

Wajahat Ali: The Irony and the Comic in His Play

The Domestic Crusaders

وجاهة علي: السخرية والكوميديا في مسرحيته الصليبيون المحليون

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**Thesis Submitted in Partial Fulfillment of the Requirements for
the Degree of Master of English Language and Literature**

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Authorization

I, **Khaled Ahmed Hmoud Al-Amro**, hereby authorize Middle East University (MEU) to provide libraries, organizations and even individuals with copies of my thesis when required.

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This thesis, entitled “Wajahat Ali: The Irony and the Comic in His Play *The Domestic Crusaders*” was successfully defended and approved on 23/5/2018.

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Dedication

I would like to dedicate this thesis to my beloved parents, my wife and my children who have been a constant source of knowledge and inspiration during the challenges of graduate work and life. Without whom none of my success would be possible.

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WAJAHAT ALI: THE IRONY AND THE COMIC IN HIS PLAY**"THE DOMESTIC CRUSADERS"****Prepared By:****Khaled Al-Amro****Supervised By:****Dr. Mohammad Mahameed****Abstract**

This study aims at examining irony and comedy in Wajahat Ali's play *The Domestic Crusaders* (2005). The play is a piece of literary art, it is a hilarious play in which Ali mixes serious discrimination matters with comedy.

The play is about a Pakistani family that immigrated to the USA; however, the family faced extreme discrimination by the Americans, especially after 9/11 attacks in New York. Family members who are parents and grandfather represents old generation and still clinging to the old traditions and values and the children who are Americanized and living like Americans but still cherish the Muslims' values and beliefs. Slims' values and beliefs.

The entire play consists of dialogues and monologues between family members about discrimination against Muslims but in a very hilarious and clever way.

Wajahat Ali is very successful in presenting his hilarious play in which he defends Islam, to the Americans to accept and laugh.

Key words: The Irony, The Comedy, The 11 September Attacks, American Muslims, Wajahat Ali, The Domestic Crusaders.

وجاهة علي: السخرية والكوميديا في مسرحيته الصليبيون المحليون

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الملخص

تهدف هذه الدراسة الى بحث الأسلوب الهزلي والكوميدي في مسرحيه وجاهة علي "الصليبيون المحليون" هذه المسرحية قطعه فنيه بحيث ينهي بها على مشاكل التمييز العنصري ضد المسلمين بالكوميديا.تدور أحداثالمسرحية حول عائله باكستانية هاجرت الى الولايات المتحدة ولكن العائلة واجهت تمييزا عنصريا من قبل الأمريكان خاصه بعد هجمات 11 ايلول في نيويورك. تتكون العائلة من الأبوين والجد الذين يمثلون الجيل القديم والذي لايزال متمسكين بالعادات والقيم الإسلامية، والأبناء الذين يعيشون الحياة الأمريكية ولكنهم لا يزالون متمسكين بالمعتقدات والقيم الاسلامية. حقق وجاهة على نجاحا كبيرا في تقديم مسرحيته للشعب الأمريكي والتي يدافع بها عن الإسلام، بطريقة فكاهية جعلتهم يتقبلون المسرحية وهم يضحكون.

الكلمات المفتاحية: السخرية، الضحك، أحداث 11 سبتمبر، المسلمين الامريكان، وجاهة علي،

الصليبيون المحليون.

Chapter One

1.0 Background of the Study

Introduction

This study aims at examining the irony and the comedy in Wajahat Ali's play *The Domestic Crusaders*. The play clearly shows that it is a comedy play from its title. Wajahat uses the term "Domestic" instead of using "American", and the term "Crusaders" instead of using "invaders". If he used the terms "American invaders" as a title of the play, readers would have raised their eye brows in wonder and ask who those American invaders are, thus the play would not be a comedy play; rather it would face rejection. Ali is very successful when he used this title to talk about a Pakistani student family that resides in America. Thus, it is Ali's play *The Domestic Crusaders* which attempts to connect together themes of Muslim history and American Muslims. The story explores the life of a Pakistani-American family, whose children are struggling to find the shared ground between being opinionated, ambitious American youth and cherishing the Islamic values that they learned from the previous generation.

By closely examining the play one may come across several questions:

What does it mean to be a Muslim in America?

What parts of American culture can be integrated into the still-emerging American Muslim culture?

Where is the line that exists between the cultural values of the immigrant generation and the Islamic ones?

This study attempts to answer these questions and other relevant issues and enquiries.

Ali's play takes place during one day in the life of a family of six that loosely parallel the lives of a typical multi-generational immigrant Muslim family in post 9/11 America who struggle (i.e. crusade) to explore and maintain their own unique experience and identity while remaining a close knitted family and crusading for modern Islamic life in none Muslim country in a comedy manner.

Comedy can be accepted when the mind is in a humorous state, being funny, and characteristic of amusing people, being able to make targeted audience be delighted with what is humorous and gets laughter out of people (Burgers, 2012). Comedy is always directed towards the participants with the intention of making them smile and laugh. Although comedy is mostly construed to be mere entertainment, it is a great resource for transformation and social commentary since it assumes numerous forms (Burgers, 2012).

Wajahat Ali promotes bridging gaps that people make to distance family members for the simplest of reasons such as having contradicting views as it is shown by the Pakistani- American Muslim family. These include nonsensical slapsticks, sarcasm, irony and narrative jokes. Wajahat Ali also had the intention of portraying the discrimination against Muslim-Pakistani Americans following The 11 September attacks in 2001, through the use of irony to bring out comedy, not only as a messaging tool but also an awareness and sensitization tool for the injustices inflicted on the Muslim-Pakistani Americans (Matthew Duss, 2011).

Wajahat Ali's literary work is a revealing piece that does not hold back on the tensions and struggles of a contemporary Pakistani- American Muslim family, whose members strive to assert their views, while at the same time trying to find unity in their families' diversity.

This study, however, is rooted in the verbal comedy. This type is brought forth by means of syntaxes and semantics. Although the themes embodied in it can be appreciated universally. Drawing on the tradition of storytelling that has permeated the Muslim world—yet has remained dormant for centuries—Ali's play *The Domestic Crusaders* attempts to bring together common themes of Muslim history and American Muslim culture, as much as such a culture that exists today.

Ali, certainly a gifted humorist, feel the need to sprinkle the story with one-liners poking fun of the backwardness of the older generation and the sometimes over-the-top mindset of those born or raised in America. The story explores the life of a Pakistani-American family, whose children are struggling to find the shared ground between being opinionated, ambitious American youth and hewing to the Islamic values that they learned from their homeland Pakistan, which is a Muslim country and previous generation who still live with younger generation in their new homeland.

Yus (2012) confirms that “a very relevant aim of human cognition is to erase inconsistencies in their understanding of the surrounding world, and the comedian wit and observation of the world provides a source for an adequate erasure of these inconsistencies.” On the basis of this quote, studies have shown that comedy can be employed in various situations (Critchley, 2002). In the creation of comedy, there are many elements of language used that can be responsible, since comedy comes up as a result of the interaction of a number of elements that are not of the same cadres. Not only is there an engagement of different elements in the production of comedy, but also a display of how inconsistent things are in comparison to real life, the manner in which they are represented in the jest and between what the audience receives vis a vis the actuality. Witty and humorous interpretations are a result of the internalization of

The incongruous with respect to the interaction between what is perceived and manipulated and the relevance of the utterance. A Curcio (1995) state this is what directs the listener into the entertainment of the incongruous through dialect to lead this process of internalization to the recovery of contrasting propositions.

This follows from one of the oldest and most developed theories of comedy adapted by Kant and refined by Schopenhauer which claim that comic happens when there is an incongruity between what this student expect and what actually happens (Clark, 2013). However, not all incongruities are necessarily funny. The current researchers will look at the incongruities that lead to the production of comedy as manifested through irony. This study will look at a comedy and specifically narrow down to irony as a particular manifestation of comedy, as an allegory that usually involves discrepancies between the expectations and what actually happens. This is the reason for the comic's popularity. The irony is when something is expressed differently from the factual meaning. It is not uncommon for a speaker of verbal irony to say something explicitly evaluative that has a conversely unstated understanding and evaluation. It takes ability and expertise to understand the intellectual states of others in order to understand and produce ironic language. This also applies to other forms of indirect speech. This is sometimes used in the description of how effective the utilization of verbal irony is in relation to social interaction.

Plot summary

This dramatic-comedy exercises the generational and culture-driven political and social transformation of American society following 9/11. Six members of a Pakistani-American Muslim family, spanning three generations, get together at the family home in order to celebrate the youngest son's 21st birthday. Each individual family member, attempts to assert his or her individual definition of self and fate in the face of collective family and societal affects, fears and misunderstandings.

1.1. Biography of Wajahat Ali

Wajahat Ali is a Muslim American of Pakistani plummet. He is one of the sensational TV journalists working for Al Jazeera America. He was born in his homeland Pakistan, he is one of example to crave enormous path in other countries. Making his presence in the industry for a long time, he is one of the active Muslim Americans trying to play an important role in the journalism field and contribution towards another country. He was brought up in the city of Fremont, in the San Francisco Bay Area's Silicon Valley; he has been composing, creating, and coordinating plays, movies, and satire draws since he was a kid.

Ali's papers and meetings on governmental issues, the media, pop culture, and religion have showed up in the Washington Post, the Guardian, Salon, Slate, McSweeney's, the Huffington Post, CNN.com, the Wall Street Journal, Counterpunch, and Chowk.

In 2008, Wajahat Ali was regarded as "An Influential Muslim American Artist" by the U.S. State Department; in 2009, he was recognized by the Muslim Public Affairs Council as an Emerging Muslim American Artist and chose as a Young American Muslim pioneer by the Center for American Progress. He is likewise a rehearsing lawyer in the San Francisco Bay Area.

What is enjoyed about Ali is his genuine determination of Muslims' issues in America and introduced them in an entertaining way which won't inspire the Americans' outrage and protection. Not at all like the Muslim Malcolm-X and Christian Martin Luther King whom where got murdered by American racists for their call for Justice and balance.

Ali converses with the Americans with the dialect they acknowledge and appreciate. He doesn't hold the bull from its horns, rather he exhibits the American/Muslims issues on a plate of amusing and drama mold, in the end he has succeeded, particularly in *The Domestic Crusaders*, as this student see straightaway.

1.2. Statement of the Problem

Comedies have been proven to play an integral part in the entertainment industry. The dialect used in a variety of excerpts by comedians is termed as comic. It is of utmost significance to examine the ways dialogue can be infused with comic, according to the psychological, linguistic and sociological school of thought on comic (Dynel 2009). The Comedy is an infusion of numerous allegories, the main manifestation of which is irony. It is through this vast knowledge of these allegories that has led Wajahat Ali, through his unrivaled writing skills, to come out as a much needed fresh voice in American literature. Their combination of various cases is not a normal form of manifestation. The utterance made in the confines of the speaker's thought is by itself an interpretation which enables the tropes to fall together (Sperber & Wilson 1995).

Therefore, verbal communication is responsible for the creation of a possibility of self-expression using irony, rather than any form of extra level of competence. It is speculated in the Relevance Theoretic Framework that no deviance from the norm is caused by the use of irony in dialogue. Contrary to this claim, comedy is produced through irony.

The obsolete belief that irony uses a dialect that divagates from the norm in descriptive stylistics is rendered void by the prior statement. This gave rise to an increased intrigue in the study, in an attempt to introduce the notion that this type of qualification does not suffice total coverage of everything pertaining irony. It is supported by the Relevance Theoretical Framework. But 9/11 has changed this Muslim family's "American dream" forever. Thus, the problem of the study lies in its title the irony and the comic in Wajahat Ali's play *the Domestic Crusaders*.

1.2. Objectives of the Study

The most vital objective of the study is to provide an explanation of how dialogue is infused with irony, to express humor. The other objectives included:

- 1- Pinpointing ironic manifestations in the humor of *The Domestic Crusaders*.
- 2- Pinpointing discrepancies in the ironic manifestations.
- 3- Scrutinizing how the discrepancies are expressed in the play.

1.3. Questions of the Study

The research looks forward to answering the following questions:

- 1- What are the ironic manifestations in Wajahat Ali's play?

2- What are the ironic manifestations of the discrepancies?

3- How are the discrepancies expressed in the play?

1.4. Significance of the Study

The manifestation of comedy in dialogue is important for numerous reasons including an increment of the force of one's utterances. Efficacy and impact of an individual's utterance can be increased by employing a state of indirectness and is applicable to humor and irony (Jenny, 1995). Comedy can be infused with dialogue, to supplement utterances in order to strengthen a particular message. Due to this fact, it is worthy of evaluation as a tool in the use of dialect. In the progression and fortification of dialogue, comedy has proven to be a force to reckon with in scholarly circles. This kind of information can be retrieved from the evaluation and analysis of comedies. This is the main reason why Wajahat's play, chosen as a case to be researched on, in this study. In this context, it is possible to identify and derive ironic manifestations that are supposed to infuse in comedy. That was further facilitated by Wajahat Ali's prowess in utilizing irony as a medium to ferry comic to his audience. Moreover, the present study is directed towards expanding the justification of Relevance Theoretic Framework in the elucidation of comedy, besides which the treatment of the tensions and triumphs of the Muslim American Emma Thompson, Academy Award-winning

Actress and Screenplay Writer Ali's sensitive community gives viewers a rare window into this often discussed but seldom heard member of the American mosaic. His debut play is destined to be a social and cultural phenomena implementation of irony in a humorous dialogue would also be evaluated.

The Domestic Crusaders is fast, funny, whip-smart and both constantly surprising and deeply edifying. If you see only one irreverent, hilarious, profound, furious and big-hearted play about a Pakistani-American family living in a post-9-11 world, make it this one. Wajahat Ali, Journalist, Playwright and Author of *The Domestic Crusaders*. *The Domestic Crusaders* is exactly the sort of theater this student needs today. The gulf that separates cultures must be bridged and Art is one of our best hopes". (Ali, W 2010)

1.5. Limitations of the Study

The study will be conducted in a short period of time. Time is a major challenge for this study given the limited time period allotted to complete the entire work. The study could easily look at humor in a number of books and make a comparison, creating a more robust framework, but due to time challenge, only one book is studied, *The Domestic Crusaders*.

1.6. Definition of terms

Comedy

It is a type of dramatic work that is amusing and satirical in its tone, mostly having a cheerful ending in order to achieve the triumph over unpleasant circumstance by creating comic effects, resulting in a happy or successful conclusion.

Professional entertainment consisting of jokes and sketches, intended to make an audience laughs. A play characterized by its humorous or satirical tone and its depiction of amusing people or incidents, in which the characters ultimately triumph over adversity. (Oxford dictionary, 2017)

Irony

Irony is a state of affairs or an event that seems deliberately contrary to what one expects and is often wryly amusing as a result. Another definition states irony is literary technique, originally used in Greek tragedy, by which the full significance of a character's words or actions is clear to the audience or reader although unknown to the character.

This includes the expression a person mind or meaning but which means opposite and is humorous in nature. The expression of one's meaning by using

language that normally signifies the opposite, typically for humorous or emphatic effect.

As a literary device, irony is an incongruity between expectations for a situation and what reality is. This can be a difference between the surface meaning of something that is said and the underlying meaning. It can also be a difference between what might be expected to happen and what actually occurs. Moreover, it can further be divided into three main types: verbal, dramatic, and situational.(Oxford dictionary, 2017)

The Domestic Crusaders

It is a play that is written by Wajahat Ali that forms the case study of the research. “The term Crusaders” refers to hundreds of years of claimed inherent acrimony between the West and Islam. These ‘crusaders’, instead of being blood-thirsty warmongers, are nuanced, hypocritical, self-involved, quirky people. Instead of Kalashnikovs and swords and missiles, the author see them fighting with stinging barbs and wit and regrets and secrets—good old-fashioned drama and melodrama. *The Domestic Crusaders* concentrates on a day in the life of a modern, Muslim Pakistani-American family of six eclectic, unique members,

who convene at the family house to celebrate the 21st birthday of the youngest child. With a background of the September 11 attacks and the sacrificing of

Muslim Americans, the tensions and sparks fly among the three generations, culminating in an intense family battle as each "crusader" struggles to assert and impose their respective voices and opinions, while still attempting to maintain and understand the conjoining thread that makes them part of the same family.

The Domestic Crusaders is more than just a work of entertainment. It is also Ali's response to the treatment of Muslims received in the aftermath of the terrorist attacks of September 11. It is compelling drama, and there is intergenerational conflict, humor, prejudice, and a dark family secret.

1.7. Types of Irony

Verbal Irony

Dictionaries define verbal irony as, it happens when the speaker says something in sharp contrast to his or her actual meaning. The speaker often makes a statement that seems very direct, yet indicates that the opposite is, in fact true, or what the speaker really means. It can also contain of "ironic similes", which are comparisons in which the two things are not alike at all.

Dramatic Irony

It takes place when the audience has more information than one or more characters in a work of literature. This literary device originated in Greek tragedy and often leads to tragic outcomes. There are three stages of dramatic irony: installation, exploitation, and resolution.

Situational Irony

Situational irony consists of a situation in which the outcome is very different from what was expected. There are contradictions present in cases of situational irony. For example, in *The Wonderful Wizard of Oz*, the citizens of the Emerald City assume that Oz is great and all-powerful, yet the man behind the curtain is revealed to be an old man with no special powers.

Chapter Two

Review of Literature

2.0. Introduction:

In order to understand the nature of the Americans' discrimination against other people whether they live in their midst or outside the USA, it would be favorable to review periods of American history in which Americans practiced discrimination against others unforgivingly to its peak.

Since their freedom from the Britain in 1776 when the Union pioneers ordered the one-sided term "WASP" which is a contraction that stands for White Anglo Saxon Protestant". This expression has turned into an extensive supremacist guidelines for the qualities of American presidents .Christian however not a Catholic or some other Christian, rather he must be protestant. (Congress Library documents) . Special case to this run was John F. Kennedy who was a catholic, and Obama who is African-American, who was perfectly out of the political amusement. White Americans wiped out the local Indians, brought other individuals from Africa and made them slaves. After Abraham Lincoln liberated the slaves, victimization them by the Whites proceeded. There were criminal associations, whose individuals used to consume Negro slaves alive. Due to their scandalous history that is immersed in separation, there is no big surprise or

shock on the off chance that they oppress Arabs and Muslims. This monstrous segregation has as of late turned out to be across the board particularly with the new American organization headed by Trump.

One thing they need to do is to utilize media to be in their side, and it is positively that Muslim scholarly people take after Wajahat Ali's strides in displaying Muslims the way they are, better than average nationals, even in the satire of way. Wajahat Ali wins a valuation for vast hordes of individuals for his work all through the USA: the examination anticipates investigate the incongruity to make comic drama, in Wajahat's play *The Domestic Crusaders*.

2.1. Review of Theoretical Literature:

Because of the significance of the subject, the important writing is extremely rich. The following is an example of such examinations:

A study by Yus, (2003) examines the way in which humorous interpretations are produced using Sperber and Wilson's Relevance Theory. It is based on the primary foundations of the cognitive theory. The theory claims that human beings depend on a single interpretation. As per the principle, an optimal balance of interest is provided by the first interpretation. Mental effort and cognitive effects are considered as the intention of the speaker's communication. It is valid for whichever type communication.

A study by Hancock, (2004) proposes a scope of prompts that can be utilized to signal the unexpected goal. This incorporates verbal and paralinguistic prompts, diverging from setting based signals. Signs offered by addressees concerning the comprehension of incongruity are what the speakers depend on. At the point when such signals are not accessible, the speakers would more improbable utilize incongruity because of miscommunication chance, and the addressees being more at risk in incongruity error. A PC intervened discussion (unimodal) and appreciation and generation of incongruity up close and personal (multimodal) examination is what was utilized by Hancock to legitimize the scan for the foundation of how the incongruity changes in perception into silly impacts and the deliberate utilization of incongruity in the production of funnies are what the present investigation takes a gander at.

A study by Dyne, (2009) taken a gander at the kinds of conversational comic investigation. The words are arranged in different logical and semantic sorts of verbal comic, generally the ones that can't be diminished to jokes. This exploration material can be drawn nearer from a choice of etymological vantage focuses. As indicated by Dynel, the methodologies could incorporate interpretation or sociolinguistics, talk examination, pragmatics, semantics, and cognitivism. As a way to deal with concentrate verbal comic with certain incongruity interests, the measure of assessment is pragmatics.

A study by Kihara &Shroeder, (2012)a progression of short comic drama scenes are what the play comprises of these comic scenes are performed by a gathering of comic on-screen characters through visual and sound mediums, for instance, TVs and radios or in front of an audience. These are generally extemporizations recorded according to the outcomes (result). YouTube was the fundamental source which was to be utilized as a part of downloading of play.

Wajahat Ali's play will be utilized as a part of the gathering of the auxiliary information. Numerous Muslims in the United States will state that the occasions of September 11, 2001, changed their life and their point of view toward their confidence and their place as Americans. What it intended to be Muslim American obtained another unpredictability and profundity that was not valid for ages. Keeping in mind the end goal to manage this new reality. A few, however, react utilizing writing, workmanship, music, and now dramatization.

In a New York Times article, Laura Goodstein expounded on another play called *The Domestic Crusaders* by Wajahat Ali, a Pakistani-American. The title of the play alone gets one's consideration. This student composed the play after 9/11 and spotlights on contemporary Muslim involvement in the United States. There is nothing about fear mongering or war. Or maybe, the play just

Demonstrates the extremely run of the mill battle of Muslim Americans endeavoring to manage the two sections of their character. As Ali, in his play brings out "widespread topics like kin competition, desires of guardians, strife between the ages." It played in California and in New York past September eleventh. For Ali, this has influence of the cleansing that he trusts Americans are experiencing to push ahead.

What makes this play fascinating that this student offers the voice to a portion of the worries of Muslim Americans and furthermore shares a piece of their experience that standard America might not approach. The gatherings of people of this play and others like it will no uncertainty increase some knowledge into the battles, contrasts, and shared traits amongst themselves and Muslim Americans. Ali, in a meeting with NBC Weekend Today, shared responses of group of onlookers' individuals from different foundations that could interface with the characters in the play: This student got the hang of something about Muslim Americans as well as about us." With more learning, generalizations can be scattered and for this student workmanship can unite individuals.

Critics of the play you believe that show is a successful method to make associations? Have you seen comparable plays? Would art be able to be an

Establishment for interfaith discourse? It would be ideal if you share your remarks.

Study by Jatinder Verma (2013) entitled *Education Resource Pack The Domestic Crusaders. The Domestic Crusaders & the National Curriculum* Tara Arts' generation of *The Domestic Crusaders* by Wajahat Ali that is the UK debut of this extraordinarily American new play. The play happens more than one day around three ages of an upper white collar class Pakistani-American family, against the foundation of 9/11. The creation is reasonable for learning at Key Stage 3 and 4 including educating over the national educational modules in:

English and Theater Studies

Basic Understanding:

Engaging with thoughts and messages, comprehension and reacting to the principle issues. Surveying the legitimacy and noteworthiness of data and thoughts from different sources analyzing and assessing talked and composed dialect to acknowledge how importance is formed."

How monetary choices are profited originates from and who chooses how it is spent. How activities that individual, gatherings and associations can take to impact choices influencing groups and the earth. The play will build up an enthusiasm for the investigation of the Islamic religion, enable them to

Comprehend the effect of convictions, lessons, hones, lifestyles and types of communicating importance, urge them to think about essential inquiries and draw in with them mentally.

American Studies. The creation will bolster understanding the complexities and inconsistencies of the United States. It will open up discussion on issues which are vital today and additionally shed light on parts of American life and culture in a residential setting.

The playwright is the lead creator and scientist of the fundamental investigate Islamophobia in America entitled Fear Inc., Roots of the Islamophobia Network in America distributed by Center for American Progress in August 2011. Remote Policy Magazine adulated the report as "an amazing bit of investigative work, indicating how the little arrangement of conservative establishments and people have bankrolled the most vocal Islamophobia in contemporary U.S. legislative issues." Ali worked with grant winning columnist and writer Doug Saunders to give center research to his book *The Myth of the Muslim Tide: Do Immigrants Threaten the West* (Random House, August 2012). The book uncovers hard information, measurements, realities and proof that exposes off base and fiery speculations about Muslims and migrants in Europe and how current Islamophobia echoes comparable reactions to prior foreigner gatherings, for

example, Jews and Catholics. Ali is co-supervisor of this student Speak form: 40 American Men on Being Muslim, a compilation of one of kind articles that got a desired, featured audit by Publisher's Weekly (White Cloud Press, 2012.) He is the co-lead drafter of the instructive handout what is the Truth about American Muslims created by the Museum's First Amendment Center, Religious Freedom Education Project, and Interfaith Alliance. He was the partner supervisor of Altmuslim.com and contributing editorial manager to the honor winning Illume Magazine.

He is likewise a contributing manager to The Islamic Monthly magazine. His first short story, "Ramadan Blues" charting the Fault Lines in the American Experience, short fiction from then to now (Da Capo Press, 2009). His second story, "The Purpose Story," is distributed in the treasury Voices of the Asian American Experience (Winter 2011). His first film, Ms. Judgments, was a finalist for the 2007 Link TV Muslim American Film Competition.

In 2010, Wajahat Ali's initially long-frame article, Could It Be That the Best Chance to Save a Young Family From Foreclosure is a 28-Year-Old Pakistan American Playwright-slice Attorney who Learned Bankruptcy Law on the Internet? Wells Fargo, You Never Knew What Hit You, was highlighted as the main story for McSweeney's SF Panorama Magazine. The article was referred to

by Atlantic Monthly as one of 2011's best bits of news coverage. The article was likewise referred to by Business Insider, The Consumerist (which recorded Wajahat as their "Saint of the week"), and NPR's Marketplace Radio. Ali is an incessant advisor on social enterprise, Islam and Muslim Americans, post 9-11 Muslim American personality and legislative issues, multicultural workmanship and activism, and New Media Journalism. In 2012, Ali counseled the U.S. Branch of State and helped outline strategize and execute the "Age Change" administration preparing system to enable youthful worldwide change operators and social business people.

He started "Age Change" sections in Pakistan, Indonesia, Malaysia, Singapore, Philippines, Maldives, Nepal and Sirilanka. For his endeavors, Ali was regarded by Sec. of State Clinton as an "Age Change Leader" and welcomed to talk at the State Department 'Eid Dinner 2012. He counseled U.C. Berkeley on their 2009 historic point "Islam Today: Youth and New Media" program. The yearlong program, concentrating on legislative issues, informal communities, expressions and culture, was intended to build open comprehension in the U.S. about Islam by taking a gander at how Muslim youth around the globe are utilizing "new media" to make new virtual groups, investigate their advancing characters, and stand up to hurtful against Muslim generalizations. In 2009-10, he counseled McSweeney's, an American distributing organization, on their Muslim

and Arab American people group effort to advance Dave Eggers' honor winning book *Zeitoun*. He counseled Voice of Witness, a not-for-profit book arrangement that records human rights misuse and issues of contemporary social unfairness by utilizing oral history and individual stories. Their book *Patriot Acts*:

Accounts of post 9-11 Injustice highlights stories on Muslim, Middle Eastern and South Asians confronting separation after 9-11 (McSweeney's, August 2011).

Likewise, the writing audited demonstrated that Wajahat Ali was respected as "An Influential Muslim American Artist" by the State Department in 2008. In 2009, he was named a "Muslim Leader of Tomorrow" for his reporting work. That year, he got Muslim Public Affairs Council's lofty "Developing Muslim American Artist" acknowledgment and was referred to as Young Muslim American pioneer by the Center for American Progress. Wajahat is the pleased beneficiary of the 2011 Otto Award for Political Theater for his play *The Domestic Crusaders*. Ali is likewise an expert speaker, welcomed broadly and universally to give keynote talks.

He has given introductions at Google Headquarters, University of Chicago, Princeton, U.C. Berkeley, Columbia University, Duke University, New York University, The Commonwealth Club, City Arts and Lectures, Brookings Institution, Council on a Parliament of World Religions, The Netherlands Writers

Unlimited Celebration, The Abu Dhabi Book Festival, among numerous different esteemed occasions, colleges and associations. Ali is as of now composing a TV pilot with Dave Eggers about a Muslim American cop in the Bay Area, California. (New York Times 2016).

2.2. Review of Empirical Literature:

Mitra Jouhari (1998) in his study attacks people who promote violence defending their case even it is a fair and justifiable case. He says in this regard "I want to do all I can to strip power from the people who elevate, spread, and embody toxic rhetoric and ideologies". In the same time he praises Wahjahat Ali's play *The Domestic Crusaders* for being a peaceful play which presents a serious case of oppressed Muslims in peaceful manner.

A study by Capella, (2003) Rather than play, and stand up comedies include comics who talk straightforwardly to the group of onlookers using a monolog schedule. *The Domestic Crusaders*, be that as it may, inclines toward the previous to the last mentioned. The investigation incorporated this particular sort of information, to supplement the scientist's summed up supposition of the comic in the execution of *The Domestic Crusaders*'. Some data will be recovered from YouTube since the play is long.

A study by Laurie Goodstein (2009) entitled *A Pakistani-American Family Is Caught in Some Cultural Cross-Fire*.

For Khulsoom and Salman, dedicated outsider Muslims from Pakistan, life in the American rural areas in the post-9/11 time isn't working out the way they had arranged. Their most established child is an unmarried playboy, and their girl has turned into an understudy extremist who wears a head scarf as an indication of her newly discovered religious intensity and is dating a dedicated Muslim who happens to be an African-American. What's more, now their more youthful child, the great, dutiful child, gets back home on a school break and declares that he is deserting premed courses to end up a history instructor so he can help rectify the deception being spread about Islam. "You will get the gifts of my work," the more youthful child tells his folks. "This student has enough gifts," his mom says. "You can favor us by turning into a specialist. Do you like children? Turn into a pediatrician. Show them Islam as you give them their candies

This family is at the focal point of *The Domestic Crusaders*, an envelope-pushing play that opens on 9/11 at the Nuyorican Poets Cafe and keeps running for the following five ends of the week. At the point when the family reunites for the more youthful child's birthday, clashes eject over everything from biryani to sex to Middle Eastern legislative issues to air terminal security checks to

prejudice. The play was composed by Wajahat Ali, a youthful Pakistani-American who experienced childhood in Fremont, Calif. He began composing it in the weeks after the fear based oppressor assaults as a paper for a school class educated by the artist and writer Ishmael Reed. The performing artists, every single South Asian, are assuming parts that resound their own lives. Some will perform while they are fasting for Ramadan. Very few dramas about the contemporary Muslim experience in America have made it to the stage. Muslims from Pakistan, India and Bangladesh have been slow to embrace writing and acting, which was not considered a viable profession by the older immigrant generation. Mr. Ali and the actors in *The Domestic Crusaders* are among a younger group interested in mining their experiences for theater. These are dramas not about terrorism or war, but about the cultural cacophony that ensues when you drop three generations of a Pakistani family into Silicon Valley.

Afsin Yurdakul (2009) in her study points out that one of the first plays about Muslim life in the United States debuts in a time and place fraught with symbolism: Sept. 11 in New York City. The name of the play is *The Domestic Crusaders*. The author, Wajahat Ali, says his two act play is an attempt to create a space for discussion about the Muslim experience in a post-9/11 world. He's

not worried that some people consider the location and date of the premiere provocative.

With what Ali this calls the scape-goating of Muslim-Americans” in the background, the play’s characters dive into uncomfortable issues, ranging from cultural clashes to racial profiling to the role of women in Islam to the war on terror, while enjoying chat his student and biryani this student in their comfortable couches in the living room. Thus, readers understand that Muslim community in America suffered after 9/11 and the scape-goating of Muslim Americans form the backdrop to the tensions which rise and spark among the six funny characters in *The Domestic Crusaders*. This play culminates in an almighty family battle. The migrant Pakistan this student family experience is that of the ‘crusader’ in Ali’s funny and poignant play and each in turn struggles to assert and impose their voice; in so doing they work to come to terms with the thread that binds them as a family tussling with the American Dream.

Davi Barker (2010) – SF Muslim Examiner, in a lengthy commentary says; On Saturday he had the pleasure of attending a two-act play by Wajahat Ali at the Durham Studio Theater at Berkeley University.

The Domestic Crusaders play centers around Ghafur, the youngest of three children in a Pakistani American family who have come together to celebrate his

21st birthday. It sounds benign, but quickly spins into a wild nuanced conflict, as the title suggests, when Ghafur brings news of his college plans to his father, found the performance convincing and intimate. No stumbled lines. No Awkward pauses. No missed cues, though not a musical, *The Domestic Crusaders* reminded Barker of *The Fiddler on the Roof*. Instead of a Jewish family there is a Muslim family. Instead of a backdrop of the Russian Revolution there is the War on Terror. But both stories grapple with the difficulties of traditional parents letting go of three children who are abandoning tradition. *The Domestic Crusaders* struggles with gender roles, racism, career ambitions, religion and even stir up family secrets that the grandfather, who had hoped to leave in Pakistan. Though this is a common experience for Pakistani families in America right now, it is also the universal story of the immigrant generation coming to terms with raising fully integrated Americans, or perhaps not coming to terms.

The play was succinct in identifying the three ways children cope with psychological injury when culture becomes destructive. If a child experiences emotional trauma during their formative years, and then their parents tells them the injury is virtuous because it is culture that prevents the child from fully healing, or processing the anger. Each of the children in this family personifies an archetypal mechanism of coping with that unprocessed rage, and living with the

injury: emulation, transference, and internalization. The oldest son Salahuddin, describes himself as a bull amongst cattle. He has abandoned all tradition and adopted a creed of hedonism and social Darwinism. He is concerned only with economics, and is irreverent toward all. He demonstrates emulation by responding to the aggression of his childhood by becoming an aggressor himself. If his injury is virtuous he will abandon virtue. The victim of emotional trauma who emulates his aggressor mitigates the risk being victimized again by victimizing others. The daughter Fatima scoffs at her mother's wishes for her to learn to cook and be a good housewife and instead attends law school and concerns herself with global conflict, specifically Palestine. She attends protests, gets arrested for her activism and rails against every injustice except one, her own childhood trauma. She demonstrates transference by responding to the aggression of her childhood by seeking out an insurmountable evil which can serve as a repository for infinite rage, unwilling to confront the true source of her injury, she transfers that anger toward a foe which she can confront but never defeat. Though she claims to want to change the world she believes that people, specifically her parents, can never change.

The youngest son Ghafur is viewed as "the golden son" for his willingness to fulfill his parents' dreams, specifically of raising a doctor. He demonstrates

internalization by responding to the aggression of his childhood by allowing himself to be crushed into a meek obedient perpetual child. The child who internalizes emotional trauma convinces themselves that they deserved the injury, thus preserving the fantasy of their parent's virtue. Ghafur alone confronts this vicious cycle by attempting to overcome his cultural scar tissue. He takes his destiny in his own hands by abandoning medical school and studying to become a history teacher, thus forcing a physical confrontation with his father, and rousing the anxiety of all.

An interesting aspect of the family dynamic is the role of food throughout the play, and food seems to be an easy distraction whenever the risk of real family dialogue emerges.

Although the play is poignant in identifying the problems faced by many families, it offers no real solutions. The closest to actual healing the family comes is when Hakim, the grandfather, tells his harrowing story of life in Pakistan, but any potential instantly takes a back seat to the birthday cake. Still, there is a vague sense of optimism. Ghafur remains resolved in pursuing his own dreams. Khulsoom, the mother, gives some indication that she is softening to Fatima's choice of spouse. Salahuddin and his father, Salman, seem poised for some kind of reconciliation. The play remains unresolved, which might seem

pessimistic, but I think not being permitted to witness the healing leaves the audience to contemplate their own lives. People of any background can see themselves in these characters. This problem is common among immigrant families in America, in one side they want to assimilate into the American society, while that are faced with countless obstacles that stop them.

Chapter Three

Methods and Procedure

3.1. Methodology:

This chapter is considered to be the practical guide that this researcher intends to use in order to achieve the objectives of the study, which is the irony and the Comic in Wajahat Ali's Play *The Domestic Crusaders*. The current study uses a content descriptive analytical methodology to analyze *The Domestic Crusaders* by Ali. Relevant literature shows that Ali is one of the sensational TV journalists who devote his skilled pen in talking and defending Muslims live in America, as his family does.

Wajahat Ali entire family moved to the United States where they faced a strange environment that differs completely from their former home country in terms of customs, traditions, and religion and family values.

Through applying an irony and comedy approach to the ideas and beliefs in Ali's play after the analysis of the events, characters, places, means of narration, and cultural religious beliefs difference and most importantly the discrimination which Muslims face and are subjected to one may come to conclusion that Muslim community leaders and scholars are exerting great efforts to introduce Islam in its real meaning to the Americans, and that Muslims are peaceful people

who are willing very much to contribute effectively in building their new country as other immigrants do without facing discrimination .

Media in America has always been the means to reveal the confusion behind controversial topics, such as those related to Islam, where many television stations and newspapers have devoted a lot of their works to talk bad about Islam whether in a direct or indirect way and depict Islam and the Muslims who live in their midst with ugly images, that reflect hatred, enmity and the ugliest kind of discrimination.(Covering Islam, Edward Saeed, 1981).

Muslim scholars and intellectuals are working hard while armed with evidence that reflects the beautiful and humane reality of Islam to prove that the Americans are wrong in their discriminatory practices against evidence. One of these scholars is Wajahat Ali. The framework of the analysis uses different influential dimensions within the play such as the cultural, political and religious to show that Islamic beliefs are not terrorist beliefs, but they are a way of true life and a means of liberation, democracy and equality.

3.2. Sample of the study

The sample of the study consists of Wajahat's Ali play *The Domestic Crusaders*, which he wrote and staged in America in an attempt to reverse the faulty image of Islam in the minds of the Americans.

3.3. Procedures of the study

The following procedures are followed in conducting this study:

1. Reading "*The Domestic Crusaders*" and the biography of Wajahat Ali, paying serious attention to every detail.

2. Analyzing the play and relevant themes of Islamic presence and challenges in America.

3. Finding the nature of the irony and reasons for being used in the play.

4. Tracing the historical background of Islamic immigration to America. And Muslims' contribution in building America.

5. Reviewing the previous studies relevant to the main topic of the study, with extensive elaboration.

6. Revealing Results and findings.

7. Discussing the findings.

8. Conclusion.

9. Documenting references according to the APA style.

Chapter Four

Discussion and Analysis

4.0. The play *The Domestic Crusaders*

The play comprises of two acts; Act One has five scenes, while Act Two comprises of three scenes. Every scene conveys an alternate title with an alternate subject. The on-screen characters who assume the part of relatives perform diverse points in nearly a similar setting. Performers blend reality with humor in their talk. They likewise blend current issues of work, instruction, and life in America with recollections, standards and custom of their old home nation Pakistan. The family utilizes Arabic terms, particularly those applicable to Islam.

In entirety, one can't know whether this family is American or Pakistani; they can't acclimatize in the American culture, particularly the more seasoned age (grandparents and guardians) while the kids attempt to live as the Americans do as they endeavor to live with Islamic and Pakistani's convictions and conventions.

They confront separation since they are not ready to absorb into" the blend "of the American culture.

In Act One, scene one, goes over a cast of characters: The old age comprises of

- khulsoom/amthis student (mother)

5'4", ahead of schedule to mid-fifties. Scarf around neck. Wearing customary female shalwarkhameez

- Hakim/daada (granddad)

Who wears a Jinnah top and traditional white shalwarkhameez, and conveys a stick and dhikr (petition) dots in the correct hand

- Salman/abu (father),

5'9", late fifties, wearing dark khak this student jeans, white business shirt, dim socks, and shoes.

- Fatima (little young woman),

Twenty-four years of age, hair secured by white hijab, wearing snappy red planner sweater and fashioner Levis. Green armband

- Salahuddin/Sal (senior child),

Twenty-seven years of age... Dull dark architect jeans, shoes, and coat. White, apprehended Banana republic business-type shirt. Detectable silver belt.sort of like a smooth pit bull

- Ghafur (more youthful young man)

Wearing normal Western garments, green shirt, yet in addition a dark kuf this student (Muslim skullcap)

This student referred to the names of the Pakistani relatives who speak to the actual protagonists of the play, and has specified their kind of dress to demonstrate the conflict between ages of foreigners keeping in mind the end goal to demonstrate my contention to be specific the family did not acclimatize absolutely in the American culture.

In scene one depicts a contention between the mother who tuned in to Adhan (Arabic call for prayer), and her little girl Fatima over the mother's tuning in to Tom Jones. This shows the contention between the old and more youthful ages of outsiders in a similar family. Issues like this are one of the significant issues that Arabs and Muslim families experience the ill effects of in America. More youthful age does not respect their senior citizens whether father or mother, particularly with regards to their lifestyle among their American peers. The more established age sticks to old traditions and customs they conveyed with them to their new home, subsequently, they oppose any progressions their children and little girls endeavor to get home America. In this way, this student sees, for instance, that the girl Fatima tries to change the radio.

One must know that brutality in the Middle East has influenced Muslims in America. They attempt to discover why all that viciousness clears Arab and Muslim. A few Muslims point the finger at America for causing the disordered circumstance in the Arab nations and Afghanistan, while others accuse the Muslims for that.

Sal: Typical Muslims—point the finger at America for everything. Whimper, cry, cry, annoy, and pester, bother. Tune in up, Haj-Abbie Hoffman—individuals are as yet biting the dust, much the same as they generally have, and recently like they generally will" (Act1 scene 1:p 10)

The Second scene starts with whining about being subjected to segregation with no justifiable reason.

Whining about the American victimizing Muslims for each blame or misstep occurs in American culture as significant issue which leaves grave outcomes on Muslims. This grumbling by the relatives reaches out during the time scene the third towards the end of the play. Here toward the start of the third scene per users see Salah grumbling.

In an interesting way, yet blended with dissatisfaction and outrage, relatives continue discussing explanations behind the Americans to oppress Muslims by and large and the individuals who live in their middle specifically. These awful

conditions which Muslim/Americans live in its middle have constrained numerous to stand up in reasonable self-preservation and to demonstrate that Americans aren't right, their abuse to Muslims.

Investigating the status of Muslims in America one can see that they are society manufacturers, serving each division in America: monetary, political, social and each part of American existence without disdain or segregation. Indeed, even Muslims indicate regard to Americans' none Islamic convictions. Nonetheless, Muslims don't care for or acknowledge the Americans' unmerited activities against Muslims. A man of the Book, Allah has said it is legal to wed their ladies. They have faith in Allah and the Last Day, however they simply: Hate our kin? Mistreat Palestinians? Claim Hollywood, misshape the media? (Salman).

He includes severely "Just—they have never regarded us and our ways—they will never... receive our traditions and convictions"

By perusing the play firmly one can see that the family endeavored to discover a reason for segregation by Americans against Muslims in America; Members of the family trade discoursed among themselves in the want to discover answers for their quandary. Nonetheless, up until this point, they accuse the American media which assumes the part of grimy instigator who blends

things up against Muslims on the planet as a rule and those in America in particular. Salman is endeavoring to help his claim through including all the more anguishing articulation:

"Tired of this goddamn warmth... Goddamn media. Same hogwash consistently! Censure Islam. Point the finger at Muslims. Point the finger at outsiders for everything! Tired of the day by day promulgation"!

With harming disappointment, the family whines severely about the abuse they confront wherever by Americans. Matter of actuality, segregation occasions stories have progressed toward becoming piece of past time of the Muslims, every part brings home another biased story he or she was subjected to or confronted, even in their movement in planes:

"While being on the plane. The aircraft thought the "Moslem Meal" implied the "no taste, no fish, no fish, nonedible-substances supper." "Yet the American dinner on the plane was worse, that what makes Muslims in America to feel hurt and persecuted by such uncalled for and shameful treatment." "When I saw that steamed lettuce alongside that cut of tomato, I broke out Ami's khorma and curry." (Sal)

Such FOB, I swear—even they took sharp protests from travelers. I accept what harms the individuals from the Muslim Pakistani family are that, they are

confronting separation since they have dim skin in any case: Now all the elderly Muslims—even the Indian Hindus and Sikhs—are viewed as fear based oppressors. (Hakim).

Relatives continue talking in this unique circumstance while advising occasions that transpired as though they need to construct a body of evidence against America, blaming it for oppression its own subjects, the Muslims. One of the stories told in such manner is: Ghafur says "how a group of flight specialists declined to fly with a Punjabi Sikh man locally available. Despite the fact that the man was a well-to-do, impose paying school educator—of English, no less—with American citizenship, he was compassionately requested to leave so as not to imperil and exasperate the mental condition of white passengers."Ghafur includes, I am not astounded about that, it transpired once "They burn through five minutes completing a body seek.

They check my wallet, my keys, my belt, the substance of my pack, the magazine, my shoes, the keys once more, lastly back to the belt. Alternate travelers walk around by, seeing the Muslim-vertebrate zoo display. "The segregation protracted story has not ceased here, but rather, it broadens its terrible and savage hooks to achieve the administration of the USA. This was apparent

when the president showed up on the TV screen to address the white American country:

The president asked the country today not to dread or uncertainty, despite the fact that the fight against radicalism and wickedness will be long and careful, with appalling however unavoidable penances. As per the president, these penances are important to guarantee Americans' opportunity, and to help secure the freedoms and estimations of all flexibility cherishing individuals against those devoted to shrewdness and viciousness (Salman).

This youthful Muslim realized that the president is misdirecting the two Americans and none Americans; he needs to accomplish something against this lie. With extraordinary outrage Salman says, "Muslims, this student merit this. Pointless. Every one of them Saudis whoring their oil in return for their American stipend, Turkey the "Tired Man of Europe" attempting to be more European than Europe. The Iranian Americans HA! At long last dissenting something! They're just out there on the grounds that they think all the Macy's sold out of blue contact focal points.

Supposing they're doing God's work. Americans and these Christians here reasoning every last Muslim is a Jew-hater, going to go berserker-anger and blow himself and every other person up. Nobody knows anything. Also, take a gander

at this media—that is a similar refuse they get all the live long day. What's more, no Muslim does anything—this playwright simply sits and grumble. For what reason doesn't this student go out and reveal to them how it truly is? You could do it.

Replicating Salman's correct words since he is coming clean. Doing trust that Salman needs to state that the Muslims abroad have caused the Muslims hopelessness in America. Before censuring Americans for their malicious activities against others Muslims need to redress the slip-ups of the themselves in various nations, particularly those related to Muslim pioneers Salman tries to pinpoint the source and the reason for Muslims' agony. He assembles the previously mentioned in one bushel, planning to discover arrangement. He tended to his sibling saying:

"All you're going to do is consider accomplishing something respectable. There will be no jihad, no sacrificial neediness, no encouraging the destitute, no respectable forfeit—nothing! In the event that you need to recollect a certain something, Ghafur, recall this: you must be a bull in this world. A bull among the steers. Survival of the fittest and the sharpest. A bull does not delay. It will slam any deterrent out of its way. The bulls of the world are the general population who succeed "I do trust that is the thing that Muslim pioneers need to do and

should be. It is thought about the Americans, who live with cattle rustlers' mindset, "regarding the overcome and evacuating the meek out of their way. When Ted Turner, the proprietor of CNN and host of media implies, said," it is possible that you lead, or take after a pioneer or get the slope off the beaten path". In any case, Americans don't need the Muslims to lead, rather to take after the Americans' administration or remain sitting tight for their guide to maintain Muslims' living at the same time, as indicated by the Americans" like some steers without bulls". The specialist believes what makes this play to be loveable is Wajahat Ali tends to major issues that face Muslims in America and have the characters expressed such issues in an extremely entertaining way.

Another choice for Muslims to shield themselves against Americans and Israelis is to act as a vigilante. By doing as such those Muslims are not psychological oppressors as Americans and the Israelis call them; rather they are opportunity contenders.

There were a couple of Muslims who brought equity into their own particular hands—men who made a settlement to rebuff the individuals who murdered Muslims and escaped with it. Shockingly, those opportunity warriors fell casualties into the Americans and Israel I refuse to be utilized as a part of submitting devilish and fiendish acts against mankind with a specific end goal to

indicate supposedly that Muslims are genuine fear based oppressors. None of them could bear to live respectively. Some battled for religion, or for legislative issues. Others battled out of negligible contention, or minor desire. Notwithstanding, the new Muslim ages, regardless of whether in America or out, know about being not too bad natives, serving mankind without partiality or predisposition indicating dependability to the nation in which they live with pride. Here is Fatima saying: “This is *not* my history. My history is just being an American Muslim] who is in law school and the worst thing I’ve ever done is to be arrested for protesting and standing up for what I believe in. And to try to marry a respectable man—even if he is black”! (Fatima). This statement tells it all, how the Muslims live in America regardless of what the others say.

4.1. *The Domestic Crusaders: a Muslim journey, an American journey*

Fremont, California - as of late—and particularly since 11 September—numerous self-declared specialists have attempted to put Muslims in the United States under a magnifying lens for examination and investigation. In any case, this 11 September, *The Domestic Crusaders*, one of the principal significant Muslim American plays, will introduce complex Muslim American characters in

front of an audience, as opposed to the oversimplified personifications depicted by Hollywood or political promulgation.

The Domestic Crusaders is a stacked title. "Crusade" infers the heartbreaking capability of religious division and narrow mindedness, regardless of whether in medieval circumstances or by and by. The play defuses the dangerous energy of the term by demonstrating the humanness of Muslim Americans who straddle both East and West. They are individuals essentially attempting their best to experience their lives, make progress toward their fantasies and comprehend themselves.

The six characters in the play speak to three ages of one family who assemble to praise the most youthful child's 21st birthday in their rural home. The family elements enlighten the triumphs and battles of people managing confidence and personality in a globalized and consistently evolving world. There is the granddad, Hakim, an unpredictable, resigned Pakistani general who administers cleverness and intelligence while making the most of his day by some tea. His granddaughter, Fatima, is a frank and solid willed 24-year-old law understudy and dissident who wear the hijab, or headscarf, much to the irritation of Khulsoom, her Pakistani sider mother. Khulsoom dislikes her little girl's newly discovered religious and political activism, wishing she would locate a decent

spouse. Fatima, neither persecuted nor accommodating, is reproachful of the men in her group and likes to invest her energy challenging at political energizes in spite of her more seasoned sibling, Salahuddin, taunting her activism as a "crusader trend fluster".

Their dad, Salman, is a fruitful corporate designer who is fixated on ensuring his children emulate his example and take "high-status" occupations. The most youthful child, Ghafur, battles with his way of life as a Muslim American and with his dad's vision for progress: going to medicinal school and after that acquiring a high compensation. At last, Ghafur rules against turning into the family's first specialist and resolves that he will outline his own particular course, a conclusion he comes to not long after he is racially profiled at the air terminal for having a whiskers and wearing a customary kufiyeh, or top, on his head.

Despite evident familial, social and religious contrasts, group of onlookers individuals can without much of a stretch recognize and sympathies with the characters' triumphs and tragedies—kin contention, generational partitions parental desires and endeavoring to clutch one's confidence and culture in a pluralistic culture. All issues that are handled in the play rise above obstructions and address issues that each family regardless of whether Muslim American or not—

The Domestic Crusaders started as a short story for a composition class when the writer was an understudy at University of California, Berkeley in 2001. The play's trip reflects something of America's voyage in a post-9/11 world: moving from dread to trust. Since the inaugural 2005 execution in Berkeley, my group and this student have attempted to bring the execution to different scenes however creative chiefs around the nation, who in private said they cherished the play, have been reluctant to have *The Domestic Crusaders*, mirroring the politically delicate climate of the time. Be that as it may, now, times are evolving.

The historic point Nuyorican Poets Cafe, a social staple of the Lower East Side in New York City, consented to house *The Domestic Crusaders*. In the wake of putting in a year venturing to every part of the nation to raise finances and produce mindfulness for the play, this student has made a multicultural, national grassroots development devoted to hearing these crusaders at long last talk in front of an audience where they have a place.

Great things require some serious energy. What's more, on this 9/11, a game changing day always helping the world to remember the disastrous outcomes of fanaticism, franticness and viciousness, *The Domestic Crusaders* will influence its New York City to make a big appearance and advise us that stories not just

have the ability to engage and teach yet can likewise make scaffolds of understanding and mending.

4.3. Irony and Comedy in *The Domestic Crusaders*

Theories of Humor

There are various theories of amusingness which attempt to illuminate what humor is, the thing that social limits it serves, and what may be seen as shrewd. Among the general sorts of hypotheses that undertaking to speak to the nearness of unreasonableness: Mental speculations, most by a long shot of which see humor as to a great degree sound direct. Significant hypotheses, which see humor as an unconventional baffle, particularly like an extraordinary trial.

Though unique set up theories of preoccupation and snickering may be found, in contemporary academic written work, three hypotheses of amusingness appear on and on: They are mitigation speculation, Superiority theory, and Incongruity theory.

Among rhythmic movement humor researchers, there is no understanding about which of these three theories of shrewdness is most viable.(Jenny 1995).Proponents of each one at first ensured their theory to be prepared for

illuminating all cases of unreasonableness. However, they now perceive that yet every speculation generally covers its own zone of focus, various instances of amusingness can be cleared up by more than one speculation. Incongruity and power hypotheses, for instance, seem to delineate correlative instruments which together make humor.

Prevalence speculation

The pervasiveness speculation of amusingness takes after back finished Plato and Aristotle, and Thomas Hobbes' Leviathan. The general idea is that a man laughs about mishaps of others in light of the way that these hardships pronounce the person's

Transcendence on the establishment of shortcomings of others. Socrates was represented by Plato as saying that the senseless was depicted by a show of self-deadness. For Aristotle, this understudy laugh at fair or enormous individuals, since this understudy feel a pleasure at feeling superior to them (Dyner, 2008).

Incongruous juxtaposition theory

The equivocalness theory communicates that entertainment factor is seen at this moment of affirmation of incoherency between a thought drew in with a particular situation and the honest to goodness articles thought to be in some association with the thought since the main role of the speculation isn't the

disarray all things considered, however its affirmation and assurance (i.e., putting the things being alluded to into the authentic association), it is as often as possible called the disconnection assurance theory (Hancock 2004).

Francis Hutcheson imparted in *Thoughts on Laughter* (1725) what transformed into a key thought in the propelling theory of the comic: laughing as a response to the impression of incongruity.(Hancock 2004).Arthur Schopenhauer created that the obvious disconnection is between a thought and the real issue it addresses. Hegel shared the exceptionally same view, however watched the thought as an "appearance" and assumed that laughing by then altogether invalidates that appearance. The uncertainty speculation is credited to the Scottish craftsman Beattie.

Other theories

Script-based Semantic Theory of Humor

The Script-based Semantic Theory of Humor (SSTH) was displayed by Victor Raskin in "Semantic Mechanisms of Humor", disseminated 1985; it is the primary speculation to recognize its approach as exclusively phonetic. Along these lines it concerns itself just with verbal intelligence: made and talked words used as a piece of story or perplex jokes shutting with a turn of phrase (Clark 2013).

The semantic substance or. The housings as its other name, for any given word, a "far reaching bit of semantic information incorporating the word and evoked by it a scholarly structure camouflaged by the neighborhood speaker". These substances expand essentially more remote than the lexical importance of a word; they contain the speaker's aggregate learning of the thought as it exists in his existence. In this way neighborhood speakers will have equivalent however not indistinct substance for words they have in like way.

- The substance is great, totally or to some degree, with two assorted [semantic] substance
- The two substance with which the substance is impeccable are opposite . The two substance with which the substance is immaculate are said to cover totally or to a constrained degree on this substance Humor is evoked when a trigger toward the complete of the joke, the manner of expression, makes the gathering of spectators out of the blue move its understanding from the fundamental (or more plainly obvious) substance to the discretionary, confining substance.

General Theory of Verbal Humor

The General Theory of Verbal Humor (GTVH) was proposed by Victor Raskin and Salvatore Attardo in the article "Content speculation refreshed: joke

closeness and joke depiction model"(Mulken &Schellens 2012).It consolidated Raskin's musings of Script Opposition (SO), made in his Script-based Semantic Theory of Humor [SSTH], into the GTVH as one of six levels of self-governing Knowledge Resources (KRs These KRs could be used to show individual verbal jokes and moreover analyze the level of similarity or complexity between them. The Knowledge Resources proposed in this theory are:

1. Script Opposition (SO) references the substance limitation fused into Raskin's SSTH. This fuses, among others, subjects, for instance, certifiable (shocking), genuine (non-genuine), regular (irregular), possible (incredible).

2. Logical Mechanism (LM) implies the instrument which interfaces the particular substance in the joke. These can stretch out from a direct verbal framework like a figure of speech to more erratic LMs, for instance, broken justification or false analogies.

3. Situation (SI) can consolidate things, works out, instruments; props anticipated that would relate the story.

4. Target (TA) recognizes the actor(s) who transform into the "butt" of the joke. This naming serves to make and concrete speculations of ethnic social affairs, purposes for living, et cetera.

5. Narrative framework (NS) addresses the story arrangement of the joke, as either a direct record, a trade, or a problem. It attempts to portray the particular sorts and subgenres of verbal strangeness. In an ensuing report Attardo stretches out the NS to fuse oral and printed smart stories of any length, not just jokes.

One of the advantages of this theory (GTVH) over Raskin's substance based semantic speculation (SSTH) is that through the fuse of the Narrative Strategy (NS) any senseless messages can be requested. Despite the fact that Raskin's SSTH just oversees jokes, the GTVH considers all amusing substance from unconstrained jokes to intriguing stories and composing. This speculation can in like manner, by recognizing what number of the Knowledge Resources are unclear for any two redirecting pieces, begin to describe the level of similarity between the two.

Computational-Neural Theory of Humor

The Computer Model of a Sense of Humor theory was proposed by Suslov in 1992. Examination of the general arrangement of information getting ready shows the probability of a specific glitch, adjusted by the need of a smart cancelation from attention to a false shape. This specific breakdown can be identified with an interesting effect on mental grounds.

Optic-Epistemic Theory of Humor

The Ontic-Epistemic Theory of Humor (OETC) proposed by P. Martinson (2006) asserts that snickering is a reaction to a scholarly impasse, a fleeting epistemological inconvenience, in which the subject sees that Social Being itself unexpectedly shows up never again to be veritable in any bona fide or regularizing sense.

4.4. Detection of mistaken reasoning

In 2011, three experts, Hurley, Dennett, and Adams, appropriated a book that reviews past hypotheses of amusingness and various specific jokes. They propose the theory that strangeness created because it fortifies the limit of the cerebrum to find boggles in unique conviction structures, that is, to perceive stirred up considering. This is to some degree consistent with the sexual decision speculation, in light of the fact that, as communicated above, entertainment factor would be a reliable pointer of a fundamental survival quality: the ability to perceive stirred up considering. In any case, the three researchers fight that cunning is in a general sense basic since it is the very instrument that empowers the human personality to surpass desires at judicious basic reasoning. Thusly, according to them, the entertainment factor had survival regard despite for early

individuals, since it overhauled the neural equipment anticipated that would survive.

4.5. Metaphor and metonymy

Tony Veale, who embraces a more formalized computational technique than Koestler, has made on the part out of comparability and metonymy in humor, using inspiration from Koestler and moreover from Dedre Gentner's speculation of structure-mapping, George Lakoff and Mark Johnson's theory of sensible portrayal, and Mark Turner and Gilles Fauconnier's speculation of hypothetical blending.

In *Laughter: An Essay on the Meaning of the Comic*, French intellectual Henri Bergson, acclaimed for his philosophical examinations on materiality, memory, life and perception, tries to choose the laws of the comic and to grasp the essential explanations behind comic conditions. His method involves in choosing the explanations behind comic rather than exploring its things. He moreover oversees laughing in association with human life, total inventive vitality and craftsmanship, to have a predominant learning of society. One of the theories of the composition is that snickering, as a total development, has a social and great part, in driving people to discard their obscenities. It is a factor of consistency of practices, as it reprimands ridiculous and bizarre

practices. In this paper, Bergson furthermore attests that there is a fundamental driver that each and every comic situation are gotten from: that of framework associated with life.

The key wellspring of the comic show is the closeness of solidness and rigidity for the duration of regular day to day existence. For Bergson, the substance of life is advancement, flexibility and versatility, and every comic condition is a direct result of the closeness of rigid nature and inelasticity for the duration of regular day to day existence. Subsequently, for Bergson the wellspring of the comic isn't unpleasantness however rigidity. Each one of the cases taken by Bergson, (for instance, a man falling in the street, one person's pantomime of another, the modified utilization of customs and standards, distractedness, troubling movements of a speaker, the similarity between two faces) are clever conditions since they give the inclination that life is at risk to rigid nature, automatism, and segment.

Bergson closes by observing that most comic conditions are not strange in light of the fact that they are a bit of total inclinations. He describes snickering as an insightful development that requires a provoke approach to manage a comic situation, separates from an inclination or sensibility. A condition is interesting when the thought and the imaginative capacity are based on the security and rigid

nature of the body. Thusly some individual is unbelievable when he or she gives the impression of being a thing or a machine.

As it is said previously, Ali understudy himself is living in America as some other Muslim who moved there, going up against troubles, difficulties and openings. Regardless, the most significant issue they go up against is isolation and being pointed the finger at irrationally for fear mongering. Ali under study needs to deal with these false charges, yet the request is how? He has to know the outlook of Americans and their perspective, especially towards various social orders live in their center or the all-inclusive community of the earth.

Their standard and national tune of commitment and "satisfied to be American" or "God support America" go before whatever else; for this circumstance, Muslims should attempt to present themselves as: proven, unflinching, trust in praiseworthy, society producer and not a killer, executioner or mental oppressor. This unequivocally what Ali's understudy has used as a piece of displaying Muslims' issues to the Americans. In any case, he uses his endowments in play creating, and after that he conveyed. A play with particularly noteworthy title *The Domestic Crusaders*.

The tongue of the play is the kind of examine that will recognize and be intrigued. Ali's understudy is breathtaking in presenting Muslims' issues in

America in a parody way. In like manner he impacts those gathered racists to giggle and recognize the messages that Ali's understudy hopes to pass on. For example, the play is portrayed by being stunning, moving, shapely, sharp and fascinating. Wajahat Ali's understudy is explaining contemporary and key issues (that incorporate American/Muslims), a wellspring of laughing and in addition, all the more altogether, of appreciation." It is .touching; engaging; and basic."

The Domestic Crusaders is something past a work of entertainment. It is in like manner Ali's response to the treatment of Muslims got in the result of the dread based oppressor strikes of September 11. It is persuading performance, and there is intergenerational strife, unreasonableness, predisposition, and a diminish family secret. The characters, toward the day's end, are not paragons of uprightness, which is deliberate." (Harriett Gilbert, BBC World Service)

Crying is a representation taken from the play to exhibit the way Ali's understudy has used as a piece of demonstrating Muslims issues cunningly: From the beginning of the play, however standard dialog exchange between people from a peppy family. For instance, the entire Act 1, scene 1 this understudy keep running over a discourse between mother, kid and young lady.

They chat with each other very much arranged and shrewdly. The mother needs to tune in to Tom Jones, the young lady objects, along these lines mother

ensures her taste in tuning in to old tunes by ambushing her daughter's taste in new music:(Annoyed)"Oy, chup! I need to tune in to this gangster rap music all you kids tune in to—all butchering! (Influences a weapon with her grasp to hand and fingers) Bang. Impact. Dishoom. Shoot this, shoot him, shoot that... Doggy friendly, Puffy bakwas nonsense. At any rate this music—the words can fathom" She keeps talking by Dandy and satisfied with it. Fresh... Fresh on the... what is it? Fatima: Fresh off the Boat! (act1 scene1)

Mother and young lady move to inspect another topic, maybe it isn't joking yet in the meantime a womanly point that they talked about in a fascinating path. All these FOB people require is (in one breath) an incredible Muslim young woman with light skin tone, a MD degree, long hair, stunning looks, among her changed assets, and who must cook like their mother. Life doesn't pivot around marriage." Mother agrees and incorporates her decision in Muslim men: "conceivably then they may mislead some poor, stun FOB into proposing so he can get his visa—that is clearly before they swell up the marriage.

Mother hollers from expel asking for her daughter to go wake up Ghafur—"tell that elephant he can't rest for the duration of the day. "The glad and brilliant setting with especially shrewd talked continues going till the complete of the

play. This understudy can see a relative tells a certified event of being subjected to partition, and all the sudden another person from the family answers in a to a great degree entertaining and comic dramatization way.

Promptly Fatima ricochets to criticize the Muslim mujahedeen by saying the mujahedeen bicharay¹⁸ all got left behind, yet no, no, all the lay came here on haven. These comments took after by other criticizing comments, for instance,

You'd apparently allowed your significant other to teach your youngsters that the Palestinians are shake hurling mental oppressors. Moreover, every Arab kid is a potential ticking human time bomb. In addition, the Israelis (in a kid like voice) unmistakably are melancholy innocents who basically happen to have one of the world's most grounded militaries, nuclear limits, M16s, and Apache helicopters because of direct assistance from your United States of America!

Sal: I'd train them that the two are nuts!

Sal: Sure it is, as shown by standard Muslims, not stores. Allah never said not to impact bank, to wear Armani, buy a Tag, marry a phenomenal mate—in any occasion not when this understudy went to Sunday school. Finally, the examiner should need to complete this part by the most occupying comment in the entire play that relates the whole story of Ali's play *The Domestic Crusaders*.

From the up to said this understudy appreciate that the Muslims in America have an extensive measure to lose in view of isolation. They are customary subjects and they would incline toward not to wind up as James Haldwins in the Fire Next Time, once said "The most hazardous generation of any overall population is the man who has nothing to lose" However, examining the last explanation by Ghafur, "Listen I will be damned if I am going... ..and uncover to him it smells like peaches". One may find that the declaration shows out a couple of things: Muslims in America will remain superior to anything normal and awesome people, society's tried and true makers, and in a comparative time shielding their conviction reliably, tenderly and in a way that the Americans would recognize. Like the way Wajahat Ali' acquaintance of Muslim issues with the Americans in a way that impacts them to laugh and recognize: "Neighborhood Crusaders"

This student assumes that Wajahat's play has succeeded colossally not under any condition like other Muslims' appropriations by which they attempted to monitor Islam, for instance, Muslim Malcolm. Scrutinizing the self-depiction of Malcolm (Alex Haley, 2012) This understudy can see the qualification among him and Wajahat. Malcolm was using a radical approach in presenting Muslims and Black Americans, however, he was addressing Islam and dull patriotism on TV in an adversarial way, and he was a person from an affiliation called Nation

of Islam which is considered by the Americans as dread based oppressor affiliation. Thusly, American culture would reliably find him dangerous. His focal objective failed and he was executed. Alternately, Ali who is serving American culture as a dedicated subject while persuading Americans to change their sullied identity about Muslims in an intriguing and parody way.

Different purposes behind the achievement of Ali and his play are that Ali isn't a plain, racially aggressor and institutionally gave individual. Ali supports his name as unique as it can be Wajahat Ali, dissimilar to Malcolm who changed his name to be El-Haj Malik Al Shabazz, in order to have a match with his religious transformation, damns America for its bigot fierceness and monetary minimization. For sure, history demonstrates that America is a supremacist nation.

Individuals denounce this prejudice in various ways. In this present scientist's assessment, extraordinary compared to other ways is the serene and comic way that Ali utilized in *The Domestic Crusaders*. Mahatma of India and Nilsson Mandela in South Africa are two sublime pioneers who conveyed autonomy and opportunity to their nations by tranquil means. As indicated by that, why Muslims don't take after such pioneers? The scientist trusts that Ali is taking the correct course in such manner.

As it is specified before that Aliis attempting in his play to present the genuine and the splendid picture of Islam beginning with Muslim family. This Pakistani family mirrors the genuine depiction of a Muslim family.

The mother is in the house, holding her youngsters under her wings: getting ready nourishment for them, talks and banter with them and have intimate companionship with them. She is committed and given herself to keep a cheerful close-knit family. The father is doing likewise, Children are profoundly taught, though, the little girl goes to restorative school, while the children work, some go to graduate school. As it were, this family is a run-of-the-mill Muslim family who goes about as valuable instruments that are building the American culture. This family and additionally the greater part of the Muslim families is not a weight on the Americans as the instance of foreigners from South American nations, Haiti or Bahamas who live on the Americans citizens' guide programs.

Not at all like Muslim families who work normal employments and claim their own organizations and pay due duties as honest subjects. The Americans realize that yet at the same time victimize Muslims for unmerited reasons. They are clearly anxious from Muslims' prosperity, or Islamophobia. It is known among Americans that Afro/American Muslims are changed over to Islam not for the love of Islam, rather, on the grounds that the promulgation of the Nation of Islam

Organization which tells blacks that Christianity is white man's religion. Thusly, Black Muslims have confronted more segregation mistreatment and dismissal.

The issue as perceived by the specialist lies in Americans who can't recognize purported Blacks' Islam and the Islam as a religion which a great many Muslim workers put stock in. This analyst trusts that the Nation of Islam will constitute a difficult issue for Wajahat Ali in his main goal in introducing the genuine and charming picture of Islam in America.

Finally, the aforementioned citations are small sample of related literature. Wajahat Ali's play *The Domestic Crusaders* enjoys very rich literature that consists of studies and articles that mostly praise the play. It so rich that one when writes about, like this thesis, one faces an avalanche of information which is in way likes public information.

Consequently, most of these thesis citations are paraphrased and documented in their original writers' names. Thus this student is no way claims that the citations in this thesis are his.

Chapter Five

Conclusion and Recommendations

5.1. Conclusion

This thesis discussed Wajahat Ali's play *The Domestic Crusaders* in general and the ironic manifestation in particular. Ali wants to present to the American audience their discrimination against Muslims. He presents the Muslims their faulty case in a very unique way, comedy. He makes readers of his play laugh and understand Muslims' dilemma.

In his play, *The Domestic Crusaders* Wajahat Ali depicts the immigrant Pakistani family who came to America willing to find better life in the shadow of the American dream as immigrants who immigrated to the New World since the establishment of the United States of America. This Muslim family as well as all Muslims in America has experienced a symmetric state of discrimination. Discrimination against Muslims has increased after September 11 terrorist attacks, to a degree that almost all Muslims have been looked at by White Americans as terrorists. What makes the matter worse is the biased media which has played a big role in instigating Americans' public opinion against Muslims including this Pakistani family.

The Domestic Crusaders focuses on a day in the life of a modern, Muslim Pakistani-American family of six eclectic, unique members, who convene at the family house to celebrate the 21st birthday of the youngest child. With a background of 9-11 and the scape-goating of Muslim Americans, the tensions and sparks fly among the three generations, culminating in an intense family battle as each "crusader" struggles to assert and impose their respective voices and opinions, while still attempting to maintain and understand the unifying thread that makes them part of the same family. The play focuses on three generations of an American Muslim family get-together to celebrate the 21st birthday of their youngest son Ghafur. It portrays a day in the life of a Muslim Pakistani-American family in a post 9/11 era, bringing together the varied personalities we see today within the Muslim community -not only in America but also other parts of the world.

Ali presented the situation of this family, their frustration, anger and reaction in a very hilarious way. As a result, readers accept the content while laughing. All what Ali aims at is to defend of Islam in a very civilized and logic manner. For example, the titles of the play's acts and scenes are articulated in a

way that mixes serious matters with comedy such as: “Tom Jones and the biryani surprise”

Titles like these make reader curious, willing to know more laughs and knows the real purpose of the act or the scene. The secret of the play’s success is brilliantly written, in comedy style so as to deliver a message namely; hey Americans we are Muslims here to stay; we are loyal and law abiding citizens, what you learned about us is gravely wrong.

Ali knows very well how to talk to Americans in a serious manner. He comes approach to them in a friendly way. He never attacks them head on. Thus, he becomes able to enter the door to their minds, unlike other African /American Muslims before Ali, who tried to defend Islam but with the wrong vicar. Consequently, ordinary American fought them, and failed miserably’. This thesis is able to answer the study’s questions in previous chapters.

- a) What are the ironic manifestations in Wajahat Ali’s play?
- b) What are the ironic manifestations of the discrepancies?
- c) How are the discrepancies expressed in the play?

While staying within the framework of problem of the study which lies in its title the irony and the comic in Wajahat Ali’s play *The Domestic Crusaders*, this thesis is able to achieve the Objectives of the Study which are; to provide an

explanation of how dialogue is infused with irony, in order to express humor. The other objectives included:

- a) Pinpointing the ironic manifestations in the humor of *The Domestic Crusaders*.
- b) Introducing discrepancies in the ironic manifestations.
- c) Scrutinizing how the discrepancies are expressed in the play.
- d) Revealing the effect of Ali's play on the American audience, and on their perspective of Islamophobia?

Finally with examples like these Ali can say mission accomplished (As *SAL storms off, he inadvertently knocks into his grandfather, causing him to spill his hot chai. HAKIM yelps in pain and drops his cup on the floor. The chai splashes everywhere, some of it on HAKIM's arms, legs, and shirt. It is very hot. The family members jump up and run toward him.*)

5.2. Recommendations:

This researcher truly enjoyed reading *The Domestic Crusaders* very much because it provides a strong defense against those who distort Islam through discrimination. Ali's defense is effective and can achieve its goals with a great deal of success. Based on these facts this researcher recommends the following:

1- Provide a substantial support to Wajahat Ali in his noble mission through spreading his publication throughout the Arab and Islamic World'.

2- Arab universities must invite Ali to have lectures to Arab students to provoke awareness among them, and to learn and benefit from his experience.

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