

KARADENİZ TECHNICAL UNIVERSITY * INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

MASTER'S PROGRAM IN APPLIED LINGUISTICS

**THE LANGUAGE OF CULTURAL CONFLICT IN AYAD AKHTAR'S *DISGRACED*: A
CRITICAL DISCOURSE ANALYSIS**

MASTER'S THESIS

Burcu ÖZTÜRK

SEPTEMBER-2019

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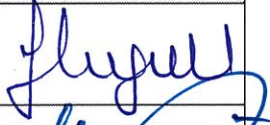


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APPROVAL

Upon the submission of the dissertation, **Burcu ÖZTÜRK** has defended the study “**The Language of Cultural Conflict in Ayad Akhtar's *Disgraced*: A Critical Discourse Analysis**” in partial fulfillment of the requirements for the degree of Master of Arts in Applied Linguistics at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by **unanimous / majority** in **29.01.2020**.

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September, 2019

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ABSTRACT

This study aims to discover the cultural conflict which arises from the prejudice and hatred towards Muslims and Middle Eastern people in the United States after 9/11 attacks in the play *Disgraced*. The position of Muslims in Western world has always been a heated debate. Since anti-Muslim prejudice has increased in recent years, especially after 9/11 attacks according to some circles, the issue of Muslims and Middle Eastern people takes a great place in works of art, including drama. American stage has been a platform where the language of this hostile and prejudiced line of contact towards members of other cultures are presented and revealed. *Disgraced*, a 90-minute, one-act play written by a Pakistani American writer Ayad Akhtar in 2012, is a case in point. It focuses on some socio-cultural themes including discrimination and culture clashes. It centers on a story of people from different backgrounds at a dinner party. Main characters of the story are an American-born Muslim-raised lawyer and his wife, the assimilated nephew of the lawyer, an African-American colleague who is also a lawyer and her husband and also the hidden character of Imam, who is the reference point of all the discussion and conflict. The study argues that the discussion among people seems to turn out to be a cultural and religious one which reveals the existing prejudice and hatred. As the theory and the method of the study, Critical Discourse Analysis (CDA) is applied. Cultural Discourse Analysis (CuDA), and Ideological Discourse Analysis (IDA) are also the tools of analysis of the current study. As the result of the study, it is concluded that Middle Eastern descent people in the United States who have Muslim backgrounds struggle to be a part of the new community they live in and reject their Islamic roots. This rejection and assimilation leads them cultural conflicts and clashes. They are in conflict with their own cultural identities and what they really want to be.

Keywords: Language, Ayad Akhtar, *Disgraced*, Critical Discourse Analysis (CDA), Cultural Discourse Analysis (CuDA), Ideological Discourse Analysis (IDA), Muslims

ÖZET

Bu çalışmanın amacı *Disgraced* adlı oyunda 11 Eylül 2001 tarihinde gerçekleşen saldırıların ardından Amerika'da yaşayan Müslüman ve Orta Doğulu insanlara karşı geliştirilen önyargı ve nefret söylemlerinin getirdiği kültür çatışmasını analiz etmektir. Müslümanların batı dünyasındaki konumu her zaman hararetle tartışmalara sebep olmuştur. Son yıllarda, bazı çevrelere göre özellikle 11 Eylül saldırılarının ardından, Müslümanlara yönelik önyargılar arttığı için Müslümanlar ve Orta Doğulu insanlar meselesi sanatta ve tiyatrodada da önemli bir yer tutuyor. Sadece ülkelerde değil aynı zamanda bazı tiyatro oyunlarında da Müslüman düşmanlığı fark ediliyor. *Disgraced*, Pakistan asıllı Amerikalı yazar Ayad Akhtar'ın 2012 de çıkan 90 dakika süren tek perdelik oyunudur. Oyun, ayrımcılık ve kültürel çatışma gibi bazı sosyokültürel temalar etrafında toplanıyor. Oyunun merkezinde farklı geçmişlerden gelen insanların bir yemek masası etrafındaki sohbetleri yer alıyor. Hikâyenin ana karakterleri Müslüman olarak yetişmiş Amerika doğumlu bir avukat ve karısı, avukatın asimile olmuş yeğeni, Afrikalı Amerikalı bir meslektaşı olan başka bir avukat ve onun kocası, aynı zamanda tüm bu tartışmanın ve çatışmanın referans noktası olan gizli karakter imamdan oluşuyor. Bulgulara göre, insanlar arasındaki bu tartışma sohbet ilerledikçe var olan ön yargı ve nefreti gözler önüne seren kültürel ve dini bir çatışmaya döner. Bu çalışmada teori ve metot olarak eleştirel söylem analizi benimsenmiştir. Kültürel söylem analizi ve ideolojik söylem analizi de bu çalışmanın veri toplama araçlarındandır. Bu çalışma neticesinde Amerika'daki Müslüman geçmişi olan Orta Doğu kökenli insanların içinde buldukları yeni topluma ayak uydurmak için mücadele ettikleri ve kendi İslami kökenlerini reddettikleri sonucuna varılmıştır. Bu ret ve asimilasyon onları kültürel çatışmalara sürüklemiştir. Kendi kültürel kimlikleri ve aslında olmak istedikleri arasında bir çatışma yaşanmaktadır.

Anahtar Kelimeler: Ayad Akhtar, *Disgraced*, Eleştirel Söylem Analizi, Kültürel Söylem Analizi, İdeolojik Söylem Analizi, Müslümanlar, 11 Eylül.

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LIST OF ABBREVIATIONS

- CDA : Critical Discourse Analysis
CuDA : Cultural Discourse Analysis
IDA : Ideological Discourse Analysis



INTRODUCTION

On September 11th 2001, Twin Towers of the World Trade Center in New York City, Pentagon, the U.S. military headquarters in Virginia, and a field in Pennsylvania, outside Washington D. C. were attacked coordinately by some terrorists considered to be Islamic extremists. The attackers are believed to be Islamic terrorists from various Arab nations and financed by the terrorist organization of Al-Qaeda, Osama bin Laden being the leader. They are supposed to fly the planes which they hijacked into the specific landmark of Twin Towers intentionally. September 11, being one of the worst terrorist attacks, marks as the deadliest day in U.S. history. The result of the attacks is the death of almost 3000 people and the injury of more than 6000 people most of whom were civilians. The attacks were not only the destruction but also a violation of U.S. ideology damaging the symbols of global power and influence of the United States. Then how did the United States respond?

The majority of the citizens tended to show prejudice against Islamist-rooted immigrants of the country which is a clear sign that the results of the attacks are not only on military grounds, but the attacks also brought many social and cultural problems. Islamic world and Muslims who try to sustain their lives in the United States are those who are mostly affected by these problems. Heavy political propaganda campaigns, perception operations, and the rise of social media communication have made Muslims subjected to discriminatory and unconstitutional practices, which developed “Islamophobia Industry” (Lean, 2017: 14). According to a public opinion survey conducted by Panagopoulos, (2006: 610) as the consequence of 9/11 attacks, most Americans had the feeling that people in the United States were most probably discriminating Arab-Americans, Muslims, and Middle Eastern immigrants from other immigrants unequally. He adds that shortly after the attacks, feelings about the possibility of the biases against Muslims and Middle Eastern immigrants were rather explicitly strengthened.

As Huntington (1993: 7) clarifies that “In conflicts between civilizations, the question is ‘What are you?’ That is a given cannot be changed” which means that if you are Middle Eastern there is no escape from being Middle Eastern. Even being born and raised in the United States may not be sufficient for not being prejudiced as an immigrant. Therefore, in the case of those Muslim Americans being American nationally means very little since they are ethnically Middle Eastern. Their religious faith is the source of hatred towards them regarding “religion as one dimension of ethnicity” (Barker & Galasinski, 2001: 131). What is done here matches well with Oppenheimer’s (2001: 1053) example of ethnicity which is defined as “people outside of, alien to and different

from the core population". Alienation; this is what happens to many Middle Eastern descent people in the United States after 9/11. Since they are alienated regarding their ethnicity, some of them began to reject their roots to fit into the society. This political and ideological situation is supposed to be the reason of the clash of civilizations and culture. Moreover, the conflict mainly occurs when one denies his/her roots and wants to be a person whom he/she actually is not.

The effects of 9/11 are also observed in art and theatre. Values, beliefs, and traditions of a society are reflected through art. Drama, as a form of art, tells the story of a culture and its reflections on people. As the form of art changes depending on the society and contemporary topics, drama is also affected and transformed according to cultural issues. Therefore, hostility to Muslims which arises in the United States is also demonstrated in some of the plays. As a result of this hostility, Muslim-origin people in the United States need to hide their original identity. This stems mainly from the biased ideology directed to all Muslims and Middle Eastern people. It is also possible to see such examples in drama. According to Hooti (2011: 70) "The loss of identity and the quest for it has been the pervasive theme in contemporary American literature". Thus, the problem of identity is reflected in literary pieces as well.

CHAPTER ONE

1. STUDY FRAMEWORK

1.1. Introduction

This chapter introduces the background of the study, highlights the statement of the problem, discusses the significance of the study, and declares the purpose of the study. Additionally, it presents research questions which are aimed to be answered throughout the study and it provides the statement of the method in pursuit of the answers of those research questions. It concludes with the overview of the study which makes the pattern of the study clear in its reader's mind.

1.2. Background of the Study

It is apparent that religion and culture are not totally separate concepts and the effect of drama in a country's culture and beliefs or the effect of what is experienced around the country on drama cannot be ignored. Ayad Akhtar, an American playwright and novelist who has a Pakistani descent, focuses on the theme of American-Muslim experience in his works. In an interview with Robert Trussels (2014) he expresses that "Everything I write is some version of autobiography. It's often a deformed version of autobiography, but everything I write is drawn from personal experience whether it's observed or lived". In Barzinji & Barzinji (2016: 49) it is acknowledged that "Akhtar's works usually tackle the problems encountered by the Muslim immigrants who inhabit in Western countries, generally, and America, particularly". Also, Asif (2015: 9) states that "In post-9/11 world, however, where the position of Muslims in the United States has become increasingly scrutinized, Akhtar's works purposely play upon American fears and anxiety in regard to Islam". Ayad Akhtar's one and only debut novel called *American Dervish* (2012) tells about the failure of a Muslim character trying to adapt to a new society. In an interview for *The Washington Post* Wendy Smith (2012) conveys that "Akhtar's poignant and wise debut announces the arrival of a generous new voice in American fiction". Also, Akhtar has popular plays with the same theme which are *The Who & The What* (2014) and *The Invisible Hand* (2015). However, he is best known for his play *Disgraced* which was produced in 2012 and received the 2013 Pulitzer Prize for Drama. It was also nominated for a Tony Award for Best Play. According to the *American Theatre* magazine (2015) *Disgraced*, which is the first stage play of Ayad Akhtar, tops the most produced plays of 2015-16 season.

Disgraced is a one-act play which lasts for 90 minutes. It depicts the story of American born Muslims in the post 9/11 America and is centered on the theme of self-identity of Muslim-American citizens. The play questions if people can escape from the teachings and restrictions they face while they are growing up and if they can escape from their heritage. It centers on a dinner party. The conversation between the characters later turns out to a discussion on culture and religion. Main characters of the play are two couples one of whom a South Asian origin lawyer with a Muslim heritage, Amir, and his wife Emily who is a white painter. They host another couple Isaac, Emily's white curator, and Jory an African-American lawyer. As the fifth character of the play Abe stands. He is Amir's South Asian descent nephew. The clash is observed in the identities of Muslim immigrants trying to integrate into the culture of the new community. They reject their own cultural and religious beliefs and try to adopt the other one which is because of the prejudice and hatred directed towards them. Barzinji & Barzinji (2016: 54) claim that "It appears to be more than impossible to keep hold of one's view in America, chiefly if they are Muslims". In his interview with Anita Montgomery (2016), Akhtar claims that "I wanted to write a tragedy which required a reversal of Amir's fortunes due to some human flaw. In Amir's case it would be denial. Denial of his Muslim heritage, which a post 9/11 America will not let him forget".

With regard to the information above this study presents the elements in the play *Disgraced* indicating that there is a cultural conflict stemming from the hatred and prejudice towards Muslim immigrants in post 9/11 America. In this case, it is revealed that as 9/11 attacks are organized by Islamic extremists, Muslims and people of Middle Eastern descent are under the suspicion of being terrorists and they are regarded as a threat to the peace of the society. The purpose here is to reveal that in the United States after 9/11 attacks Muslim-Americans face some problems because of their appearance and heritage. Thus, the study concentrates on Muslim Americans who, in order to assimilate themselves into the new community, reject their cultural identity and would like to be a part of the society they live in. The focus here is on the conflict between who they really are and what they try to be in the new community. This study has both literary and linguistic features since it analyzes a literary piece with linguistic means. It adopts Norman Fairclough's text analysis in Critical Discourse Analysis (CDA) on the basis of the vocabulary and grammar. It also has the elements of Cultural Discourse Analysis (CuDA) with the involvement of cultural keywords. Finally, it is classified with the categories of Teun van Dijk's in Ideological Discourse Analysis (IDA).

1.3. Statement of the Problem

Discourse has been a popular word since the late 1990s and various studies are carried out based on discourse analysis. According to Widdowson (2004: 1) discourse analysis "has something to do with looking at language 'above' or 'beyond' the sentence". Critical Discourse Analysis (henceforth CDA) is "a type of discourse analytical research that primarily studies the way social

power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context” (van Dijk, 2000: 352). Then, a text cannot be evaluated alone since it belongs to a society. In other words, text means society and CDA finds a link between the text in hand and the society it addresses. Bearing this in mind, changes in social structures of a country affects the language used in a text. 9/11 attacks altered the course of life in America for Muslim-Americans and these changes led to tensions resulting in the cultural conflict. The reflections of these changes are observed in literary pieces in general and in *Disgraced* in particular of the current study.

1.4. Significance of the Study

As Yeibo (2011: 137) claims: “Literary discourse needs a linguistic study since the literary text is built by language”. Thus, analyzing this literary text of Ayad Akhtar with a CDA point of view and through linguistic means has considerable importance. What is also important in terms of the study is that it is designed to increase awareness of the discrimination occurs at the Muslim-Americans in the United States after 9/11. Akhtar’s works, both in literature and on stage, catch the attention of many since they are centered on similar themes of Muslim-American relationship. Even today a public fear towards Muslims is supposed to be in the United States so his works which are the sorts of reflection of that fear are of great interest. However, as it is among the current works of the writer; few studies are available on *Disgraced*. In Turkey, no thesis study on the writer Ayad Akhtar and his play *Disgraced* is encountered on the course of the research; therefore, the present study grasps significance as being the first one. Also, the significance of the study lies in the fact that it intends to display the cultural and ideological reflections on drama during the analysis. It is hoped to make remarkable contributions to studies which aim to combine literature and linguistics and also to researchers who are interested in the works of Ayad Akhtar.

1.5. Purpose of the Study

The motives for the analysis of *Disgraced* with a CDA point of view are as followed: First and foremost, the play touches on a current issue inspired by true stories. In his play Ayad Akhtar, as a Pakistani-American writer who is supposed to face similar problems, portrays the hardship of Middle Eastern people in Western societies especially in the United States and their need to hide their identities. Since the theme is up to date and it reflects the problems of real people, the desire for conducting this study is inevitable. Second, *Disgraced* is determined as the literary text of the study since it is the first stage play of the writer and focuses on these religious themes defining the cultural conflict. Since its premiere, it holds a hot debate on questioning Muslim-American identity. As for methodology, CDA, addressing social problems, provides a wide area to study on linguistic elements in literary pieces. As it is a linguistic study on a literary text adopting critical discourse analysis as the theory and the method is appropriate.

1.6. Research Question

The current study is in an attempt to answer the following question during the analysis of the play *Disgraced* by Ayad Akhtar:

1. How is the cultural conflict represented by linguistic features in the play *Disgraced*?

1.7. Statement of the Method

This study examines the linguistic characteristics of the discourse which signals the cultural conflict created after prejudiced attitudes towards Muslim-Americans. The main focus here is on the conversations and the dialogues between the characters of the play, *Disgraced*. It holds CDA as the theory and the method. In Jorgensen & Phillips (2002: 4) it is expressed that “In discourse analysis, *theory* and *method* are intertwined”. Since it addresses power relations in society CDA is at the core. As Fairclough (1995: 87) states CDA brings the focus of discourse on social changes. Accordingly, Fairclough’s text analysis is applied during the course of analysis and the text is investigated in terms of the usage of vocabulary and grammar (Barker & Galasinski, 2001: 69). Besides, the text is reviewed through Cultural Discourse Analysis (henceforth CuDA) with the purpose of investigating the usage of cultural keywords in the text and making inferences of them. Levisen & Waters opine that (2017: 2) “In any society, discourses are formulaic, and ritualistic, governed by cultural keywords and their related scripts”. Additionally, during the classification of the analysis, categories of Ideological Discourse Analysis (henceforth IDA) are employed. Politics and discourse are highly related since the actions and the results in politics are discursive. In other words, ideology of politics is carried out with discursive practices. According to van Dijk (2006b: 732) “discourses make ideologies observable in the sense that it is only in discourse that they may be explicitly expressed and formulated”. Therefore, the text is also explored through Teun van Dijk’s categories of IDA. The study can be categorized as a qualitative analysis since it aims to reach an understanding of an existing idea without any numerical data.

1.8. Overview of the Study

This study is composed of four main chapters, an introduction, and a conclusion. The *Introduction* publishes brief information about the history of the study and its nature.

The first chapter, *Study Framework*, announces the background and the purpose of the study together with the statement of the problem and the method. It also highlights the significance of the study. In addition, it introduces the research questions which are to be answered during the analysis of the text. Finally, it breaks down the chapters of the study in order to provide the reader with insights about the study.

The second chapter, *Literature Review*, presents the current knowledge both theoretically and methodologically. It declares prior studies related to being with a Muslim heritage in post 9/11 America and the tension it causes. Moreover, it exemplifies the previously carried out research on Ayad Akhtar's works.

The third chapter, *Methodology*, clarifies the research design covering the theory and method. It elaborates the data collection process and explains how the collected data are analyzed. Lastly, it introduces the operational definitions related to the study.

The fourth chapter, *Findings & Discussion*, presents the analysis of data and details the findings of the study referring to the research questions. It points to the related excerpts in *Disgraced* by Ayad Akhtar.

The *Conclusion* summarizes the results of the study briefly and provides suggestions for further studies. It also states the limitations of the study and explains the implications.

CHAPTER TWO

2. LITERATURE REVIEW

2.1. Introduction

This chapter documents the existing literature and related studies on the case of Muslims after 9/11. First, it tells about the issue of identity, touches on the approaches of clash of cultures and civilizations. Later, the play and the writer are mentioned. Finally, it presents the effects of 9/11 attacks and introduces the tools of analysis.

2.2. Identity, Culture, Civilization

Isabel Fernandes (2011: 99) notes that being aware of the fact that mankind is the smallest peace of the entire universe and can't find a way to go through is a significant factor in accepting that it is a must for them to build up strong relationships with the surrounding environment. First of all, it is possible only through being able to define one's own identity; thus, regarding identity in a person's life as a problematic issue is essential. People, in search of their identities, try to answer the question of who they are for a long period of their lives. Instead of regarding identity as consummated case as the result of one's cultural beliefs and values, it would be much more appropriate to consider that it is produced in the time course and it is a never ending process which alters with the new cultural domains and new understandings (Hall, 1990: 222). As Hecht et al. (2003: 236) argue "Identities are emergent" and "are enacted in social behaviors, social roles, and symbols". Forming the identity covers a person's past, present, and future. Moreover, it is believed that since the process of constructing identities never ends, no single definition of a person's identity is possible (Gandhi, 2012: 56).

Nationality, race, physical appearance, and language are among the factors representing identity. Also, Huang (2010: 31) expresses that religion is included in the aspects which shape the identity of a person. On the other hand, as Berner (2003:11) puts forth culture, ethnic groups, and the historical background are interrelated factors effecting the construction of identity. In Moody's study (2009: 25) it is discussed that there is an indispensable relation between religion, ethnicity and social environment that people live. According to Huntington (1993: 6) what people believe differs from civilization to civilization in that each civilization has its own religious believes, establish different family relations, has different political point of views, and in terms of social

rights and responsibilities each have different attitudes. In the play *Disgraced* “The flawed understanding of the identity of Muslims is observable in the main character Amir Kapoor, especially in the way he sees Islam and Muslims” (Yulianto, 2018: 124).

While carrying out a study on social sciences it is probable to touch on cultural identity since it has a significant role especially in “communication and social psychology” and specifies people’s own description of their psychology in a specific group of other people. (Kim, 2007: 237-238). It is regarded in two ways one of which is more definite and stable than the other. Gandhi (2012: 56) makes the distinction as “The former regards cultural identity as already established, the latter thinks of cultural identity as evolving”. Similarly, Hall (1990: 226) believes that it is a changing composition and always in motion. A person’s cultural identity falls into a changing process with the internal and external factors and increasing communication experiences between cultures (Kim, 2007: 243). When it comes to say a word about a civilization which may be described as the highest rank of cultural identity and composed of “both by common objective elements, such as language, history, religion, customs, institutions, and by the subjective self-identification of people”, it may be regarded as a cultural existence of people and “villages, regions, ethnic groups, nationalities, religious groups, all have distinct cultures at different levels of cultural heterogeneity” (Huntington, 1993: 4-5). DeCuir-Gunby (2009: 115) asserts that when people are together with other people with whom they share common experiences and tradition, it gives a feeling of relief. In the United States the experience of Muslims they have been throughout history highlights that Muslims and the people of the United States do not belong to the same civilization which creates a basic difference in the way they live and believe (Yulianto, 2018: 3).

2.3. *Disgraced* & Ayad Akhtar

Ayad Akhtar frequently centers on “socio-cultural and religious clashes” (Ali, 2015: 86). Identity in Akhtar’s works is also a controversial issue since there is a conflict between eastern and western values. In an interview with Wendy Smith (2012), for one of Akhtar’s main characters trying to find his identity, it is reported that if you are one of the children of immigrants, you spend much of your life trying to find your role to cut yourself off from your roots when you go to a new place and when your new opportunities are both more alluring and more menacing. Similarly, Akhtar’s one and only novel *American Dervish* is described in Ali’s study (2015: 85-86) as tackling the struggles of Muslims in the new society they wish to fit into. In his article for The New York Times, Adam Langer (2012) points out that readers may be familiar with the conflict between old and new both in the classic literary works and contemporary literary works and Ayad Akhtar has wise evaluations of immigrant situations and their conflict between temporal and divine sources. In Akhtar’s works it is possible to see the struggle of Muslims who are trapped between the East and the West. Actually, the clash between western civilizations and Islamic circles is not a new issue but dates back to more than a thousand years ago (Huntington, 1993: 11).

Readers apparently witness the same theme of Muslim-American immigrant problems in most of Akhtar's works but especially *American Dervish* and *Disgraced* tell about the problems of those Muslim immigrants who try hard to adopt themselves to a new society (Ali, 2015: 86). Among contemporary Muslim-American literature *Disgraced* keeps its significance (Yulianto, 2018: 137). Some definite stereotypes about Muslims and Islam in general are created intentionally in the play and the writer wishes the reader to understand what struggling with difficulties as a Muslim is (Field, 2017: 50). Both in *American Dervish* and *Disgraced* Mr. Akhtar's story revolves around Pakistani immigrants who have Muslim backgrounds (Ali, 2015: 85). In *Disgraced* the main character of the play, Amir, is subjected to prejudice because of being stereotyped by the American community. He denounces his faith which is related with where he comes from and this is the focal point of the play. It centers on the conflict between his rejection of his roots and the new community which does not have any association with Islamic tradition. If you have such a background you are to be the prejudiced in American society (Yulianto, 2018: 121). What is mostly portrayed and is a reason of the prejudice towards Muslims in *Disgraced* is that Muslims are intrinsically aggressive and wild (Field, 2017: 60). In the play Amir, with his Muslim roots, is categorized as a terrorist by his employers because of the Imam's case and his appearance on the court together with him. This categorization of Muslims in a single shell erases their personal choices and beliefs as a person but standardizes them in general. However, it is a fact that many of the Muslims also criticize each other and there are distinctions between their social and political preferences (Yulianto, 2018: 126). Nevertheless, once you are stereotyped notoriously it means that you are labeled with what is attributed to you. When there is a stereotype for a group of people which is created negatively, it probably becomes relevant for the individual's self. Then people are labeled by what they do, what they experience, and what they are into being a part of that group by the society and this effects how every single person defines himself/herself. The main problem lies in the generalization that ethnicity of Arabs surpasses the variety and versatility of their personal values and also religious beliefs which shape their identities (Witteborn, 2004: 84).

On the other hand, Kundani (2014: 64) portrays the immediate tension over Muslim origin citizens through those words: "In the months after 9/11, the US Justice Department detained thousands of Muslim, South Asian, and Middle Eastern men, through various initiatives. Many were deported, others held for months without charge; all had their lives turned upside down and their reputations destroyed". Therefore, in his play Akhtar reflects his observations of Muslim-Americans and especially men after 9/11 attacks in a subtle way. He depicts the social and cultural outcome of the attacks for those people. After the attacks Muslims were set at the target by the government's policies in the United States. They were observed, detained, and racially displayed. As a result, all Muslims are restricted with a single understanding as a threat to the American society (Field, 2017: 51). In their study Hecht et al. (2003: 86-87) interview Arab descent people in the United States. The study reveals that in the post 9/11 period men have the fear of the state and government which results in their unwillingness of speaking for their rights and what they have

been through. *Disgraced* is set ten years onwards of the attacks and it shows the first decade of this American policy on the issue of Muslim men in America through Akhtar's description of Amir and Abe, his nephew (Field, 2017: 51). In his play Akhtar gives the message that people who immigrate to western countries and especially to the United States have some problems at the beginning and they can partly overcome those problems when they adopt the social and cultural values and the belief system of the new society (Ali, 2015: 80). It is a conflicting play in that a plain discrimination is made between people. Also, it turns a blind eye to the different perspectives in tackling the matters. Whereas the characters criticize each other, sometimes rigorously and sometimes kindly, for oversimplifying the issues and generalizing them, they refuse that their cultural identities are changing and gradually developing (Yulianto, 2018: 130).

As for the religion, a person cannot adopt the teachings of two different religions at the same time (Huntington, 1993: 8). Not only ethnicity but actually religious beliefs make a broad distinction between people. The nationality and the ethnicity of a person can be mixed together and one does not affect the other so sharply. All through his/ her life a person might have a stable position belonging to only one side which stems from the failure to assimilate into new perspectives and may be satisfied with the already established beliefs and values (DeCuir-Gunby, 2009: 109). On the other hand, it is also possible for people to reestablish their identities which accordingly lead to the change of civilizations in the end (Huntington, 1993: 5).

When it comes to *Disgraced* in particular the writer wishes to convey the message that people cannot abide by their own roots and values so easily when they suffer from them in a new community and when they want to adopt the belief system and the way of life in that new community (Ali, 2015: 85). It is plain to see in the protagonist's changing his surname which gives out his Muslim identity "most likely after 9/11" (Field, 2017: 56). Amir is acting as American and non-Muslim for a sense of belonging. The assimilation stems from the need to be integrated in the society. He suffers from "a tension between inclusion and exclusion" (Bloemraad, 2008: 155). Amir's re-establishing of his cultural identity becomes apparent as the play revolves around his gradual development. He was born and raised in a Muslim family then became a part of a society which does not recognize his beliefs and values. As a result, he adopted a critical attitude about the religion itself (Yulianto, 2018: 135).

2.4. The Effects of 9/11

Huntington (1993: 18) claims that "The next world war, if there is one, will be a war between civilizations". For 9/11 attacks it is thought that the aim was not only demolish the buildings but also to destroy the representers of power for the United States. Twin Towers were the biggest economic power, and Pentagon was the biggest military power. The purpose of damaging them was also damaging U.S. power symbols and the advanced civilization (Bleiker, 2006: 79). In all western

societies but particularly in the United States the detrimental effects of 9/11 attacks occurred in 2001 to the World Trade Center in New York City and Pentagon bring all Muslims disrepute (Yurdakul & Bodemann, 2011: 80). The case of Muslims in the United States became apparent especially after the attacks and caught the intense interest of public (Yulianto, 2018: 106). As Huntington (1993: 3-4) expresses in today's world categorizing the countries according to their cultural beliefs and the level of civilization means more than that of categorizing them according to their financial improvements or political stances. He also proposes that the main reason of the clash in contemporary world will be the cultural differences and discrimination among people but not the ideology, politics, or economy. According to the "countries of civic citizenship" including "Australia, Canada, France, and the United States" the unification of Muslims who have immigrant statuses is regarded as culturally problematic and their belief systems need to be changed (Bloemraad, 2008: 159). In America, 9/11 attacks to New York and Washington DC may be seen as an appalling hardship for Arab people and their group identities in that some Muslim Americans yield their group identities and adopt a new cultural identity (Witteborn, 2004: 84). The primary reason for this is that Muslims, especially after 9/11 attacks, encounter deep prejudice by most of the people in the United States (Yulianto, 2018: 3).

Huntington (1993: 26) puts forth his accurate portrayal of the future by highlighting the factuality and the significance of the dissimilarities between civilizations adding that the clashes and the divisions among different civilizations will be witnessed more often than the clashes among the same civilizations. Also, those conflicts will be wilder and will last for longer. Tolerating and understanding each other may not be so easy especially if people do have cultural differences and differing values and beliefs of life (Lakoff & Johnson, 1980: 231). Berner (2003: 199-200) notes that everywhere and every time different stereotypes appear and she describes the United States as a temporary land which can be detained during a time of absolute catastrophe as in the case of 9/11 attacks and Muslim Americans. Middle-Eastern descent people find it difficult to explain who they are in American society because there is a growing prejudice and high level of discrimination hold towards those people (DeCuir-Gunby, 2009: 115). Moreover, especially after 9/11 attacks they have difficulty in defining their identities in America (Huang, 2010: 197). Because of the prejudice towards them, they become second-class citizens. Their religious beliefs, ethnic backgrounds, racial differences, the classes they belong, and sex and gender is a reason for them to encounter those discriminations and they have to tackle all those difficulties (Bloemraad, 2008: 155). With all the difficulties they experience Middle Eastern immigrants of the United States are supposed to reject their own religious beliefs (Ali, 2015: 85). With the immigrations there occurs an interaction and "the interaction between Islam and the West is seen as a clash of civilizations" (Huntington, 1993: 12).

2.5. Tools of Analysis

As van Dijk (2008:7) notes in the late 1970s a group of researchers (Fowler, Hodge, Kress and Trew, 1979), Roger Fowler being the pioneer, developed a critical method of analyzing the language that is used in contexts and it was more related to power and power relations. It was the 'critical linguistics' approach. However, this approach was occupied by CDA later on (O'Halloran, 2003: 15). As Hart (2010: 3) reports the term CDA has risen in connection with applied linguistics and its foundation was established as Critical Linguistics (CL). Both approaches of critical studies, CL and CDA, have the attempt to carry out evaluations of inequalities which stem from "economic, cultural, and political" situations of today's societies which means that these approaches have political intentions since the very beginning (Kress, 1996: 15). As Widdowson (2004: 158) discusses CDA, together with its advocates, is a branch of discourse analysis which has ideological projects. Also, van Dijk (1996: 90) puts forth that CDA "becomes an important diagnostic tool for the assessment of social and political dominance".

Additionally, Bennett (1998: 60) defines cultural studies in general as "concerned with the analysis of cultural forms and activities in the context of the relations of power which condition their production, circulation, deployment and, of course, effects". As Carbaugh (2007: 169) states that the notion of cultural discourse is applied in discourse studies in order to grasp fully how culture is involved in these researches.

As for IDA, as its name suggests it is directly related to the ideologies. The use of words, either written or spoken, is supposed to be unnatural and it is possible to say that every single unit of discourses hides ideological tenets. Fowler (1991: 10) highlights that "anything that is said or written about the world is articulated from a particular ideological position". Moreover, according to van Dijk (2006a: 117), who advanced the study of ideology within discourse analysis perspective, ideologies are "the ultimate basis of the discourses". He also stresses that "text or talk show ideologies discursively" which makes the relationship between language and ideology out of question (2006b: 733). Regarding this, it is possible to make the inference that beliefs and ideas are gained and shared through specific discourses. When the data is on the effects of language and is about language ideological discourse analysis may be preferred as an analytical tool.

CHAPTER THREE

3. METHODOLOGY

3.1. Introduction

Research design and the tools of analysis are detailed in this chapter. It serves as a background to the methodological view adopted in the study. Also, operational definitions are present in the chapter.

3.2. Critical Discourse Analysis as Analytical Framework

What people believe or the philosophy they adopt provides them with the understanding of the way the world goes around (Mele, 2013: 333). It gives a way for them to establish relationships with the social environment they live in. How people react to the incidents arising from the matters of life such as “birth, death, illness, and happiness” and also “religious or communal obligations” are determined by the social relationship they develop. The languages they use represent their values and beliefs in life and these norms causes them to distinguish between the good and the bad. Thus, discourses are created by such relations. The term discourse lacks a lucid definition. It may be briefly explained as the special use of language in social context or the change of language in a social setting. van Leeuwen (2008: 6) expresses that: “As discourses are social cognitions socially specific ways of knowing social practices, they can be, and are, used as resources for representing social practices in text”. Then, what is called as discourse analysis appears. As Widdowson (2004: 37) explains what is meant by the discourse depends on the context itself, single words do not mean much and in order to get a meaning from an utterance, how those words are used in the text matters. Namely, expressions are the determinants of the behavior.

According to Widdowson (2004: 3) “Discourse analysis can be said to date back to Harris”. In his article Harris (1952: 3) argues that language does not only consist of single words and single sentences, it happens when related words or sentences come together as a discourse. As van Dijk (2008: 3) informs in order to be able to get the meaning of a discourse, either written or spoken, one needs to get the meaning of “text/talk-in-context”. For that reason, the content of the context and its connection between ‘text or talk’ need to be examined to determine the methods of the speaker or the writer. Thus, it would be much more obvious to state that through critical discourse analysis not only the language itself but also the context are analyzed. Consequently, it “has to do

not with what texts mean, but with what might be meant by them, and what they are taken to mean” (Widdowson, 2004: 35).

As a broader term for this study CDA is viewed through different points of views of competent scholars. Specifically, Fairclough’s text analysis is selected among many others since it gives the opportunity to go through the text deeply with the lexicon and grammatical structure analysis.

3.2.1. Approaches to CDA

Richardson (2007: 1) propounds that “CDA is a perspective on critical scholarship: a theory and a method of analyzing the way that individuals and institutions *use* language”. Similarly, Barker & Galasinski (2001: 27) points out that “CDA is able to provide the methodological tools by which to demonstrate the place of language in the constitution and regulation of cultures and cultural identities”. It contributes a lot to social studies and has its explicit features while dealing with discourse analysis as an approach (Widdowson, 2004: 155). Also, it makes significant contribution to cultural research as a method (Barker & Galasinski, 2001: 1). Hart (2010: 13) concedes that CDA is an approach which mainly focuses on the critical investigation of the connection between the society and the language they use. Moreover, van Dijk (1996: 84) dictates the essential function of CDA as the clarification of the connection between “discourse and social power”. Additionally, Barker & Galasinski (2001: 25) proposes that one of the most important thing about CDA which both the supporters of it and the researchers dealing with cultural studies see eye to eye is that in the center of CDA power and power relations figure. What van Leeuwen (1993: 193) asserts is that CDA, even if it is not, is to be dealing with the discourse itself both as the representer of the concept of power and as the representer of the development of reality in social settings. Likewise, Bloommaert (2005: 2) argues that “The deepest effect of power everywhere is *inequality*, as power differentiates and selects, includes and excludes...The focus will be on how language is an ingredient of power processes”. Thus it may be concluded that CDA mainly deals with the inequalities in the society resulting from the power relations.

What is vital during a CDA process is explained by Hart (2010: xii) as the clarification of the development of meaning in social cognition and it is also shown to be a part of immigration discourse as a psychological study which analyzes the relation between the inequality in the society and the language referring to it. As Widdowson (2004: 89) claims CDA deserves respect in that it establishes a connection between ethics and ideologies regarding discourse analysis.

Luke (2002: 98) also clarifies that “the stances, positions, and techniques of CDA vary”. According to Wodak (2001: 8) in order to fully understand the principals of CDA it is crucial to figure out clearly the requirements of Halliday’s grammatical approach and its analysis on

linguistics. It is acknowledged in Halliday (1994: 39) that “All languages are organized around two main kinds of meaning, the ‘ideational’ or reflective, and the ‘interpersonal’ or active”. As an advocate of Halliday, Fairclough also comments on the ideational meaning stating that it is represented in the transitivity of the sentences. If that is the point, the choice of grammatical structure in a sentence tells a lot about the beliefs and values of the speaker or the writer (Widdowson, 2004: 93-94). Halliday (1994: 42-43) highlights that discourse analysis should be based on grammatical research or else it cannot go beyond being just an interpretation. As for the interpersonal function which is also hidden in the grammatical form Widdowson (2004: 93-94) adds that linguistic choices reveals the way the language is used to form identities and relationships in social structures.

3.2.2. Norman Fairclough: Text Analysis

“Fairclough presents his framework of analysis as the means whereby one arrives at the constitutive discourse functions of the identity, relational, and ideational kind” (Widdowson, 2004: 92). As he himself emphasizes discourse is “constitutive” or “constructive”. It is constituted or constructed by social structure but also it is not restricted by it. He highlights three distinguishing “constructive effects of discourse”. Firstly, he points out the contribution of discourse to the construction of “social identities”. Secondly, he remarks the effect of discourse on the construction of “social relationships”. Finally, he stresses that discourse contributes to construct the “systems of knowledge and belief”. As he concludes all those effects mentioned above account for the language functions and meaning extensions in the discourse which are called “identity”, “relational”, and “ideational” respectively (Fairclough, 1992: 64). Widdowson (2004: 90) summarizes that Fairclough’s resolution is to identify the differences the construction of the individual and to organize the relationship between the individual and the social environment. Thus, for the present study the linguistic tool is determined as the text analysis of Fairclough which is displayed in Table 1 below. Fairclough (1992: 75) puts forward that:

Text analysis can be organized under four main headings: ‘vocabulary’, ‘grammar’, ‘cohesion’, and ‘text structure’. These can be thought of as ascending in scale: vocabulary deals mainly with individual words, grammar deals with words combined into clauses and sentences, cohesion deals with how clauses and sentences are linked together, and text structure deals with large-scale organizational properties of texts.

The current study puts the vocabulary and grammar analysis on its center. It is possible to say that language is not constituted by chance, it is constructed on purpose and when people are delivering a speech if the language is the first person or third person; if it is interrogative, declarative or imperative; if the sentences are short and simple or long and complicated or how speakers address the subjects and concepts all have a word to talk about the ideology of the speaker or the writer. Also, modality, naming, use of literary devices, lexical choice and even the title give

the reader or the listener a clear idea about the ideologies of them. As van Dijk (2010: 5) regards “To see the bigger picture we have to dig deep to see what is hidden”.

Table 1: Text analysis of Norman Fairclough.

Text Analysis			
Vocabulary	Grammar	Cohesion	Text Structure
Deals mainly with individual words: <ul style="list-style-type: none"> • word choice • word meaning • wording • metaphor 	Deals with words combined into clauses and sentences: <ul style="list-style-type: none"> • transitivity • modality 	Deals with how clauses and sentences are linked together: <ul style="list-style-type: none"> • connectives • argumentation 	Deals with large scale organizational properties: <ul style="list-style-type: none"> • interactional control • sentence length and complexity

3.3. Cultural Discourse Analysis (CuDA)

Beliefs, teachings, and the philosophy of a culture are not the layers based on the ideas and individuals cannot cover their cultural practices as they wish (Lakoff & Johnson, 1980: 57). What is more relevant is that those cultural practices already exist in the lifelong process to create those people’s point of views of the world. Shi-xu (2014: 365) notes that people should be aware of their existing cultural associations and their relation with other cultures because distinctions which stem from culture and especially power relations in the society force them to take a side.

As Scollo (2011: 15) implies that in *Cultures in Conversation* Carbaugh catches attention to the interaction between cultures in terms of ethnicity and CuDA. Carbaugh (2007: 169) makes the definition of CuDA “as a historically transmitted expressive system of communication practices, of acts, events, and styles, which are composed of specific symbols, symbolic forms, norms, and their meaning” and also explains the main focus as the way “cultural features of acts, events, and styles of communication” are analyzed. Similarly, Scollo (2011: 22) utters that the focus of CuDA is to describe and interpret the experiences shared during communication in particular settings and the cultural discourses which characterize them. The main concern of CuDA as the way “communication shaped as a cultural practice” and also the way “communication conducted, conceived, and evaluated”. Analysis contains the interaction between cultures, race, ethnicity, and nationwide way of arrangements. Furthermore, CuDA is concerned with “identity, relationships, emotions, actions, and dwelling” (Carbaugh, 2007: 168). Also according to Scollo (2011: 18) CuDA systematically allows analyst to evaluate on the meaning culturally in the course of communication. Alternatively, in Quinn (2005: 3) it is claimed that during a CuDA process culture is portrayed as “shared understandings” and it is considered as a “window” looking through them.

As Lakoff & Johnson (1980: 155) discusses the conceptual systems are detained by the external factors which can do it only thanks to the people’s perception of them. Additionally,

Levisen & Waters (2017: 6) argue that words in a text and particularly the keywords which belong to a culture may control the context itself. Definitely vice versa is possible but the probability that words govern the context is out of question. In Wierzbicka (1997: 16) it becomes clear that studying cultural keywords should not be considered as dated. In a text some particular words may be analyzed and focused when they establish the cultural sphere.

According to Carbaugh (2007: 177) among the five modes of CuDA - theoretical, descriptive, interpretive, comparative, and critical – the interpretive mode allows the analysts to “treat a word or phrase as *a symbol, a cultural or key term*”. Thus, a single word gains a cultural meaning. These cultural terms are available in each cultural discourse and the analyst working on cultural studies analyzes those words and the usage of them. Cultural keywords are defined by Levisen & Waters (2017: 3) “as culturally laden words around which whole discourses are organized”. Additionally, Wierzbicka (1997: 15-16) mentions them as “particularly important and revealing”. Also, “In any society, discourses are formulaic and ritualistic, governed by cultural keywords and their related scripts” (Levisen & Waters, 2017: 2). In terms of cultural keywords, the study is focuses on the specific words which are related to Islamic culture and the meanings they are attributed to.

3.4. Ideological Discourse Analysis (IDA)

Van Dijk (2006a: 116) puts forth that ideologies are the “belief systems” which represent “social identity of a group” and dominate “socially shared beliefs”. Therefore, it seems apparent that a biased ideology alleging discrimination may control the way immigrants are behaved for example. Additionally, he expresses that “ideologies often have a polarized structure reflecting competing or conflicting group membership and categorization in ingroups and outgroups” trying to emphasize the good sides of one group and the bad sides of other (2006b: 734). The main strategy here is the positive self-representation and negative other-representation. How language users produce the discourse either spoken or written may stem from the political and ideological environment and the influence of it. Or else, it may be the result of it. Thus, ideologies which hold prejudices may result in discourse of prejudice. What the group believes may seem as the truth.

As it seems clear that discourse and ideology are closely interrelated. The utterances of the speaker and the way he/she understands other people both depend on their political ideologies. The relation between political ideologies and discourse are studied through “biased lexical items, syntactic structures such as actives and passives, pronouns such as us and them, metaphors or topoi, arguments, implications, and many other properties of discourse” (van Dijk, 2006b: 732). It is also valid for the form of the sentences; “we may enhance meanings in many ways by intonation or stress, visual or graphical means, word order, headlining, topicalization, repetition, and so on”(van Dijk, 2006b: 734). Therefore, perception or misperception may be controlled by the speaker through clear wording and some specific grammatical structures. If ideologies are mostly obtained

and produced by the discourse they are in, it largely appears via discursive features and the structures of the text or talk. Some examples of written discourse which reveals the ideology are detailed in the following table.

Table 2: Some Expressions of Ideology in Discourse

<p>Context: Speaker speaks as a member of a social group; and/or addresses recipient as group member; ideologically biased context models: subj. representations of communicative event and its participants as members of categories or groups.</p> <p>Text, discourse, conversation: Overall strategy: positive presentation/action of Us, negative presentation/action of Them</p> <p>Emphasize Our good things, and Their bad things, and De-emphasize Our bad things, and Their good things</p>
<p>MEANING</p> <p>Topics (semantic macrostructures): Select/Change positive/negative topics about Us/Them.</p> <p>Local meanings and coherence: Positive/Negative Meanings for Us/Them are</p> <ul style="list-style-type: none"> • Manifestation: Explicit versus Implicit • Precision: Precise versus Vague • Granularity: Detailed/fine versus Broad, rough • Level: General versus Specific, detailed • Modality: We/They Must/Should... • Evidentiality: We have the truth versus. They are misguided. • Local coherence: based on biased models • Disclaimers (denying Our bad things): ‘We are not racists, but.. .’ • Lexicon: Select Positive/Negative terms for Us/Them (e.g. ‘terrorist’ versus ‘freedom fighter’)
<p>FORM</p> <p>Syntax: (De)emphasize Positive/Negative Agency of Us/Them</p> <ul style="list-style-type: none"> • Cleft versus non-cleft sentences (‘It is X who...’) • Active versus Passives (‘USA invades Iraq’ versus ‘Iraq invaded by USA’) • Full clauses/propositions versus nominalizations (‘The invasion of Iraq’). <p>Sound structures: Intonation, etc., (de)emphasizing Our/Their Good/Bad things</p> <p>Format (schema, superstructure: overall form) Positive/Negative meanings for Us/Them in</p> <ul style="list-style-type: none"> • First, dominant categories (e.g. Headlines, Titles, Summaries, Conclusions) versus last, non-dominant categories. • Argumentation structures, topoi (stereotypical arguments, e.g. ‘For their own good’) • Fallacies that falsely conclude Our/Their Good/Bad things, e.g. overgeneralizations, authority, etc. <p>Rhetorical structures: Emphasizing or de-emphasizing Our/Their Good/Bad things by</p> <ul style="list-style-type: none"> • Forms: Repetition • Meanings: Comparisons, metaphors, metonymies, irony; euphemisms, hyperboles, number games, etc.
<p>ACTION</p> <p>Speech acts, communicative acts, and interaction Speech acts that presuppose Our/Their Good/Bad things: promises, accusations, etc.</p> <p>Interaction strategies that imply Our/Their Good/Bad things: Cooperation, agreement</p>

Among the categories to examine discourse within IDA point of view norm and value violation, comparison, negative lexicalization, and polarization are going to be applied in this study. Through norm and value violation the expressions which tend to underestimate the significance of public beliefs of one particular group is searched in the text. Through comparison

the reader is provided with the underlying distinction drawn between ingroups and outgroups. Moreover, negative lexicalization is examined which is about the wording itself. One can express different words for similar meanings depending on the ideology he/she adopts. Finally, polarized discourse which makes Us-Them distinction clear is investigated throughout the study.

3. 5. Data Collection

CDA may be considered as a way to think more deeply on the meaning given to people within a social and cultural context. Other than its social and cultural dimensions it has political, historical, also ideological aspects each of which serves for a different purpose. Also, it may be explained as a kind of method which reveals the hidden meaning of utterances to its addressee which puts the focus on social meaning, especially power and power relations. In Ayad Akhtar's *Disgraced*, CDA is employed as the theory of the language uses and the method of research to reveal the ideologies of the character's and how they influence one another. In order to identify the prejudiced language, the conversations and the dialogues are examined in the text. Fairclough's text analysis is applied during the study since it clarified the linguistic elements to be analyzed. Additionally, since ideologies are made clear through discourses and since IDA provides the researcher with the categories van Dijk's concept of IDA is also applied. As for CuDA it opens a new door into the analysis of cultural keyword. Since Akhtar uses a number of Islamic cultural keywords in the play, it is essential to define on what purpose they are used.

In order to conduct this research and collect data the literary text is comprehended with the remarks of the related statements to answer the research question. First, the text is divided into clauses and then the linguistic units are determined according to the stated categories in the previous parts of this chapter. Finally, those statements are examined precisely to be able to make reasonable inferences.

3. 6. Operational Definitions

With the purpose of providing an appropriate data collection and for a concrete understanding the operational definitions connected to the research are as followed:

Discourse Analysis: It may be explained as the study of language used in texts or contexts. Also, it is the analysis of language outside the limits of sentences. Van Dijk (1997: 2) defines it as "the study of real language use, by real speakers, in real situations".

Critical Discourse Analysis (CDA): It focuses on a broad use of language in society and between groups. It is described as "a form of intervention in social practice and social

relationships” (Fairclough & Wodak, 1997: 258). The main focus is on power and power relations; therefore, it is possible to study inequalities in society through CDA.

Cultural Discourse Analysis (CuDA): It is described by Carbaugh (2007: 168) as “a particular way of investigating communication ethnographically”. It helps to analyze the way that communication is shaped among people through the usage of cultural terms.

Ideological Discourse Analysis (IDA): According to van Dijk (1995b: 136) ideological analysis of discourses investigates “what ideologies are typically associated with” regarding hidden ideologies of language users may become clear through such an analysis.

Norm and Value Violation: It is explained as an essential way to stress that ingroups ignore the important values or norms of outgroups (van Dijk, 1995b: 156).

Comparison: van Dijk (1995b: 155) expresses that comparison in discourse analysis is “to emphasize the bad qualities of the Other by comparing the target person or outgroup”. It has positive, negative and neutral forms which means sometimes language users compare the bad condition of themselves with the good ones of Others.

Negative Lexicalization: It is the word choice of the language users while referring to same group of people or individuals to manage the meaning according to their own ideologies (van Dijk, 1995a: 25). Groups do it deliberately to label the Others with negative words.

Polarization: van Dijk (2006b: 738) describes it as “Us-Them Categorization”. It is related to the language user’s inclusion or exclusion into a specific group.

CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Introduction

This chapter focuses on the data obtained from critical discourse analysis of the play *Disgraced*. It presents the findings and evaluates them.

4.2. Norm and Value Violation

Norms may be defined as the ethical systems which establish the standardized behavior. Values, on the other hand, may be described as shared ideas of a group of people about the good and the bad. They, together, reflect beliefs and values of the society. Hence, they may be violated by great powers, outgroups, or even by ingroups who do not want to adopt those beliefs and values. The study argues on norm and value violation with reference to the United States as the means of power. Muslims and Middle Eastern people in post 9/11 United States have such harsh conditions that they even admitted to violate their own norms and values and reject their roots.

The examples of the hardship they face can be witnessed in the very first scene of *Disgraced* in changing identities of Amir and Abe. They need to hide their own identities by changing their names which come from an Islamic origin and their thoughts of Islam in some grounds. They even have conflict between each other on their loss of identity. Amir's nephew Abe who is described in the play as South Asian "has changed his name from Hussein to Abe to obscure his Muslim identity" in the society he lives (Field, 2017: 50). The following dialogue takes place when Abe visits his uncle:

AMIR: Come in Hussein.

ABE: Uncle.

AMIR: What?

ABE: Could you just call me---

AMIR: I've known you your whole life as Hussein. I'm not gonna start calling you Abe now.

ABE: *You know how much easier things are for me since I changed my name? It's in the Quran.*

It says you can hide your religion if you have to (12/13).

Abe tries not to reveal his religion by changing his name Hussein into Abe. The character here wants to express the hardship of living in America with his own identity. By changing his name, Abe tries to camouflage his cultural visibility. Therefore, Abe believes what he

does is lawful according to his religion and with the support of the last sentence it is seen that it was an obligation for him to do so.

Amir who was born in the United States but with a Pakistani descent “even changed his surname from Abdullah to Kapoor to distance himself from any association with Islam” (Field, 2017: 49). After Emily, Amir’s wife, reveals that Amir also changed his name, Abe adds: “*You got lucky. You didn’t have to change your first name. Could be Christian. Jewish. Plus, you were born here. It’s different.*” (13). “Abdullah means ‘servant of Allah’” and it makes a person’s Muslim identity obvious as well which is the reason that he wanted to change it (Field, 2017: 56). However, it is not the same for the name Amir. It may represent a Jewish or a Christian name as Abe states. He uses a positive adjective, *lucky*, to describe the situation of his uncle while talking about the possibility of his name to be regarded as Jewish or Christian. He believes that it is an advantage and an opportunity for his uncle to carry a name which does not immediately reveal his Muslim identity. By changing their names they place themselves outside the isolated area which is the outcome of their ethnicity. Also, they wish to escape the distorted reflections of their roots. It is apparent that Muslims and Jews or Christians are not equally treated in the country. Moreover, with the modality he chooses Abe here emphasizes that it was not an obligation for his uncle to change his first name since it is not only a name for Muslims but also it’s a Jewish name for example. Again he wants to make it clear that they were not under the same circumstances because having the name Hussein reveals his Muslim identity which he wants to hide in America. The fact is plain to see for the reader that Americans don’t have problems with Jews or Christians but they have problems with Muslims which leads the characters to a name change despite violating their values. “Although Abe’s name change is a fairly superficial adjustment compared to Amir’s outright rejection of Islam, Amir is adamant that his nephew cannot change who he is” (Field, 2017: 57) Amir when compared to Abe “displays the loss of identity of the first generation in the novel” (Ali, 2015: 81). The clash between young and old because of the point of view towards Muslims in post 9/11 America is witnessed in the opening scene of the play.

Verbal Indicators	Definition	Discussion
how much easier things are for me since I changed my name	Violation of identity	Hidden cultural identity
It’s in the Quran	Cultural keyword	Justification of acts
You didn’t have to change your first name	Violation of identity	Obligation to change Islamic identity

In the initial part of the third scene it’s time for Amir and Emily, his wife. While they are waiting for their guests Isaac, Emily’s curator, and Jory, who is also a lawyer, Amir is talking about a problem he has in the office. “Media eventually misinterpret Amir’s presence in the hearing, which angers his employers and makes them scrutinize his background” (Yulianto, 2018: 128).

AMIR: Steven comes in. With Jack. Sits down. Asks me *where my parents were born*
 EMILY: *Pakistan.*
 AMIR: *I said India. That's what I put on the form when I got hired (35)*

 AMIR: Turns out, Steven's trying to ascertain *if I misinterpreted myself.*
 EMILY: It sound like you did.
 AMIR: He knew about my name change. *You birth name is not Kapoor, Steven says. It's Abdullah. Why did you change it?*
 EMILY: Did he already know?
 AMIR: *I never told them. (36)*

“Amir also has been suffering from stressful workplace conditions, as indicated by the partners’ anger at his appearance at the imam’s trial and their questioning of his Muslim parentage” (Field, 2017: 64). “For the employers, Amir’s association with Islam is a significant factor in judging him and even affirms their long-held suspicion” (Yulianto, 2018: 126). Although he criticizes his nephew, Abe, by changing his name and hiding his Muslim identity, it is revealed one more time that he does the same. Apparently, “Amir wishes to fashion his own identity but does not extend the same benefit to others” (Field, 2017: 55). He changes his name and even his place of birth when he is asked because of the prejudice against Muslims. Amir confesses that he didn’t write Pakistan on the form while he is being hired for work and this is because he didn’t want to be regarded as a Muslim where the society have bias and dislike towards those people. He changed his family name as Kapoor – which is supposed to be an Indian name - so as not to catch attention of people and he placed his name among other Jewish ones, Leibowitz, Bernstein, Harris, and Kapoor. It seems clear that Amir doesn’t want to ascertain his original identity in public settings. “This moment establishes the importance of Amir erasing his Muslim identity to succeed his firm” and stresses his need to avoid the discrimination he “would likely experience as a Muslim after 9/11” (Field, 2017: 56). Also, to Emily’s question he answers declaratively that he didn’t tell them anything about his identity. “Amir rejects his Muslim background not only for the sake of his own secular convictions, but also to succeed in the white corporate American culture that is largely intolerant of religious and cultural differences” (Field, 2017: 56). “Meanwhile, Steven and Mort, Amir’s employers, change their judgment of Amir the moment they find that Amir has a Muslim past, which he tries to denounce as much as he could” (Yulianto, 2018: 130). Even, through the end of the play it is revealed that “Jory is being promoted to partner instead of Amir because of his appearance at the imam’s trial and concealment of his Muslim background from the Jewish partners” (Field, 2017: 50).

Verbal Indicators	Definition	Discussion
I said India I never told them	Violation of identity	Hidden cultural identity

As the conversation goes on Jory and Amir have the following dialogue:

JORY: Kapoor. Where in India is that name from?
 AMIR: *Why are you asking?*
 JORY: *Did I say something wrong?*
 AMIR: No, no... Steven came into my Office today and asked me the same thing. (48)

The surname Kapoor sounds unfamiliar to Jory and she asks her question with the knowledge that Amir is from India. Upon Amir's question she thinks that she said something wrong. Here it may be concluded that Amir has an angry tone which leads Jory think so. Relatedly, this takes us to a result that Amir gets angry with the questions about his identity and where he is from. It has been too much and too often for him that he cannot stand. He realizes that he did something wrong on Jory's last question and he immediately tries to summarize the topic by giving the reason. It is clear that being a Muslim by origin is growing unrest and tension in a society where it's not appreciated. Amir wishes to indicate his presence outside a Muslim circle.

Verbal Indicators	Definition	Discussion
Why are you asking? (angrily)	Violation of identity	Interrogative mood to show his anger

The conversation turns to their world-view later on and what Amir and Emily did on their honeymoon.

AMIR: We went to Barcelona for our honeymoon. The chorizo. The paella. The wine. Spanish wines are so underrated
 ISAAC: "See, this is the problem I'm having... You're saying Muslims are so different. You're not that different. You have the same idea of the good life as I do. I wouldn't have even known you were a Muslim if it wasn't for the article in the Times." (56).

Alcohol is considered haram (forbidden) in Islam. Amir tells them they tasted some wine and by telling so he tries to prove that he is not living according to the understandings of Islam in that Islam prohibits the consumption of alcohol. It is a clear example that Amir violates the norms of Islam by opposing what he was taught. Isaac tries to solve his confusion of the difference of Muslims. He cannot understand that Amir draws a portrait of an ordinary Muslim person but what he does is not the same as he says. He succeeds to isolate himself from Islamic rules. Thus, it is understood that Amir is again willing to show that he is not among those Muslim people and he needs approval from the society. When Isaac releases his statement by using the pronoun 'you', he includes Amir in Muslim society. Then, he says, this is the outcome of the news – during Imam's trial –. Amir's fear comes true here. Since he is reflected as the supporter of the Imam, his original identity reveals. In response, he declares: "*I'm not Muslim. I'm an apostate. Which means I've renounced my faith.*" (57). Through these words, Amir, for the first time, states declaratively that he rejected his religious beliefs. For example, he doesn't say that I'm a convert which means I changed my religion. He chooses the word *apostate* involving a rejection in meaning. Also, in the next sentence with the word *renounce*, he implies that he announced this rejection to the public. Since being a Muslim affects his fate and attitude towards him, he doesn't accept being a Muslim

and tries to be a part of the society. “As an apostate who has fully immersed himself into mainstream American culture”, Amir “has not practiced the faith in years, refuses to pray with the imam, eats pork, drinks alcohol, and marries a non-Muslim white woman” (Field, 2017: 54). By doing so, he “practices the meaning of assimilation” and shows that he “does not care about the outer forms of her religion” (Ali, 2015: 83). Then, Amir continues his words with reference to the holy book again: “*Do you also know that – according to the Quran – it makes me punishable by death?*” (57). This statement may lead people think that if you are a Muslim you have the right to live but if you reject it you are to die. Here the reference to the Quran as the keyword again stands as the evidence of the message Amir gives.

Verbal Indicators	Definition	Discussion
The wine	Violation of religious belief	Rejection of Islamic identity
I'm not Muslim I'm an apostate I've renounced my faith	Violation of religious belief	Rejection of Islamic identity
according to the Quran	Cultural Keyword	Justification of acts

As the conversation turns how the Quran was revealed to the Prophet, Amir tells others that: “*Yeah. That's how Muslims believe the Quran came to humanity. The angel Gabriel supposedly dictated it to Muhammad word for word.*” (57) Amir refers to the keyword Muslim to show that he is not among those people who believe it happened like he says. He wants to prove the idea doesn't belong to him but to another group. He generalizes the idea belongs to all Muslims except him. He places the emphasis here this is generally believed and thought that the Quran came by dictation. Also, in this excerpt Amir doesn't use the word Prophet but instead he utters the Prophet's name as Muhammad. It may be interpreted as before he was dictated, the Prophet was only Muhammad. After he had the revelations for the foundation of Islam, he is regarded as a holy person. Therefore, calling him not by Muhammad but by the Prophet he can prove that he is going to say something significant. Who he is and what he says gains importance after he is called as the Prophet. This may be the reason why Amir called him as Muhammad while mentioning how the Quran came.

Verbal Indicators	Definition	Discussion
Muslims believe Muhammad	Violation of religious belief	Rejection of Islamic identity

4.3. Comparison

In talk or text comparison occurs about immigrants and sometimes those immigrants compare themselves with the people of the country. It is supposed that the citizens of that country have better conditions than the immigrants. To a great extent, “outgroups are compared negatively, and

ingroups positively” (van Dijk, 2006b: 735). In *Disgraced*, outgroups compare the negative conditions they have with the positive ones of ingroups.

In the first scene of the play, Abe comments on the arrest of Imam Fareed due to collecting money for terrorist groups. He states that “*Imam Fareed didn’t do anything. Every church in the country collects money. It’s how they keep their doors open. We’re entitled, too. He’s running a mosque.*” (14). With such a comparison between the Church and the Mosque, Abe emphasizes and criticizes the practice of double standard. “A world of clashing civilizations, however, is inevitably a world of double standards: people apply one standard to their kin-countries and a different standard to others” (Huntington, 1993: 16). Similarly, the double standards are set for the religion. While Christians are collecting money for the good of their churches, Muslims are regarded as collecting money not for their mosques but for terrorist groups. This is a clear sign of prejudice against Islam. The words *church* and *mosque* present that they are used for the same purpose but by different religions. Expressing that every church does it, he catches the attention on its regularity in the country. When Abe starts talking about the man, he immediately tells his occupation as *Imam*, which is a keyword for Islamic culture, and he adds he is running the *mosque*, which is another key word. Probably, his focal point is the cultural domain of the words and he prefers to use them to prove his thoughts. By preferring the word *run* here he implies that he is just doing his job and there is nothing wrong here for a Muslim religious man to work for the place where people are prostrating themselves in prayer. However, people who are opposed to the religion try to create an unreal perception of being Imam and running a mosque means you are part of a terrorist group.

Verbal Indicators	Definition	Discussion
Every church in the country collects money He is running a mosque	Comparison of religions	Double standards between two religions
Imam Fareed mosque	Cultural Keywords	Justification of acts

Since Amir is a lawyer, he is expected to defend the Imam on the court and when they are talking about the defense they utter those words:

AMIR: I don’t know the Patriot Act Law, The guys already got a legal team. Those guys Ken and Alex are amazing

ABE: *They are not Muslim.*

AMIR: There we go.

ABE: What?

AMIR: What I thought. I’m not gonna be a part of a legal team just because *your Imam is a bigot.*

ABE: He’s not a bigot. He’d just be *more comfortable if there was a Muslim* on the case, too..

AMIR: *More comfortable if he wasn’t being represented by a couple of Jews?*

ABE: No. He liked you. He said you were a good man

AMIR: Well, he might not feel the same if he knew how I really felt about *his religion.* (14/15)

By using the comparative form, *more comfortable*, he reflects a tension between religions, between Muslims and people of other religions. He stresses that the unlikely condition of being represented by non-Muslim lawyers will make the Imam feel troubled. Abe strongly declares that the lawyers aforementioned above are not Muslims which leaves Amir as being the only option for the Imam's case. It seems clear that Imam asks for a *Muslim* lawyer in his defense because of the prejudice and hatred towards the religion in the country. He needs a Muslim lawyer to prove that he is innocent. Whereas Abe states that it's just because he would be more comfortable, Amir wants to prove the Imam actually doesn't want to be represented by Jewish people. He asks for Abe's approval which is clarified by his interrogative mood and Amir wishes Abe to accept the situation as he considers. While talking about the Muslim religious man, he wants to create a negative perception and calls him as a bigot which is a negative word. It hides inside the meaning that the Imam is opposed to anybody who disagrees his beliefs of his religion.

Verbal Indicators	Definition	Discussion
if there was a <i>Muslim</i> on the case More comfortable if he wasn't being represented by a couple of <i>Jews</i> ?	Comparison of religions	Prejudice of other religions Interrogative mood to show his anger

After Isaac characterizes Amir for being "*selfloathing*" (61) and being filled with hatred towards himself, in response to his statement Amir explains:

AMIR: *The Quran is about tribal life* in seventh-century desert, Isaac. The point isn't just academic. There's a result to believing that a book written about life in a specific society fifteen hundred years ago is *the word of God*: You start wanting to *re-create* that society. After all, it's the only one in which the Quran makes any literal sense. That's why you have people like the *Taliban*. They are trying to re-create the world in the image of the one that's in the Quran. (61)

In the excerpt above, as he mentions before, Amir tries to explain that Islam come to world in ancient times for people who belong to a tribe. There are those people whose race, customs, and language are the same. Then, the religion comes and in those harsh conditions people want to believe the words which are thought to be sent by God. All those were happening fifteen hundred years ago and he compares today's world with ancient times. When it comes to our modern-day, he thinks, people want to create what they were taught at the beginning again. Here he refers to the keyword Quran again to prove what he thinks is true and he attributes the meaning of the Quran on this re-creation. Later, he mentions Taliban which is an Islamic military organization, as they are called. It is an organization developing a misconception of Islam and interpreting the religion in a very conservative way. They think they are becoming good Muslims when they are fighting for Islam and having bloodshed operations for those who they think don't believe in Islam. Their attacks around the world under the name of Islam give the rest of the Muslims a bad name. Amir, with reference to the holy book, accuses the religion of drawing that portrait of world for those people.

Verbal Indicators	Definition	Discussion
tribal life in seventeen century desert That's why you have people like the Taliban	Comparison of ages	Result of believing a book written centuries ago
The Quran	Cultural Keyword	Justification of acts

4.4. Negative Lexicalization

In order to identify the actions of outgroups negative words are chosen deliberately whereas ingroups and their supporters are identified with all positive words. What is hidden ideologically in the text and talk is revealed by lexical choices of the speaker or the writer. Hence, ingroups are confirmed and outgroups are marginalized. In *Disgraced*, Muslims and Middle Eastern people are mentioned with negative words both by Americans and the main characters who wish to be free from their Islamic roots.

While Amir and Emily are having a conversation about the news after the Imam's trial Amir utters:

AMIR: I think it reads very clearly that I was supporting his defiant tone. That *I was supporting him being defiant*.

.....

AMIR: The man is basically an alleged *terrorist*. (Off another look at the paper) '*Amir Kapoor supported the Imam*'

.....

AMIR: Don't you think that people are going to think... (Beat) I guess *they'll look at the name*, if they know anything at all--- (24)

As Amir himself describes, the Imam is a *defiant terrorist*. The word *terrorist* here is chosen on purpose to create a negative perception. The general point of view in the society regarding Muslims as terrorists captures Amir. He does what he is subjected to and he behaves like the other people in the society who are prejudiced against Muslims. He feels uncomfortable with supporting an aggressive "terrorist" since he wants to get involved in the society and erase his past as a Muslim. According to the press what Amir does is encouraging – with the word "support" here – the so called terrorist Imam's aggressive attitude which is describes as *defiant* in the text. Here in this excerpt it can be exemplified that Islam is regarded as terrorism. Amir feels uncomfortable because it says on the news that he supported the Imam. He doesn't want to be considered supporting a Muslim who is accused of collecting money for terrorist groups. What also disturbs Amir in the end is that people are going to read the paper and when they realize his name, they are going to question about his identity. As a Muslim by origin he is going to be among those who are prejudiced just because of their ethnicity. The unfinished sentences of him indicate that he is not so willing to confess all those aloud and doesn't want to convey his complete thought. In order to not to be regarded as one of those "terrorists" he admits using those negative words.

Verbal Indicators	Definition	Discussion
defiant alleged terrorist	Negative adjective & noun	Creating negative perception

Before dinner, while they are having small talks, they comment on Emily's former paintings of landscapes. Upon Emily's addressing to Amir the following conversation takes place:

EMILY: We both know why you liked landscapes.

JORY: Why?

EMILY: Because *they have nothing to do with Islam*.

ISAAC (*Before Amir can speak*): What she's doing with the Islamic tradition has taken her to another level. *A young Western painter drawing on Islamic representations? Not ironically? But in service? It's an unusual and remarkable statement.*

AMIR: What's the statement?

ISAAC: *Islam is rich and universal. ... (47)*

From Emily's utterances it may be concluded that Amir doesn't want to express his admiration on something which is related to Islam. Since landscapes are unrelated which is clear in Emily's second sentence, he, without hesitation, claims that he likes the paintings of landscapes. The reader witnesses that Amir has positive utterances when he is not talking about Islam and Islamic forms. Otherwise he both has negative utterances and he rejects any positive idea coming from other people. What is more, Emily doesn't hesitate to say he loves those paintings because they don't have any Islamic elements while they are talking to Isaac and Jory. This makes the reader think that Amir's secret about his religion may not be a secret for Isaac and Jory. Isaac, by talking about a Western woman and Islamic representations, questions the relationship between women and Islam. Especially if a white woman is interested in art seriously, it is regarded as *unusual*. Moreover, it is understood that even if those people are interested, it must be humiliating or criticizing according to the society. That's why Isaac describes Emily's attitude towards Islamic forms as *unusual* and *remarkable*. Another point that needs to be touched in Isaac's utterances is Islam's being *rich* and *universal* is regarded as unusual. Throughout the whole story Emily as a non-Muslim trying to say that Islam is not as they consider and she may be the only supporter of the religion among the others the examples of which may be seen in the last part of this chapter. "Concerning Islam, Emily always looks at the bright side of the matter," (Yulianto, 2018: 127). On the other hand, her husband as a Muslim rejects and denies his original identity because of the prejudices based on their religion. This is how they clash with each other. Emily, who does not have a Muslim background, has positive utterances while talking about the religion but Amir, despite his Muslim background chooses negative words. Furthermore, Isaac, in his last statement, chooses the word *unusual* to describe the idea which prejudices Islam's being *rich* and *universal*.

Verbal Indicators	Definition	Discussion
unusual remarkable (Islam is rich and universal)	Negative adjectives	Creating negative perception

While they are talking about Amir's being voluntary to be searched at the airport, he supports his idea that the Middle Eastern descent people must be cautious all the time in the following conversation:

AMIR: *The next terrorist attack is probably gonna come from some guy who more or less looks like me.*

EMILY: I totally disagree. The next attack is coming from some white guy who's got a gun he shouldn't have...

AMIR: *And pointing at a guy who looks like me*

EMILY: Not necessarily.

ISAAC (*To Amir*): If every person of *Middle Eastern descent* started doing what you're doing...

AMIR: Yeah?

ISAAC: I mean if we all got used to that kind of...*compliance*? We might actually start getting a little too comfortable about our *suspicious*... (50)

It is apparent that Amir has a fed-up tone. He is not open to any other comment but Middle Eastern people are regarded as terrorists. He even interrupts Emily who has an opposite idea and states that people in his appearance are going to be involved in such an attack either as the attacker or as the victim. By accepting that Middle Eastern people like him are going to be a part of a terrorist attack, he confirms the negative attitude in the country. The idea is not something that comes from birth but it is something that he gained during time and in the society he lives. Since he witnesses the discrimination and hatred towards Middle Eastern descent people, he needs to protect himself against those judgments. In Isaac's utterances it becomes clearer what the general perception of the society on Middle Eastern people or on Muslims in particular is. He talks accusingly that Middle Eastern people are responsible for that perception. He implies that no one behaves as Amir does, and he puts the emphasis here that as Western people they expect obedience. He considers Amir's behavior as compliance and underlines that the main problem is Middle Eastern people are not under the command of the West. Even if it was so, their *suspicious* get *a little too comfortable*. This is a statement which proves that Western people are suspicious about Middle Eastern people and it is not going to be solved completely.

Verbal Indicators	Definition	Discussion
terrorist attack compliance suspicion	Negative nouns	Creating negative perception

On another occasion when Emily and Amir are talking about Amir's mother's behavior toward Emily, which she says was very open and loving, they have the following dialogue;

AMIR: You won her over. You were open-hearted, gracious.
 EMILY: You make it sound like there was some whole battle going on.
 AMIR: Well...
 EMILY: About what?
 AMIR: *White women have no self-respect.* How can someone respect themselves when they think they have to take off their clothes to make people like them? *They are whores.*
 EMILY: What are you saying?
 AMIR: *What Muslims around the world say about white women.* (17/18)

By describing non-Muslim women Amir refers them as *white women*, which leads a racial discrimination. Naming the women in Western societies as *white women*, he constitutes a discrimination against those people. As a person who is complaining about being discriminated because of his religion, he himself does it to another group of people and he gives the religion as the reason. Using the keyword *Muslim* makes it apparent that he wants to prove his rightness. Amir, with his declarative mood, wants to signal what he is saying about white women is a statement of fact which all Muslims believe. In this excerpt, the examples of generalization and negative lexicalization which are mentioned in previous parts are also present. He makes the generalization and blames all Muslims to threaten all white women as *whores*. Here his word choice narrows the meaning of the word only as women. “Amir is portrayed as a strong critic of anything Islamic” (Yulianto, 2018: 122). Both Amir’s thoughts about Muslims and his portrayal of Muslims around the world are negative. While talking in the name of Muslims around the world he mentions them as calling white women as *whores* which is an offensive word. Also, by defining them as white women he enlarges the identity of those women who are not Muslims. With this respect, since they are South African by origin, they get the idea that no white people are Muslims. On Emily’s surprise he repeats one more time that it’s believed by Muslims all around the world. Thus, all Muslims are under suspicion of calling white women as *whores*. This may again be interpreted as prejudice towards Islam and Muslims.

Verbal Indicators	Definition	Discussion
They (white women) are whores	Negative noun	Creating negative perception
Muslims	Cultural Keyword	Generalization

Another discussion takes place between Emily and Isaac. They are talking about the reflections of Islam on the works of art. With Isaac’s opening it is seen that their discussion is not new: “... *So, I’ve spent a lot of time thinking about our discussions since last weekend*”. Emily’s statement makes the topic clearer: “*About me being a white woman with no right to be using Islamic forms? I think you are wrong about that.*” (29). With her interrogative mood, Emily asks for the curator’s consent on what she understood. As they go on talking, what Isaac actually means shapes: “*You know what you are going to be accused of... (Of Emily’s silence) Orientalism... I mean, hell. You’ve even got the brown husband*” (30/31) Here in Emily’s utterances it makes clear that for white women using Islamic forms in their work is a ‘*right*’, and they don’t have it. It seems in those lines that Islam prohibits white women using anything Islamic and also the society doesn’t

allow people to deal with Islamic forms. Moreover, if Islamic forms are included in a work of art, it is a reason for being ‘*accused*’ of Orientalism. Having the traces of Orientalism in a piece of art nearly corresponds with being in crime and Emily’s *brown* husband strengthens that possibility. Again a harsh discrimination is reflected because of people’s appearances, color, and ethnicity. The society has a prejudice and antipathy against Islam and Islamic forms is clear in their discussion.

Verbal Indicators	Definition	Discussion
you are going to be accused of you even got the brown husband	Negative verb and adjective	Creating negative perception

Islam is also regarded as an aggressive religion in the play and the idea is tried to be proven by some examples of the Quran and by some sayings of the Prophet. While they are talking about art and a Muslim sculpture’s works, the following dialogue begins on Amir’s question to Isaac:

AMIR: Have you read the *Quran*, Isaac?
 ISAAC: I haven’t.
 AMIR: When it comes to Islam? Monolithic pillar-like forms don’t matter... And the paintings don’t matter. *Only the Quran matters.*
 EMILY: Paintings don’t matter?
 AMIR: I didn’t mean it like that.
 EMILY: How did you mean it?
 AMIR: Honey you are aware *what the Prophet said* about them?
 EMILY: I am, Amir.
 JORY: What did he say?
 AMIR: He used to say *angels don’t enter a house where there are pictures and/or dogs.*
 JORY: What’s wrong with dogs? (53)

“For Amir, any development among Muslims neither renews Islam neither makes the notion of Muslim identity evolve. Islam is still the same religion” (Yulianto, 2018: 125). In this excerpt Amir refers to the holy book which is used as a keyword for Islamic religion. He wants to learn about Isaac’s past experience about the religion and its holy book. It is revealed by his answer that he has no previous experience of what Muslims believe and what is written in the Quran. Amir, who is thought to have some, starts talking negatively about the book. When talking to people who know not much about Islam, it is easy to affect them with what you say. He wants to create a perception which describes the Quran as full of restrictions and opposed to the animals or paintings. He may sound sarcastic with his questioning tone by saying nothing else but only the Quran is important when the topic is Islam. It seems as if he, himself, does not believe what he is saying and he thinks on the contrary. He then makes it clear with his interrogative tone by asking Emily about the Prophet’s sayings. He asks for approval. It is apparent with his tone that Emily knows about the saying as she confirms. The Prophet, which is used as another keyword, stands here as the evidence of what Amir is trying to prove. By referring to those keywords he wants to show that if something is written in the Quran or is Prophet’s saying, it is proven and totally true. The Prophet as the person who is charged to teach the messages of God is saying that angels,

paintings, and dogs don't come together in a house. This makes Jory confused as a non-Muslim who knows nothing, maybe a little, about the discipline of Islam. She meets the discipline by Amir's words here and she questions the fallacy of the argument. Since Amir "does not believe in the sanctity of any Muslim around him, he curses everything that is related to Islam and particularly the Quran" (Ali, 2015: 85). It is clear that Amir, who thinks that he is hated and feared because of his ethnic identity and religion, wants to indicate that he, himself, criticizes the religion with his references to the keywords as Quran and the Prophet and constructs his world.

Verbal Indicators	Definition	Discussion
angels vs pictures & dogs	Negative attribution	Creating negative perception
The Quran The Prophet	Cultural Keyword	Justification of acts

Amir also claims that *"Islam comes from the desert. From a group of tough-minded, tough-living people. Who saw life as something hard and relentless. Something to be suffered."* (53) While he is describing the religion and the people of those times, he uses negative adjectives. He supports the idea that it comes under primitive circumstances and by some determined people who do not allow their decisions affected by their emotions. Since those people consider that life is something to be fought with and an unpleasant experience, the teachings of their religion carry the traces of this difficult life. This is what Amir calls as *"Muslim psyche"* (53). "Amir's use of 'Muslim psyche' which he sees as a latent tribal mindset that all Muslims have, epitomizes a classical orientalist mindset, which is still current among the exponent of the Islamophobia network" (Yulianto, 2018: 125).

Verbal Indicators	Definition	Discussion
tough-minded tough-living hard relentless	Negative adjectives	Creating negative perception

When they turn back to the question of reading the Quran, the following conversation takes place:

JORY: I had to read some of it in college. All I remember is the *anger*.

AMIR: Thank you. It's like *one very long hatemail* letter to humanity.

EMILY: That's not true! (*With the pepper*) Jory?

AMIR: It is *kind of*. Grant me *that* at least...

EMILY: I'll grant you that the Quran sees humanity as stubborn and self-interested – and it takes us to task for that. And I can't say it's wrong to do so -

ISAAC: All I was trying to say with Islamofascism is that there's *a difference between the religion and the political use of it*.

AMIR: Isaac. In Islam there's no difference. There's *no distinction between church and state*. (55)

In the excerpt above, Jory implies that it was an obligation for him to read the Quran when she was studying. She read it not voluntarily but as a must and while she is describing the feeling she says she was left with *anger*. By referring to the holy book and defining it as full of anger, again the keyword Quran is used to prove the effect which the religion produces. Moreover, Amir likens the Quran to a *hatemail* which has threatening comments and this makes it clear for the reader that he shares the same idea with Jory; Islam is a religion of aggression. Emily, possibly the only non-racist character of the play, puts forward the idea what the Quran has behind is sensible. She supports that the holy book is given as a task to the humanity to struggle with their selfishness and it is sent to remind them not only to focus on their own interests but also to think about other people's that they share the world with. Upon these words Isaac draws the attention to the religion on its being misused. While Amir is trying to say that the difference he means is not real, he uses the word *church* instead of mosque. He, consciously or unconsciously, doesn't refer to the keyword for Islam. It may be concluded here that Amir wants to avoid using the cultural keyword which stands for the place of prostration for Muslims. Instead, he wants to indicate that he is about to reject his origin as a Muslim and ready to join those people in the society he lives and share the same culture and belief with them. Apparently, he demands "equality with other American citizens" (Witteborn, 2004: 92).

Verbal Indicators	Definition	Discussion
anger one very long hatemail	Negative nouns	Creating negative perception
The Quran	Cultural Keyword	Justification of acts

In the following lines Amir puts forward the idea that Islam is the religion which is violent against women by giving the example of "wife beating" as he himself calls in the text (57). He refers to angel Gabriel again and the teaching in the Quran:

AMIR: So like I was saying... The angel Gabriel shows up and teaches Muhammad this verse. You know the one, honey. I'm paraphrasing... *Men are in charge of women...*

EMILY: Amir?

AMIR (*Continuing*): *If they don't obey... Talk to them... If that doesn't work... Don't sleep with them. And if that doesn't work... (Turning to Emily) Em?*

EMILY: I'm not doing this.

AMIR: Beat them

JORY: I don't remember that being in the Quran.

AMIR: Oh, it's there all right.

EMILY: The usual translation is debatable.

AMIR: Only for people who are trying to make Islam look all *warm and fuzzy*. (58)

"Amir paints Islam as negatively as possible to justify why he has left the faith" (Field, 2017: 58). The conversation above is a remarkable example of a Muslim by origin tries to reflect that Islam has some violent teachings especially on women. Interestingly, who are opposing to him are two non-Muslim women one of whom declaring that she read the Quran. With his so called

paraphrase, Amir supports the idea that in the Quran women are regarded as being controlled by their husbands. He also orders conditions which determine the degree of men’s behavior towards their wives. “Amir’s discussion about the Quranic verse about beating women and about Imam Fareed who has allegedly collected money for a terrorist organization might be bitter scattered examples that can potentially lead to the affirmation of suspicion towards Muslims” (Yulianto, 2018: 129). Because of her interruptions, while Amir is telling all those words, it is clear that Emily as his wife is not so pleased with his explanations. She either tries to stop him with a questioning tone or by not accepting what he says. It is known by their previous conversations that Jory read the Quran. Now she says on Amir’s words that she can’t recall those words in the Quran. However, Amir declares that it is in the Quran with a strong tone and without hesitation. By insisting that “wife beating” is in the Quran and referring to the holy book, he again wants to show his evidence. When Emily emphasizes that the meaning may not be the same and may have changed during the process of changing its language, Amir implies that this is the idea of those who wants to believe in Islam as a friendly religion or as *warm and fuzzy*.

Verbal Indicators	Definition	Discussion
If they don’t obey Beat them	Negative verbs	Creating negative perception
The Quran	Cultural Keyword	Justification of acts

The example of negative lexicalization is also present in Jory and Isaac’s following dialogue:

JORY (*Suddenly impassioned*): ... Sometimes you just have to say no. *I don’t blame the French.*

ISAAC: The French?

JORY: *For their problem with Islam.*

ISAAC: *You’re okay with them banning the veil? (59)*

Jory, expressing her feelings so strongly, seems confused with what she knows and what she hears. Finally, she gives the example of French people who rejects an Islamic tradition of veil in their country and states that she is not the critic of their behavior. This shows apparently that not only Americans are prejudiced against Islam. Also, there are some other Western societies who don’t approve the teachings of Islam. The word *ban* here makes the situation serious enough for the French. She doesn’t say the French don’t like or hate the veil, they directly banned which gives the message that it is not officially allowed in the country. Upon Isaac’s interrogative mood which asks for approval of what he understands of her utterances, Jory expresses that they are in a trouble with Islam.

Verbal Indicators	Definition	Discussion
banning the veil	Negative verb	Creating negative perception

In addition the following dialogue takes place between Amir and Jory:

AMIR: *First of all*, they are probably wearing *headscarves*. *Not the veil*. It's not the same thing -
 JORY (*Cutting in*): The veil is *evil*. You *erase* a face, you *erase individuality*. Why is it always
 come down to making *the women pay*? Uh-uh There is a point at which you just have to say no.
 AMIR: Just say no. This what Muhammad *didn't* do. (60/61)

Amir starts his sentence by saying *first of all* which makes it clear that he has a lot to say about this topic of wearing the veil. Then, he distinguishes between the veil and headscarves. He sounds as if he is okay with wearing headscarves referring those women Isaac mentions who are wearing it by choice. For Amir wearing headscarves may sound okay just covering hair; however, he is against the veil which covers the face and sometimes the whole body. Jory, by calling it as *evil*, shows that she shares the idea with Amir. It is apparent that she harshly criticizes the veil supposing that it is against women's right. The word she chooses to describe the veil is a clear sign that she thinks it is bad and cruel. Moreover, she describes what the veil does to women with the word *erase* instead of cover which means that it totally ignores women. It shows a remarkable ignorance not only of their face but also of their *individuality*. She implies that the veil hides who those women are. Also, she supports the idea that it only happens to women not men. With her question about *women pay* it becomes clear that she thinks the veil is a punishment for women. Always women suffer and are punished for what they believe, in her opinion. While she is concluding, she remembers what she says about the French rejecting and not admitting all the rules. Here she repeats herself and understands what she thinks is right about saying no. Immediately, Amir approves her and states that he agrees by questioning and blaming the Prophet. He accepts all the criticism since he is rejected his religion and agrees who criticizes the religion. He makes his own criticism on that the Prophet didn't refuse anything during the dictation of the angel.

Verbal Indicators	Definition	Discussion
The veil is evil You erase a face You erase individuality	Negative adjective and verb	Creating negative perception

While Amir is explaining how Islam came to humanity he adds:

AMIR: ... Here is *the kicker*. And this is the *real* problem: It goes way deeper than the Taliban. To be Muslim – *truly* – means not only that you *believe* all this. It means you *fight* for it, too. Politics follows faith? No distinction between *mosque and state*? Remember all that? So if the point is that the world in the Quran was a better place than this world, well, then let's go back. Let's *stone* adulterers. Let's *cut off* the hands of thieves. Let's *kill* the unbelievers. (62)

“Amir makes a broad argument that Muslims are trying to recreate the society described in the Quran, maintaining that there is no distinction between religion and politics in Islam” (Field, 2017: 58). With the word *kicker*, he implies that the rest of the story is surprising and he believes it is the actual part of the story. He explains the only problem is not the Taliban, but being a Muslim

itself requires fighting for what you believe. What is interesting here is that he doesn't use any other word but *fight*. He doesn't say work for it, for example. It is like a battle or a war for him. While describing the distinction, he previously chooses to say *church and state*; however, here he says *mosque and the state*. It shows us when he is talking about Muslims in general, he uses the keywords of the religion. On the other hand, when he is talking about his perception, he uses the keywords of that society which he lives in and he wants to be the part of it. By catching attention to the distinction between the mosque and the state he implies what you believe in mosque leads you fight for the state. He considers the condition that the world created in the Quran is the ideal one, which he is supposed to think on the contrary, he touches on the issue of going back to those tribal times. While talking about the actions, he chooses to use negative verbs like “*stone*”, “*cut*”, and “*kill*”. It may be interpreted as he is in the opinion of what Islam does is cruel.

Verbal Indicators	Definition	Discussion
you fight for it Let's stone adulterers Let's cut off the hands Let's kill the unbelievers	Negative verbs	Creating negative perception
The Quran	Cultural Keyword	Justification of acts

In the end of the play Abe accuses Americans: “*For three hundred years they've been taking our land, drawing new borders, replacing our laws, making us want to be like them. Look like them. Marry their women. They disgraced us. They disgraced us. And then they pretend they don't understand the rage we've got?*” (85). Abe rises up and cries out what he believes. All with negative verbs, he expresses they were abused by American people for a long time. Also, it's apparent he suffers a lot and he wants to be heard by other people. With the word *disgraced* he wants to prove that Americans lost their respect and approval since they think that they misbehaved. By repeating that statement he wants to show that it has an emotional background and he wants to draw attention to their situation of being disgraced. In Witteborn's study (2004: 84) it is noted that repeated expressions “have particular meanings to the interlocutors”. All in all, the title of the play, *Disgraced*, appears just in the fourth scene and “the use of past tense in this title” generates significance in that “Amir's present and future are still his to script at the end of the play” (Field, 2017: 65).

Verbal Indicators	Definition	Discussion
They disgraced us the rage	Negative verb and noun	Creating negative perception

Through the end of the play it is revealed that Amir is about to lose his job in the office as a lawyer since he was in the case of the Imam. Instead Jory was offered a partnership and Emily and Isaac are having a talk about it:

ISAAC: The whole thing with *the Imam*? That Amir *represented*?
 EMILY: He didn't *represent* him.
 ISAAC: That's not what the *Times* said.
 EMILY: He went to a hearing.
 ISAAC: *The paper mentioned the firm and they mentioned Amir and it looked like he was representing a man who was raising money for terrorists.* (69)

It is apparent that because of the media and how media reflects the case of Imam, the firm is going to break up their partnership with Amir. Amir appeared on the media as if he was representing the Imam who is accused of collecting money for terrorist groups. While Emily is trying to defend her husband she claims that he only *went* there. She tries to say what he did was just being at the court for the trial which she encouraged Amir to go at the beginning. Also, she stresses, with a strong tone, that her husband didn't *represent* the Imam. With reference to the news on the Times, Isaac explains the reason why the firm doesn't want to work with Amir anymore. Since he was the reason of the firm's being on the media in the case of the Imam, they want to break up their relationship with Amir. With Isaac's word it may be understood that the firm isn't accused but just being *mentioned* together with the Imam because of Amir is enough for them to break up their partnership. Since all Muslims are generalized as terrorists, Amir's appearance at the court together with the Imam makes him a potential terrorist. The excerpt above is also a clear sign that if people's Muslim identities are displayed or revealed, it is difficult for them to continue their life as they do previously. They are exposed to the objections, prejudices, and hatred by the society. They may end up losing their jobs as in the case of Amir.

Verbal Indicators	Definition	Discussion
terrorists	Negative noun	Creating negative perception

4.5. Polarization

Polarization may be described as the representation of ingroups positively and outgroups negatively; moreover, it is marked in discourses mostly by personal and possessive pronouns, and deictics like here and there (van Dijk, 1995b: 150). Polarizing forms are mainly displayed by ideologies via association of others, mostly the immigrants and minorities who are marginalized, with all the bad qualities. In *Disgraced*, there is opposition between Muslims and Americans which is also reflected by US-THEM polarization.

When the conversation goes on about Imam's trial and Amir's possible defense of him he utters:

AMIR: What I thought. I'm not gonna be a part of a legal team just because *your Imam is a bigot*.
 ...
 AMIR: Well, he might not feel the same if he knew how I really felt about *his religion*. (14/15)

Amir describes Islam as “*his religion*” referring to the Imam and describes him as “*your Imam*” referring to Abe. Through the usage of possessive adjectives “*his*” and “*your*” here, he excludes himself from those who believe in Islam and excludes himself from the people of Imam. He strongly declares that he is not one of them. This shows the reader that he doesn’t want to be a part of that religion and “is no longer a practicing Muslim” (Field, 2017: 54) since “religion reinforces the revival of ethnic identities” (Huntington, 1993: 11). “Exclusion has rightly been an important aspect of critical discourse analysis” (Leeuwen, 2008: 28).

Verbal Indicators	Definition	Discussion
his religion your Imam	Use of possessive adjectives	Exclusion from the religion

When Amir and Emily are talking about justice and Amir’s care about justice, the following dialogue comes out:

EMILY: But when it comes to the Imam, it’s like you don’t care. Like *you don’t think he’s human*.

AMIR: You and *Hussein* wanted me to see him? So I went. I went to talk to him in prison. And *the man spent an hour trying to get me to pray again*. He’s been in prison four months and all he can do---

EMILY (*Cutting him off*): You told me. So what? So a man who has nothing left but his dignity and his faith is still trying to be *useful* in the only way he knows how? I mean, if he feels he needs *one of his own people* around him---

AMIR: *I’m not one of his own people*. (20/21)

Through Emily’s words it seems that Amir, who cares a lot about justice, cares nothing when it comes to the *Imam* since he is a Muslim. With the usage of present simple here she emphasizes that it is ongoing and this is Amir’s general point of view that he disregards the Imam. Amir, interrogatively, demands Emily’s approval on that they insisted him on seeing the Imam. Grammatically, he emphasizes the duration he has been in prison. What Amir disfavors here is the Imam’s insistence on his praying. According to Amir, a long period of time in prison taught him nothing about the “fallacy” of Islam. Moreover, he mentions him not as the Imam but as *the man* which is a clear sign that the Imam is like any ordinary man for him. There is nothing special for Amir about the Imam. Emily, defining the Imam as *useful*, tries to show Amir that he does what he knows under any circumstance. What happens if the Imam needs his people around is not clear in the text since Amir cuts Emily off and argues against her statement of “*his own people*”. By cutting her off he stresses that he can’t stand even a word of his inclusion among the Muslim men. To make the meaning strong enough, Emily uses *his* and *own* together; however, Amir one more time underlines that he is not one of those people who depends on the Imam and he is not included in *his* people. Over and over again he wants to prove that he is excluded from those who are seen as a threat, who are bigots, or who are outsiders in the country where he lives.

Verbal Indicators	Definition	Discussion
I'm not his own people	Use of a personal pronoun and a possessive adjective	Exclusion from the religion

When the conversation is about flying and Isaac's hatred of flying, he directs his question to Amir on his opinion about it. He asks what he thinks about the securities at the airports and how he behaves there. They, all four, have the following conversation:

EMILY: He *volunteers* himself. Goes right to the agents and *offers* himself up.

JORY: What? To be searched?

AMIR: I know *they are looking at me*. And it's not because I look like Gisele. I figure why not make it easier for everyone involved.

JORY: Never heard of anyone doing *that* before...

AMIR: On top of people being more and more *afraid of* folks who look like me, we end up being *resented*, too. (49)

Here it is seen that since people show a negative perception in a person of his appearance, he offers being searched and maybe intrinsically he wishes to show that there is nothing wrong with him. "Because he cannot shed his racial identity, Amir has attempted to relinquish his identity as a Muslim. Yet ultimately, in using the racial slur in reference to himself, Amir underscores the futility of trying to control his own identity" (Field, 2017: 59-60). The word *volunteer* shows us that he wants to imply there is no force and there is no need for him to escape from the security. He wants to prove that he is not a threat to the society or to the peace of the country as people regard. On Jory's surprise he makes it clear that they are regarded as a threat and people are afraid of those who are in his appearance. In the end they are exposed to unfair behavior. The word *resented* stands for the anger and the unfairness of the situation that they are in. He chooses the pronoun "we" which is a clear sign that he includes himself in the people who are misbehaved and prejudiced because of their appearance. He implies that he is one of those people. Like other Middle Eastern people in the United States who have Muslim backgrounds, Amir is also exposed to be regarded as outsider. Isaac insistently goes on talking about the same topic and turns to Jory by saying that: "*I can't imagine you'd like that if it was you?*" Amir, before Jory answers, speaks: "*It's not her. That's the point.*" (50) Isaac here expresses his thought on how impossible for Jory to act as he does in this particular manner. Then, Amir one more time catches attention to the discrimination on people's appearance by saying that she doesn't end up in such a case. According to Amir, a Middle Eastern descend man needs to take precautions in order not to be exposed to accusations of being a terrorist because of prejudices against Islam.

Verbal Indicators	Definition	Discussion
We end up being <i>resented</i> , too (It's not her)	Use of a personal pronoun	Inclusion in the prejudiced group

As the conversation goes on about the people of Islam and other religions Amir adds: “*Whatever they do, it’s not what Muslims do. Muslims don’t think about it. They submit. That’s what Islam means, by the way. Submission.*”(54) “As people define their identity in ethnic and religious terms, they are likely to see an ‘us’ versus ‘them’ relation existing between themselves and people of different ethnicity or religion” (Huntington, 1993: 9). Amir, himself, makes this distinction. By calling those people as Muslims and referring with the pronoun *them*, Amir again excludes himself from those people. He doesn’t want to include himself among those “*tough-minded*” people. He wants to direct the attention that he is not one of them which is a clear sign for him not to be prejudiced. It may be concluded here that what Amir criticizes in the society is not the prejudice itself but maybe being included in it. Furthermore, he accuses Muslims not asking any questions but admitting what they are taught. He reflects the meaning of Islam as *submission* and implies that they accept to obey what they are told.

Verbal Indicators	Definition	Discussion
They submit	Use of a personal pronoun	Exclusion from the religion

In the third scene Amir and Abe are talking about September 11 attacks. After Amir tells that he feels “*a little bit of pride*” (62) when he sees that people are “*dying for values*” (62) that they were taught before, on Isaac’s surprise they are engaged in the following conversation:

ISAAC: *Pride?*

AMIR: Yes. *Pride.*

ISAAC: Did you feel pride on *September 11th*?

AMIR (*With hesitation*): If I’m honest, yes.

EMILY: You don’t really mean that, Amir.

AMIR: I was *horrified* by it, okay? *Absolutely horrified.*

JORY: Pride about what? About the towers coming down? About people getting killed?

AMIR: That *we* were finally winning.

JORY: *We?* (62/63)

Nobody can find the meaning of Amir’s words as he repeats one more time that he felt proud. Isaac asks his question with reference to the example of September 11th when the Twin Towers was attacked by some Islamic extremists. Amir first doubts what he says but then confesses that it was the feeling he had. However, he had to accept that it was extremely a frightening and shocking event with the strong meaning of the words “*absolutely horrified*”. Despite being horrible, he cannot hide his feeling of pride which makes him think that “*we*” won. The usage of the pronoun “*we*” astonishes Jory since she thinks Amir adopted American style in his life. Another reason why she is shocked is that this time Amir includes himself in the group of Muslims. Before or during the attacks, Amir accepts being a Muslim. After the attacks, with the reaction of American society to Muslims, he rejects his Muslim identity.

Verbal Indicators	Definition	Discussion
We were finally winning	Use of a personal pronoun	Inclusion in the religion (before they were seen as outgroups)

While Abe is talking about his experience with the security forces in a coffee shop, he tells his uncle the rest of the story to referring the security forces that the barista called: *“They cuff us. Take us in. Two guys from the FBI are at the station, waiting. We sit through this ridiculous interrogation.”* (79/80) While he is telling about the actions they were taken by the security forces, he makes such short sentences which shows he is suffering enough. Moreover, he describes what they are into as a *“ridiculous interrogation”* indicating how unreasonable it is. Later on, he tells his uncle that they were asked many questions including whether they believe in jihad or not, how frequently they were reading the Quran, or whether they hate America or not. While answering those questions he ends up with the idea that they already know a lot about him. As Field (2017: 57) remarks *“it is likely that Abe was already being monitored by the FBI”*. He states the reason, which is true for him, with the following words: *“They are going into our community and looking for people whose immigration status is vulnerable. Then they push us to start doing stuff for them.”* (80). *“Abe Jensen, now already very critical about the U.S. domestic policies in the aftermath of the 9/11, holds the opinion that U.S. foreign policy has led to the creation of terrorist organizations”* (Yulianto, 2018: 129). In this excerpt it may be concluded that America takes the advantage here by using the immigrants for their own good. He makes a harsh discrimination between American people and the immigrants by using the pronouns *“they”, “them”,* and *“us”*. He says *“our community”* by including himself and draws a sharp line between two groups. Abe implies that Americans examine those immigrants carefully, and with the word *“community”* he stresses that they are a large number of people. If America realizes anybody who has a low immigrant status, they force those people to work for them. This is what makes Abe anxious. He doesn’t want to be under the command of American people just to be able to stay there. In the end of the play Abe accuses Americans: *“For three hundred years they’ve been taking our land, drawing new borders, replacing our laws, making us want to be like them. Look like them. Marry their women”* (85). Abe here expresses his feelings of anger towards Americans and he thinks they first criticize what Muslims do. Later they accuse them. They exclude Muslims from society and threaten them. If they want to be a part of that society again, they have to do as the Americans say. Later on this is going to be a reason for Americans to criticize those Muslims again. It’s like a vicious circle in which they start with a problem and it leads them to another problem. Finally, they end up with the first problem they have in the beginning.

Verbal Indicators	Definition	Discussion
our community our land our laws They push us for them be like them look like them	Use of personal pronouns and a possessive adjective	Inclusion in the prejudiced group

“Wide-scale surveillance of Muslims is depicted in the final scene when Amir’s nephew reveals he has been interrogated by the FBI” (Field, 2017: 51). In the last scene of the play which takes the reader six months later, Abe is telling his uncle how he was stopped by security forces when he was sitting with his friend Tariq:

We were at Starbucks. Just drinking coffee. Tariq starts talking to this barista who is on break. I can ten she’s not into him. He’s not getting the message... - She starts asking about our *kufi* hats and are we Muslims. And then she asks us how we feel about *Al Qaeda*. So Tariq tells her. *Americans are the ones who created Al Qaeda.* (79)

It is understood here that even while they are sitting in a coffee shop and drinking their coffee as anybody can do, people approach them with suspicion because of their appearance. This is because in post 9/11 period, security forces have “considered every aspect of Muslim life in and around New York worthy of observation and infiltration” (Kundani, 2014: 132). The barista by calling their Muslim skullcaps as ‘*kufi hats*’ emphasizes their cultural identity and refers to a cultural keyword to prove her understanding of who they really are. Wearing those hats makes them Muslims in the eyes of other people. When they see a Muslim, they direct their next question about those Islamic organizations, Al Qaeda as an example here. During the play those terrorist organizations are mentioned by different names to show that they are not few in quantity. As the society considers, Muslims create those terrorist organizations to perform their actions and they make threats for the peace. This is what usually happens in post 9/11 America. A Muslim is supposed to be related to terrorism and is exposed to all generalizations about Islamic terrorist groups which is a clear sign of prejudice against Muslims. Tariq accuses America of being the reason of such terrorist groups like Al Qaeda and tells the barista that the country deserves what happens.

Verbal Indicators	Definition	Discussion
are we Muslims how we feel about Al Qaeda	Use of personal pronouns	Inclusion in the prejudiced group

CONCLUSION AND SUGGESTIONS

“Civilizations are differentiated from each other by history, language, culture, tradition and, most important, religion” (Huntington, 1993: 6). It is assumed that Islam is regarded as a threat to the peace in the west; so Muslims who live in the west need to be cautious all the time. Especially after 9/11 attacks, life in the United States became difficult for those Muslim immigrants. *Disgraced* is described as an effective play touching on the issue of “prejudices: about Islam and Muslim men, about race and racial identity” (Field, 2017: 49).

This study is undertaken to identify the effects of 9/11 attacks in the life of Muslims and Middle Eastern people who live in the United States. Ayad Akhtar’s Pulitzer Prize winning *Disgraced* is the play to carry on the study. September 11 attacks not only have military affects, they also have some social and cultural consequences and they are reflected in the works of art, literature being one of the examples. After the attacks the theme of externalization of Muslims and Middle Eastern descent people appeared in literature and notably in plays since they have also political and social connections. Especially, writers with Middle Eastern descent produced works which touch upon that theme and Ayad Akhtar is an example of these writers. Most of his works are constituted around the same topic of Muslims’ being prejudices after 9/11 attacks. It is concluded that Americans have strong prejudice and hatred towards Muslims and Middle Eastern people since they are considered as terrorists and as a threat to the society because of the so called Islamic organization which organized the attacks. As a result of this exclusion, Muslims begin to reject their own identity and they try to assimilate in the country they live in. This assimilation ends up with the cultural conflict of the characters. The idea is supported with some linguistic elements during the play and CDA is applied as the theory and the method of the study.

Among the four headings of Fairclough to analyze a text vocabulary and grammar were picked up for this study. They were combined with Sharifian & Tayebi’s three stage analysis together with the keywords for the Islamic culture. Therefore, the study is carried out both in the word level and in the sentence level to define the linguistic features. Cultural keywords in the play serve as evidences in the play since they are constructed around cultural domains. When the writer wants to prove that the character is in the aim of proving something he refers to the usage of keywords. As for the vocabulary, mostly verbs, nouns, and adjectives were investigated. It is revealed that while the main character is describing or talking about Islam and its teachings he mainly uses negatively connotated words in order to show that he does not have any ties with Islam. Besides, while other characters are uttering some positively connotated words, he does not

accept and opposes what they say. Therefore, to let the reader know that he rejects his religion he both adopts a negative attitude towards the religion and criticizes what Muslims do. The grammatical structures which tell the reader about the prejudice directed towards Islam and Muslims and in the end Muslims' rejection of their religion vary. For example, the main character doesn't use first person singular or plural when he is talking about Muslims in general which means that he doesn't want to include him in those people. While referring the topics related to Islam, he uses second or third person excluding himself from Muslims. However, when it comes to the prejudice they suffered he uses first person plural which means that he shares the suffering with them. On the other hand, the writer prefers using comparative forms in order to stress that what they experienced in the United States before September 11 as Muslims were not as harsh as it is after the attacks. Also, he compares that after September 11 it is much more difficult to live with a Middle Eastern descent. The interrogative form is used when the characters want to show that they are right with what they say and the declarative form is used when they are talking about facts. With the lights of all the information above, the point of view of the society leads the main character to a clash both with his family members and himself as he tries to be somebody else with the effects of the attitude directed towards Muslims and Middle Eastern people.

When it comes to the categories of van Dijk in IDA, in terms of norm and value violation, it is clearly seen that prejudice in the United States make Muslims and Middle Eastern people violate their own norms and values to be admitted in the country. What usually happens is that ingroups violate the norms and values of outgroups; however, in *Disgraced* Muslims who are regarded as outgroups do not resist and they accept to defy their beliefs.

As for comparison, the distinction between Islam and other religions is plain to see in the play. The conditions of Muslims are compared with the conditions of the members of other religions. People who believe in Islam are criticized even by Muslims who live in the United States. They are accused of having primitive ideas about life itself depending on the circumstances when the holy book Quran came to humanity.

In terms of negative lexicalization, Muslims and Middle Eastern people together with their belief are mentioned in the play with negative verbs, nouns, and adjectives in order to create a negative perception of religion and the members of it. The main character, especially whose inner world and conflict is the subject in the study, also use negative expressions while talking about the religion and its teachings.

As for polarization, it is about admitting to be a part of a group or not. The main character of the play does not want to include himself in Muslim groups and Middle Eastern people. Instead, he wants to be a part of the new community he lives in. Particularly while talking about Muslims and

Islam after 9/11 attacks he refers to them as they are or their religion which is a clear sign of exclusion.

Implications

All in all, it is implied that *Disgraced* is a play which has a lot to say about religion and discrimination. During the play it is seen that a South Asian American man with a Muslim upbringing rejects his background as a Muslim because of the prejudice against Muslim people. They are regarded as being related to the terrorist groups and as a threat to the peace in the west by Western societies, especially by the United States after 9/11 attacks. The clash here is between who they actually are and what they are trying to be in the new society they live in. Also, they are trying to find where they stand as a culture.

Limitations

As for the limitations of the study, it is restricted to the commendable play *Disgraced* by Ayad Akhtar whose works are mostly around the same topic. It is also restricted to Norman Fairclough's and Teun van Dijk's approaches in CDA and IDA respectively.

Suggestions for Further Research

For further studies, it might be suggested that a different play or the novel of the writer may be examined under a similar topic. Moreover, the case of Muslims in the United States might be studied by different authors or with different methods.

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