pakistani immigrant parents try to instill Pakistani norms in their children, such as how to address parents and other adults politely. Even when their children are incorrect, they frequently discourage them from speaking up.... Americanized Pakistani children, understandably, desire to be free of parental control and authority, resulting in a high level of intergenerational conflict. When family roles are flipped, such as when adolescents become family spokespersons due to their parents' lack of

competence in the host language and comprehension of the host culture, intergenerational disputes can be exacerbated. When parents have to rely on their children to carry out daily duties, parental authority can easily be eroded. It may be seen in Salahuddin's relationship with his father, Salman. For instance;

Fatima: How come Abu hasn't come down yet?

khulsoom: (Slightly annoyed, but worried) He isn't here.

sal: (Muttering audibly under his breath) Thank god.

khulsoom: (Pretending not to hear) He didn't come home all night. (Ali,2010, p.12)

The presence of a father in the east is a blessing for his children, but the generational conflict between the father and son has resulted in such extreme conflict that the absence of a father to Salahuddin is more than a blessing, implying that the generational gap and the two cultures' differences have resulted in intergenerational conflict.

There are numerous such examples that lead us to the conclusion that immigrants from Pakistan in America face conflict as a result of a clash of views created by parents and new generation culture. For instance;

Hakim: (Smiling) Jeetayraho, jeetayraho

(There is an awkward pause. SAL has returned to SALMAN's chair, oblivious of his father's hovering presence.)

Hakim: (Sharply) Salahuddin! Your father's chair.

Sal: Of course, the royal throne. How dare I? (Picks up his magazine, uncomfortably walks away from his father toward the kitchen, muttering) Salaams. (Ali, 2010, p.24)

In east normally, on dining table there is one seat which is a convention that it belongs to the head of family which signifies honor and respect for him. As though Salahuddin is the one who has roots in east but here in the scene it can be concluded that for him it is of no value to sit on his father's chair. So Hakim, his grandfather reminded him to not sit on that specific chair, which salahuddin obeyed but after uttering some taunts. This conflict between father and son continues for instance:

Salman: Well, she obviously isn't too particular—lets her only son marry a Jewish girl. Not even a pretty one, at that.

Salman: So what if she's Jewish? Who cares? (Ali, 2010, p.26)

Basically, marrying a Jewish female is forbidden for Muslims. However, it is of less importance to Salahuddin. He believes that a person can marry whomsoever he wants. His father, on the other hand, is a firm believer in adhering to religion to the letter, particularly when it comes to marrying a non-muslim. In the instance of Salman and the reason for his attitude towards a Jewish girl, religion in the east and the tradition of society within which they live, impact their attitude toward women and the role they perform. Tradition has flourished in Pakistan for generations, surrounded by religious beliefs. However, if a Muslim who lives in America, his tradition will be influenced by the society. This creates a tension between the beliefs of the old and new generations, which is exemplified in the preceding lines.

Reasons behind Intergenerational conflict in Domestic Crusaders

The modern world is mired in an identity crisis. In *The Empire Writes Back*, Ashcroft blames colonisation for the perpetuation of the cultural identity/hybrid identity issue. Because many nations gained geographic freedom following

decolonization, but they remained culturally and economically subjugated due to the dominant ethnic group's cultural supremacy. And, because culture is the source of identity formation, this results in a plethora of cultural identities that fight with each other. Taking for instance the case of 'Tom Jones' versus 'The Biryani', in act 1. Both entities are related to different cultural practices. Khulsoom at a single instant of time represent two cultural ideologies. In the opening scene she is wearing dupatta, covering her head as a reverence to Adhaan representing an Eastern identity.

Khulsoom uncovers her head after Adhaan, drapes her dupatta around her neck, and turns up the radio clock to listen to Tom Jones' classic music, which represents her Western half of herself. On the other hand, her preparations for lamb biryani as a birthday surprise for her younger son Ghafoor, as well as her gathering of all of the family's children at the family home, demonstrate her firm belief in her cultural ideology. During her fights with Fatima, she appeared to be adamant about her cultural traditions and identity, accepting her status as a FOB (fresh off the boat) and a skilled homemaker who spent her days cooking traditional dishes for her family. Khulsoom's appearance represents her cultural identity in the play. Similarly, consider Fatima (the daughter) as a hybrid character. She normally wears a headscarf to conceal her head, but she also wears designer jeans and cardigans, both of which are unusual in Pakistani culture. She criticizes her mother for encouraging her to learn to make delectable traditional cuisine for her future spouse and to consider marrying a young, stable, and Pakistani Muslim man.

Fatima: Ami, for the last time, I really don't care what "men" like. Muslim men are all boorish, sexually frustrated, horny juveniles. Plus, we all know they don't like "a good Muslim

girl who can cook.” All these FOB guys want is a good Muslim girl with light skin tone, an MD degree, long hair, stunning looks, among her other assets, and who must cook like their mother. Life doesn’t revolve around marriage. Tell that to your gossipy aunty squad.(Ali2010, p.17)

Life, according to Fatima, does not centre on marriage; rather, there are many other things to get involved in. She is unconcerned about what men prefer, and marriage is not the only route to happiness for a woman.

Fatima is also liberal enough when it comes to Black folks. She hangs out with the town's Blacks, which Khulsoom despises. For instance;

Fatima; It’s not a big deal and the Blacks are people too. They are Muslims.(Ali2010, p.18)

Fatima asserts that Black Muslims in America should not be discriminated based on their skin colour because they are also humans, in reaction to her mother's viewpoint. Fatima's viewpoint on the Blacks is diametrically opposed to her mother's. As a result, there appears to be a clash of viewpoints, leading in intergenerational conflict. When examining the psyches of these characters from two generations apart, there appears to be a sense of double consciousness, which Bhabha refers to as Unhomeliness or, at other times, in-betweenness. A cultural identity transition begins as a result of this dual consciousness and in-betweenness. This transition also refers to the concept of shifting identities. Hence, creating a third space in which individuals from two different generations develop a space which is abstract but the contradiction of ideas results in conflict. Hence from the above analysis it is clear that hybrid identity and identity crises results in intergenerational conflict.

As illustrated by Wajahat Ali's play *Domestic Crusaders*, intergenerational conflict is one of the most pressing challenges confronting

expatriate Pakistanis in the United States and other Western nations. This research study aims to investigate the causes of intergenerational conflicts as well as the issues encountered by Muslims in the global-age living in America in the form of hybridity, in-betweenness, and identity crises, as well as methods to tackle these challenges. The analysis of the selected drama provided noteworthy conclusions about intergenerational conflict and the significance of hybridity in the play's conflicts.

Conclusion

The characters in the play suffers from many issues like generational conflict , identity crisis in which the cultural identity inherited to the children by their grandparents comes in clash with the identity formed by the second culture. These individuals strive for a fixed identity therefore they adopt certain traits from their parental culture and some traits from the Western culture forming an in-between identity for themselves that is not acknowledged by either culture. As a repercussion of the clash between the two cultural identities, a transition is formed in the cultural identity, giving rise to shifting identities. Hence, a fragmented and new identity is propagated by the children which is not fixed to either the inherited culture nor the adopted culture. This formation of new identity coincides with the concept of third cultural kid. As the major characters in Wajahat’s play have created a third cultural identity for themselves that is not confined to any extreme. It is not a fixed identity rather it is an amalgamation of the two cultural identities, that is in-between or in third space. This in-between identity is referred to as Hybrid identity which is the issue of almost all overseas Pakistanis which results in intergenerational conflict. They are all torn in between these fragmented identities and are in search for a single fixed and acknowledged identity.

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