



RESEARCH ARTICLE

Exploring Diaspora and Displacement in Drama and Television: A Study of 'The Power of the Daleks' and 'Disgraced'

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ARTICLE INFO	ABSTRACT
Received: Oct 12, 2024 Accepted: Nov 25, 2024	The present study examines how contemporary drama reflects the themes of diaspora and displacement in "The Power of the Daleks" and "Disgraced". These themes have usually been approached in the existing research as if they were in isolated cultural environments, while this study sets out to show the nuances of experience. Therefore, this study aims to deconstruct narratives, thematic explorations and character development to uncover how media represents belonging, identity and cultural conflict. Using Hall's model for data analysis, the study conducts textual analysis on cultural identity as well as diaspora. The findings of the study reveal that whereas "The Power of the Daleks" uses science fiction elements to metaphorically represent the social issues facing contemporary society, "Disgraced" is a direct and extremely intense look at these personal and communal conflicts in the lives of people who found themselves living outside their own countries. The findings also show how media provides its own unique windows into the world of diasporic communities, the contemporary media in shaping popular perspectives on diaspora and displacement as well. The study also shows how drama and mass communications can work together in a rich symbiosis that produces empathy for the human condition while also helping domestically marginalized peoples to tell their own stories.
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1. INTRODUCTION

"The Power of the Daleks" written by David Whitaker, is a classic Doctor Who serial that introduces the Second Doctor on screen. Taking place on Vulcan, the narrative unfolds around the discovery of a capsule which contain dormant Daleks, who ingeniously manipulate the political factions of human colony to gain power (Whitaker, 1988). Although explicitly a science fiction story-line, this serial nevertheless draws on themes of identity and rebirth when the new Doctor strives to earn the trust both of his companions and the people around him, reflecting the broader challenges met by individuals in a diaspora adjusting to new circumstances. However, "Disgraced" by Ayad Akhtar is a Pulitzer Prize-winning play that offers an intense window into the life of Amir Kapoor, a Pakistani-American lawyer who has turned his back on his Muslim heritage in order to rise up the corporate ladder in New York City (Akhtar 2013). The play critically examines the internal and external conflicts that diasporic individuals encounter as they navigate the tensions between their cultural heritage and the pressures of assimilation in contemporary society. Both literary works, though located in different genres and environments, speak to the transformative struggles of identity and acceptance within alien or confrontational surroundings, making them essential reading for anyone interested in today's complex life experiences of diaspora and displacement.

This study aims at providing a detailed analysis of performances in diaspora and displacement, taking a key play and a television series as its focus is on: "Disgraced" and "The Power of the Daleks". "Disgraced" provides thoughtful insights into the complex realities encountered by diasporic communities, particularly the struggles relevant to identity, cultural assimilation and societal reception in host countries (Akhtar, 2013). This play explores those struggles in depth. "Disgraced" dramatizes the tensions and difficulties that arise when a person's personal identity and cultural are

thrown into the melting pot of modern America. On the other hand, although "The Power of the Daleks" is primarily a science fiction narrative, it includes themes of identity and rebirth as the newly regenerated Doctor struggles to gain acceptance, subtly paralleling the experiences of adaptation as well as acceptance individuals in a diaspora encounter (Whitaker, 1988).

In addition, the current study aims to break down the narrative structure, explore themes and character development in terms of both a play and a television series, in order to grasp each author's rendition of diaspora and displacement. By carefully examining individual dialogues, the plot progression of "Disgraced" and "The Power of the Daleks", the analysis might reveal how 'Disgraced' and 'The Power of the Daleks' reflect and respond to the broader issues of racial, ethnic and cultural conflicts prevalent in diverse societies.

The current study fills a significant research gap in studies of migration and diasporic communities across diverse cultural traditions in contemporary theatre, with special reference to Whitaker and Akhtar. Though much of the existing literature explores these topics within separate national or cultural settings, this study employs a cross-cultural method to reveal how diaspora studies offer insight into these phenomena. Employing this approach, this study shows that these plays are more than mere texts but rather vehicles for performance and audience response where a range of features like the negotiation of identity, the need for society and intercultural conflicts are played out.

Comparing Whitaker's mythological recontextualism on "The Power of the Daleks" with "Akhtar's Disgraced", this study might contribute to how current drama tackles such complex themes as alienation, belonging and cultural hybridity. This study lends a new dimension not merely to academia's discussion about diaspora and displacement in dramatic literature but also emphasises theatre's role as an observing and transforming medium which can take in digest the intricate dynamics of contemporary multicultural society.

2. LITERATURE REVIEW

2.1. Overview of diaspora and displacement in literature

Migration and diaspora are elements deeply fixed in the socio-cultural train of human history. These themes are usually traced through literature, in all its rich variety (Kurvet-Käosaar et al., 2019). 'Diaspora' was originally a Greek word, meaning "to scatter," with the meaning extended to cover mass displacement of communities from their original homelands (Rosenberg, 2012). Time has changed its sense: Now it describes experiences of those who form migrant communities with attachment to their places of origin, yet adaptive forward thing whenever necessary. Displacement usually has reference to the involuntary removal of some people due to conflict, environmental disasters or other constraining factors, forcing individuals or groups leave previous habitats (Parekh, 2016).

The relevance of these themes has never been greater in contemporary literature, offering more and more intricate narratives which embrace some of life's more authentic states such as identity, belonging cultural hybridity. Literature speaks through such stories into experience, hopelessly displaced denial of reality for people who never relatively understand where they come from or what surrounds them. Established literature has a long history of chronicling the experiences of diaspora and displacement from early epics, like the Jewish diaspora in Biblical narratives to reflections on African diaspora, influenced by the transatlantic slave trade in modern novels and memoirs (Clifford, 1994). The 20th and 21st centuries saw these themes escalate in importance with global conflicts, decolonization and ever greater migration (ibid). Postcolonial literature in particular observed results left behind by imperialism and colonialism, using major contributions from experts like Salman Rushdie, Chinua Achebe and Edward Said (Keen, 2022).

These themes are represented in a variety of literary forms-novels, poetry, plays and memoirs, each a unique perspective and approach to storytelling. Novels, such as those of Arundhati Roy and Jhumpa Lahiri, described by Dingwaney and Needham (2005), look at the long-term effects module". Thenomadic Poets, such as Derek Walcott and Audre Lorde, use the power of languages to express diasporic-life's emotional and cultural conflicts, while drama lets these realities be staged right in front of an audience with immediate impact on individual lives (Ramazani, 2001).

Though the essential human emotions and struggles with diaspora and displacement have remained constant, the contexts and forms of though they take have changed with the modern, globalized world. Contemporary literary work is not simply a reflection of these shifts but an active player in negotiating identity, race and migration issues as well, contributing to more understanding into an intricate world through such intervention into public discourse. Through such continuous literary exploration, readers gain valuable insights into the human condition, significant for the perception of the past and navigating the complexities of the present and future.

2.2. Theoretical framework (core features of hall's model)

The cultural identity and diaspora proposed by Hall (2015) is a seminal framework in cultural studies which provides insight into how identities are formed, maintained and transformed in the context of historical, social and political dynamics. Such a model could be useful in looking at the lives of people who have been dispersed from one land to another. It argues that identity is not something essential which reside automatically on but instead a process in formation and change which is continuously affected by external factors (for instance changing locations of torture through undertaking localization on the body) as well as internal ones, too.

1. **Historicity and positionality:** Hall's (2015) model is concerned with the way identities are historically formed and situated. They emerge from specific historical and cultural contexts, affecting how individuals and communities perceive themselves and are perceived by others. The point Hall (2015) makes is that not only do we have to take account of historical conditions - such as the place and age when diasporic identities became constituted - but also dynamic inputs like migration, colonialism or globalisation.
2. **Hybridity and fluidity:** Hall (2015) argues against the concept of purity and original identities. Instead, he views diasporic identities as being characterized by their hybrid nature and fluid form. They are the product of a mingled multitude cultures, influences and experiences which make them inherently complex, changeable words. This hybrid nature implies ongoing negotiation and adaptation on the part of diasporic individuals as they come into contact with new cultures and social structures.
3. **Narrative and representation.** Identity-building has to do with stories, narratives that individuals invest in their life and others' lives as well. These tales help situate people within a social and historical context, linking private experiences to collective histories. Media and cultural representations are of paramount importance in shaping these stories: they determine what identities are seen as, how they will be expressed.
4. **Power and hegemony:** Hall (2015) states that cultural identities grow up inside power relationships. It is the framework which determines what is normal and who belongs within a particular society.

This view notes the role of cultural hegemony in a person's identity, where one culture is thrust to the fore, imposing its values and norms on others, often at the expense of marginalizing or suppressing history from minor viewpoints. Applying Hall's (2015) model in the present study means that the main thrust is on how characters, under pressures and limitations of their environment, work out their cultural identities. This means looking at things like:

- a. **Character interaction and conflict:** How the choices and interactions of characters reflect their struggles with identity, influenced by their historical backgrounds but also ongoing social environments.
- b. **Resistance and adaptation:** Places in the story where characters resist or adapt to cultural hegemony, struggling to maintain their cultural integrity and reinvent themselves in the light of new challenges.
- c. **Narratives, cultural representations and nomenclature:** How characters' stories mirror the broader diasporic experience and how naming influences their identity.
- d. **Power dynamics:** What characters in the story are involved with and influenced by the power structures within the narrative which reflects broader societal issues of inclusion, marginalization and cultural dominance.

By adopting the Hall's (2015) framework for this study, the analysis can uncover these subtleties in identity depicted within these novels, exploring how diasporic identities are not merely inherited but

actively constructed through continuous processes of negotiation and conflict. This also helps enrich the study in general and contributes concretely to our understanding of how contemporary diasporic literature presents issues related to cultural identity.

2.3. Previous studies

The previous scholarly literature on diaspora and displacement has tended to concentrate on specific angles such as the role of diasporas in transitional justice, media consumption habits, and the impact of digital technologies on diasporic identity. For instance, Wiebelhaus-Brahm (2016) studied the involvement of diasporas in transitional justice processes, claiming that they may under particular conditions – such as the nature of violence or international interest—influences home country agendas (ibid). In a similar vein, Salojärvi (2017) looked at how the Venezuelan diaspora in Finland employs media to maintain close ties with their homeland. This study pointed to modern social media's crucial role in creating and giving shape to diasporic identities, through families and politics.

Pirkkalainen and Abdile (2009) offered an all-round review of the relationship between diasporas and conflicts and peace-building Napier. They drew attention to the dual nature of diasporas as either aggravating conflicts or providing a bridge to peace depending on a variety of conditioning factors (Pirkkalainen & Abdile, 2009). Ponzanesi (2020) brought in the concept of 'digital diasporas', discussing how advances in communication technology have transformed the ways in which diasporas approach identity and belonging (Ponzanesi, 2020).

Andersson (2019) and Ogunyemi (2015) both dealt with the role of new media in migrant life. Andersson looked at the impact of ICTs on diasporas in general, while Ogunyemi examined the specific functions of media produced by diasporic groups for the representation of culture and the affirmation of identity (Andersson, 2019; Ogunyemi, 2015). Georgiou (2010), and Diminescu and Loveluck (2014) also followed on from this direction, exploring the intersection of media, identity and space; they offered theories about how diasporas work out their identities in the complex global landscapes of postcolonial modernity (Georgiou, 2010; Diminescu & Loveluck, 2014). In addition, Bailey (2015) and Sinatti & Horst (2015) took on a political dimension with their positing of diaspora engagement. Bailey raised questions of multiculturalism, discussions that have been discussed by government officials and Sinatti & Horst held in critique of the narrow view that diaspora and development communication necessarily engage independently (Bailey, 2015; Sinatti & Horst, 2015).

In contrast to the focused analyses found in the studies mentioned, the present work extends its investigation of diaspora and displacement to include both television drama and Western-style melodrama. This study sets itself apart by comparing, a comparison that it partakes in contrasting television serials with stage plays and examining how complex themes of belonging, alienation, as well cultural hybridity is addressed differently in these varied formats. By comparing a science fiction serial with a realist play, the current study attempts to uncover both universally and culturally specific narratives within the diasporic experience, thereby contributing to our understanding of how contemporary media across different platforms reflect and shape the perceptions of diaspora and displacement in diverse cultural contexts.

3. MATERIALS AND METHODS

3.1. Study design

The design of the study in diaspora and displacement is structured to provide a comprehensive analysis with a particular focus on two contemporary dramas: “The Power of the Daleks” and “Disgraced”. This study employed a qualitative approach for data collection and analysis.

3.2. Corpus and sampling

The corpus of the study includes 'The Power of the Daleks' and “Disgraced”. The selection of these works for a study on diaspora and displacement is justified by their diversity in media forms (television vs. theatre), cultural and temporal backgrounds, and their deep engagement with themes of identity and belonging. Moreover, the present study is concerned with examining how different contexts and media portray diasporic experiences, based on the Hall's (2015) model on cultural identity; this makes them suitable for an analysis of how displacement and diaspora are depicted

across various types of media. A total of 10 excerpts are purposively selected from each play. The collection of data from these literary works involves a strategic selection process designed to identify and extract sections of text which directly relate to the themes presented in the plays, i.e. diaspora and displacement. The criteria for selecting samples are as follows:

- a- Thematic relevance:** Passages that implicitly or explicitly discuss issues related to diaspora and displacement, including dialogues that reveal the characters' experiences, attitudes, or identity crises because of their diasporic situation.
- b- Character development:** Sections of the plays that focus on character development influenced by diaspora or displacement, particularly how these conditions affect interpersonal relationships and identity, personal values
- c- Narrative impact:** Key moments in the plays that pivotally influence the overall narrative through the lens of diaspora and displacement. It includes conflicts, resolutions or major revelations adding to thematic depth of plays.
- d- Symbolic elements:** An analysis of symbols or metaphorical language that stand for the concepts of diaspora and displacement within broader narrative structure.

3.3. Methods of data analysis

The data collected is analysed based on Hall's (2015) model. The study is essentially in nature, aiming to discover and contrast how themes of diaspora and displacement can be rendered in two culturally distinct dramas that are thematically different. Not only does the comparison provide distinct cultural insights but also points up common narrative strategies and themes working throughout diasporic drama. Textual elements of the plays are analysed. The textual analysis concentrates on the script itself, vivid dialogue, narrative structure, dramatic tension and character development.

4. RESULTS

4.1 Analysis of power of the Daleks

This section examines ten excerpts that have been taken from "The Power of the Daleks", all while focusing on a few themes that emerge in each an excerpt and linking these to their relevant textual extracts. Segments include the discussions on identity construction, cross-cultural conflict and the power as well as resistance of authority:

a- Identity as construction and cultural conflict

"Humans can't be friends with the Daleks. They don't have friends... It's a hatred they have, 'a dislike of the unlike', that's what the Doctor called it"

The Daleks in the narrative embody Hall's (2015) model and how people construct identity through differentiation of themselves from each other on the basis of opposition. Their identity, founded in xenophobia and a sense of physical superiority, is defined by these differences from humans all around them. This affects all interactions, leading to a standoffish conflictive behaviour. This identity drives their domineering actions and thus the link is noticed between identity and power dynamics in cultural interactions. For instance, the expression "a dislike of the unlike" not only describes but also reinforces these xenophobic ideas of the Daleks, underlining the effect language can have on perpetuating prejudice. In the figure of Dalek, the story thus provides a warning about divisive and dangerous connotations that an isolationist ideology may lead to for cultural or national identities, reflecting current world tendencies to form identities based on fear and opposition.

b- Exploitation and opposition

"This IMC company was bleeding the planet dry to make itself rich, keeping the colonists dependent on it for whatever supplies they did get".

The theme "Exploitation and Resistance" in "The Power of the Daleks," reveals how economic exploitation can lead to both cultural and physical displacements, diasporic communities bear profound fruit themselves from this dual oppression. On the land of Chilblain, IMC company is a metaphor for the destructive effects of exploitative capitalism that abound among colonial or neo-colonial settings. This exploitation upsets local economies, generates dependencies, and cheats the local people out of any real autonomy. Stripped of their own dignity, the colonists' agency is taken

from them and their cultural structure or way of life is deeply influenced. In reaction, the narrative then begins to unfold how these people resist: it shows their resistance as not merely a struggle for resources but rather the basic struggle over honour, cultural inheritance and autonomy. Besides open rebellion, resistance of all kinds—metaphorical or not—is also embraced. The people live in a kind of mutual dependency and their identity comes from being against oppressive power, rather than with capital and power. "The Power of the Daleks", therefore, emphasizes the great strength and determination of these communities as they engage and challenge the forces seeking to remold their identity and lives within diasporic circumstances.

c- Cultural Xenophobia and Misunderstandings

"Valmar snorted. 'I don't see why not. Everyone has friends.' 'Not the Daleks. It's a hatred they have, 'a dislike of the unlike', that's what the Doctor called it'".

According to Hall's (2015) model of identity as difference and opposition, xenophobes do not have only a profound xenophobia for the Daleks, that's at the heart of all their interactions; it makes them who they are. Eager to stick to their differences, whether with strangers or subject races, these beings raised in alien cultures would as soon form a relationship of any sort at all. The xenophobia here reflects historical societal symptoms, overtone tangles of infection among great geographical distances in space. The phrase "a dislike of unlike" conjures up this irrational yet influential fear which brings stagnation to society and obstacles integrating and living harmoniously side by side with diverse communities. This is a good illustration of the role educational policies, dialogue and inclusivity should play in undermining such deeply embedded cultural anxieties. It was not a bad example that warned the danger unchecked xenophobia poses to our out cultural dynamics and deeply rooted social patterns.

d- Manipulation and Betrayal

"'Janley!' Polly spat. 'She'll betray the lot of you if she gets a chance'".

"The Power of the Daleks" describes how entire communities develop an attitude of betrayal and manipulation. In examining the diaspora, these works reveal how such themes of betrayal erode trust. This is an essential element which impacts the political dynamics that people constantly navigate and keep in mind forever as something to take into consideration. Through Polly's warning about Janley's potential betrayal, the narrative examines the significant impact of such deceit, which destabilizes communal support structures and prompts a deep re-examination of both communal and personal identities; This enhances the traumas levels associated with displacement enormously. The play further shows how people seize opportunities to grab power in areas where no stable system of governance is in place. This results in complex internal conflicts and complicating dynamics of authority and leadership. Betrayal, which is crucial in diasporic communities due to the cultural significance of loyalty and trust, is depicted both as a survival strategy and a barrier to forming new relationships and incorporating into new societal frameworks. Such a dual function underlines the resilience required for adverse conditions and provides insight into the multifaceted strategies of survival which are at the core common practice for displaced communities today. This is what turns "The Power of the Daleks" into an essential narrative that discusses greater themes of resilience, integration and so on in diaspora studies.

e- Threats to Identity and Survival

"'Exterminate all humans!' the Daleks grated, closing in on Thane'".

"The Power of the Daleks" reflects a most impressive theme which is "threat to identity and existence"; this theme describes the existential challenges faced by diasporic societies through Daleks' genocidal mission. This order: "Exterminate all humans!" represents not only a physical threat but also a profound risk to the cultural identity, heritage, and traditions of these groups. This parallels the systemic oppression and violence they often endure. The narrative further examines disputes over territorial and symbolic spaces, which echoes the displacement several diasporic groups' experience due to several socio-political pressures. The responses of human characters like resistance, cultural preservation, solidarity, and adaptation highlight the resilience needed to keep

their cultural identity alive against such existential threats, offering a deep reflection on how xenophobia and cultural conflict form the destinies of displaced groups.

f- Cultural Isolation and fear

"The Daleks... They don't have friends. It's a hatred they have, 'a dislike of the unlike'".

This theme i.e. "cultural isolation and fear" examines the ramifications of xenophobia through the Daleks, who characterise an extreme fear and contempt for diversity which is summarised by their mantra "a dislike of the unlike". When perfectly conventionalized, it is encouraged and embodied by them: Daleks are xenophobic. Furthermore, their refusal to mix with any others indicates a vivid demonstration of what deep-rooted xenophobia does not only drive others away but also leads to a society which both lacks in diversity and highly insulates from outside impacts. This portrayal is echoed in diaspora studies, where the fear of 'other' gives rise to social exclusion as well as marginalization, escalating entire societal breakdown situation that last for centuries. Dalek behaviour holds up fear, for instance the natural creatures who in earnest cannot get close to them, as a defense mechanism. Though this helps keep their sense of superiority and advantage seemingly intact, it means that they are laying the groundwork for all potential friendships to be cut off from beneath them, on any level and in all directions. This has consequences for human societies as well, where similar fears produce violent policies followed by agitation and rebellion. As a result, the narrative makes one reflect on the challenges and needs to face those who live outside of their home countries. In conclusion, for marginalized groups to break free of their cultural isolation, there is a need not only for internal cooperation toward this long-term goal but also a supportive environment, as stability depends on provision equally represented by many voices. Daleks, in the same way, urge as both metaphor and warning against uncontrolled xenophobic attitudes- they insist that dialogue be promoted between cultures so society might become more inclusive.

g- Conflict and governance

"Bragen uses Daleks to consolidate power, announcing new governance over the colony".

This theme relates to the complex dynamics of power and control within diasporic settings, which highlights how external forces, such as Bragen's strategic use of the Daleks, manipulate and redefine governance as well as societal structures. Such manipulation also creates a sense of terror which strikes deep into any political system, as revealed in diasporic or displaced communities. The tightrope that Bragen walks with the Daleks illustrates in a clear way how if anything it goes wrong (and things frequently do) governance serves outside ends at the expense of the people, leading to strife, negotiation and overall instability. This creates all kinds of moral problems and can prompt various forms of opposition from those inside the society. From peaceful demonstrations on one hand to high-handed revenge on the other, community people within such scenarios, thus, continue combating for power.

h- Personal and Cultural Displacement

"Lesterson listened as the Dalek moved across to the capsule... 'They are conspiring with one another! Why didn't I realize? They're clever – much cleverer than I thought'".

This theme is explored by Lesterson as he makes various contacts with the Daleks, all of which reveal in a style not at present understood that cultural interplay (especially another nation's) in National rather than world terms. Part of Lesterson's journey from the early trappings for Dalek (which is just as heavily booming and seriously sounded as) lightbulb especially with water up its shorts to seeing through their game at last. The realization of the Lesterson's adventure reinforces the diasporic theme of having to rethink and rebuild cultural framework time and again by all sorts of new situations. Not only does this narrative arc show the necessity to confront and rework one's own preconceptions but also records a significant moment of individual and cultural transformation. As Lesterson negotiates such complex relationships, his story serves as a metaphor for the greater experiences of people in diaspora, ones that are not so much about external change as gaining new roles within communities, finding how best to live up required skills if living in several cultures at once is one's fate. As a series of events, his experience is a show of the significance of active involvement, adaptability and resilience in life. This narrative also emphasizes the point that one

must make personal progress toward the creation of hybrid identities if problems in diaspora are to be managed successfully.

i- Resistance and adaptation

"Rebels using Daleks to fight against the colony's security forces".

The theme "The Power of the Daleks" investigates the dynamic survival strategies of diasporic communities in hostile environments and shows how such groups are involved in strategic resistance by repurposing tools of oppression like the rebels employing Daleks against the colony's security forces in order to assert their autonomy as well as rights. Such resistance is described not only as a means for survival but also as an important act of identity negotiation which assist in redefining the role of community within the socio-political landscape, enhancing collective empowerment. The narrative underscores the necessity for creative adaptations and ingenuity as such groups navigate challenging spaces, with ongoing development and learning from each interaction being of vital significance for refining survival strategies and building a resilient communal identity. Hence this theme points to the very real physical and symbolic struggles that diasporic communities face simply in order to survive, and for their personalities to realign with power structures amid alien hostile settings.

j- Cultural hegemony and resistance

"Bragen's voice droned on: 'I have to announce that Governor Hensell has been murdered by the rebels. I have taken control temporarily until order is restored'".

This theme in "the Power of the Daleks" scrutinises the intricate interplay of power dynamics within an occupied society, and examines how cultural hegemony is carefully maintained, initiated or challenged. Creating chaos, Bragen seizes this moment as a chance to consolidate control for his own faction, this is a tactic employed by dominant communities. A more extreme instance of the resistance against this hegemony comes in the rebels' murder of Hensell, which could be perceived as showing how far individuals who live under such marginalized status go to take back their autonomous space and reinstate their individual cultural identity. The resistance does not only set itself against political control, it also reclaims the cultural obliteration impact of hegemonic power. As the story begins to develop, we find a violent power struggle within the colony much like one that it is in diaspora, and different identities converge at odds with each other. This ongoing struggle against cultural hegemony seems crucial to shape community integrity as well as identity. It furthermore underlines the important part that resistance has in maintaining cultural integrity, and going for self-determination over suffering oppressed minorities.

4.2 Analysis of disgraced

This section presents the analysis of ten excerpts from "Disgraced", highlighting identity construction, cultural conflict, power relationships and forms of resistance:

a- Abe's Anguish Over Assimilation and Identity

"You know how much easier things are for me since I changed my name?".

The expression of how changing his name has made life easier encapsulates the tragedy of a diasporic existence—to assimilate into the dominant culture at the cost of oneself. This situation highlights for many people living in their diaspora community's internal conflicts, where wanting to be accepted by your society and easier mobility through social structures often means giving up major aspects of one's own cultural and religious identity. Such changes, absolutely necessary at first glance, can bring profound sense of loss and exile. This in turn reflects Hall's observation (2015) that identity is always a matter to be fought out, compromised of and occasionally shattered. Abe's simple declaration reveals the wider implications of cultural adaptation, pitting one's genuine self against new cultural norms designed to ensure greater social acceptance and mobility.

b- Amir's reflection on cultural conflict

"The Quran is about tribal life in a seventh-century desert... That's why you have people like the Taliban".

Amir's thoughts on the Qur'an reveal the deep inner conflicts that people in cultural steam from traditional society to modern society have to confront. The case of the Taliban is a clear case in point. In his speech, he shows troubled waters that run deep for those who move from the background of adjustment to a new environment but still cling on to their old ways. This tension speaks to a fundamental issue of diaspora: how to accommodate historical or traditional beliefs with the often starkly different, modern social environments of immigrant societies. From Hall's model, this tension highlights the fact that cultural identity is an ongoing process, culturally dynamic and constantly reforming along with shifts in power relations or cultural interaction. Amir's point indicates the contradiction that one faces when the fundamental aspects of one's culture are seen as negative or just do not fit in with accepted norms for an insulated society to live by. It highlights the psychological and emotional pressures involved in deciding which aspects of one's cultural identity are to be retained, which ones adapted, and which ones thrown away altogether.

c- Dialogue on Airport Security

"It's a nightmare at the airports... You get to decide between being ogled over, or felt up".

Dialogue at airports shows how people in society feel about race and ethnicity. The ethnic groups suffer detailed invasions of their privacy as well as incivilities at airports. Those checks can mean territory being pushed deeper into discomfort zones. It is a stark illustration of just how uncomfortable and degrading class is for some people. It reveals how public spaces can become places of constant tension and suspicion for particular groups, such as Hall's (2015) discussions on identity or the way that society's structure and everyday practices can combine to perpetuate discrimination against certain marginalized groups while also altering prevailing attitudes toward these communities. Not only does the conversation show the personal impact of heightened security measures, but it also serves as a criticism toward broader societies who promote discrimination. These sorts of cultural divides between groups reinforce quick as well as racial division-rendering darker-skinned people more vulnerable to abuse than ever before.

d- Abe's reaction to FBI Interrogation:

"When you step out of your parents' house, you need to understand that it's not neutral world out there".

Abraham's encounter with the FBI, rife with coercion and the exploitation of his fragile immigration status, highlights the close investigation and newspapers that people from certain cultural backgrounds must confront, particularly within diasporic communities. His father's statement "That reality is much more keenly felt by some racial and ethnic minorities than others" To a large extent reflects Hall's (2015) perspective on identity and cultural operations: society structures the experiences and self-perceptions of individual marginal groups. After all, education must cushion you against the ways the inescapable framework of that culture affects what you are and Ashida had nothing to fall back on but how it felt to be at the lowest rung. People like him were subject to suspicion, surveillance/observation as well unequal treatment by law enforcement and under national security cover-up. This experience sums up Abe's, which illustrates the point that his interface with state structures is affected by both race and legal status as well its impersonal power and how these various factors interact to inculcate a general feeling of vulnerability or alienatedness in rich should actually be just neutral public domain.

e- Amir's reflection on cultural conflict

"The Quran is about tribal life in a seventh-century desert... That's why you have people like the Taliban".

In commenting on cultural expectations in *Disgraced*, Amir investigates the deep-seated challenges that arise when old religious doctrines based on social order clash with identity as well as contemporary society norms. His observation is that "The point is not purely academic. For believing

that a book written about life in one given society fifteen hundred years ago is the word of Allah also has its consequences," serves as a further illustration that historical religious texts can be hard to reconcile with living realities. The complex situation reflected here is just a particular aspect of a very general problem that people living across cultural boundaries find themselves in: diasporic contexts where traditional ways of looking at the world are at odds with more secular or diverse values represented by the society one happens to be living in at any given time Amir's criticism seems to point to the heart of these cultural identity dialogues: How do we hold onto our traditions and still move into the future? This conversation typifies the ever ongoing process of negotiating and re-negotiating identity, a seminal aspect of the diasporic experience outlined by Hall (2015) as an important part of the diasporic experience. It reflects an ongoing struggle to maintain respect for the traditionally historical and today's demands about cultural integration.

f- Amir and Abe's dispute over identity and authenticity

"What would you do? If the FBI asked you to work for them?"

Amir and Abe's animated discussion over cultural authenticity and multiplicity in identity serves to lay bare profound tensions in self-identity and societal roles. Thus, when Amir put the question like this, "What would you do? If the FBI asked you to work for them?" he was not only testing Abe's principles but really giving voice to an entire class of social problems. The problem is an age-old one: New immigrants inevitably inherit some degree of cultural difference from their parents. As they grow up and come into conflict with the larger society, a new level (and perhaps crisis) in their consciousness will be reached. This example is a vivid illustration of Hall's (2015) argument that cultural identity is never fixed but continually transformed by the social, political, and cultural dynamics which individuals encounter. At the same time, this exchange between Amir and Abe shows the struggle of diaspora people to maintain a sense of cultural integrity in the face often-contradictory demands imposed by their adopted societies. A conversation like this highlights the difficulties of keeping authentic in a world where identities are being constantly negotiated and reconstructed by visible or invisible forces.

g- Amir's struggle with past trauma and current identity

"I've been called a terrorist. People have spat on me. I've been barred from classrooms".

His book "Disgrace" is a reflection on the traumatization he experienced at the time, meaning that personal history intersects with large cultural narratives. It shows in a deeply personal manner how individual traumas are embedded into the societal context of racial and religious discrimination. The fact that people would call him a terrorist, spit on him and prevent him from entering educational institutions not only highlights these experiences as ones of pain and a complete sense of alienation; it also shows with what profound effect societal prejudices have taken hold on someone's self-identity and thus public perception. In essence, these are events which reveal the frustration that men must navigate when they find themselves at odds with a society that too oftentimes visualizes them in terms of prejudiced and hostile stereotypes. The Cultural identity Hall (2015) puts forward a theory, Amir's experience represents this idea: that historical context continuously shapes it and the social dynamics of discrimination as well. It illustrates the struggle to meld one's own past and present, which is filled with conflict while constantly negotiating identity in order to both overcome old traumas and cope with the current cultural-social environment.

h- Discussion on cultural stereotypes and personal choices

"You haven't read the Quran, but you've read a couple of sanctimonious British bullies and you think you know something about Islam?"

In "Disgraced," conversation about cultural stereotypes and personal choices implies a profound impact of these stereotypes on how society and individuals look at things, from race to religion especially. Amir's retort should make us see through the shallow trope of the barbaric Muslims we study in our high school history books and textbooks His challenge to converse with the Quran, not too Islam from biased sources, shows Nielsen's (1995) excellent brief overview of what's wrong with contemporary cultural representations. Therefore, while a stereotype may be created and manipulated by parties with unequal power, it cannot help but also turn against them. Amir's reply

highlights the angst and marginalization resulting from suffering such slings and arrows. It also underscores that for people to traverse the minefield of correcting misperceptions about their culture while expressing an authentic self is indeed a very delicate task. Today's situation makes clear that if one wants to overcome social conventions and lay the basis for a multicultural society with diversity as its chief virtue, then first we must turn our hearts around to hear minority voices.

i- Reflections on religious identity and personal beliefs

"To be Muslim -- truly -- means not only that you believe all this. It means you fight for it, too".

The way in which religious identity and personal beliefs are peppered into "Disgraced" makes the ties that bind religious belief to individual character and conduct one of the play's main subjects. The line "To be Muslim--really--one must either believe all of this; or fight for belief" clearly reflects the great pressure and responsibility on members of a religious community to not only abide by religious doctrines but also actively promote and fight for them.

This is a broader cultural contradiction in which religious identity is not only a private matter but also a public and frequently political stance that strongly influences and modifies people's dealings with both domestic and overseas public spheres. This is a broader cultural contradiction in which religious identity becomes not only for individual believers' private matter but also one deeply affected by the statements of public officials. This conversation brings out in sharp relief the two-sided character of religious identity. On the one hand, it gives individuals strength to live out those commitments of personal faith that are dearest to them; yet at the same time for many people, it is very burdensome--making them conform with society's expectations and image of themselves. Finally, this interface between personal conviction and the power of others to force conformity--or lack--toward is a prime foundation for understanding cultural conflict. People constantly must find a way to balance their own beliefs (or desires) with what they feel the world demands of them. This sort of activity sometimes has long-term repercussions, not only affecting someone's life but also those around him.

j- Abe's confrontation with Amir about cultural preservation

"Maybe that's the problem. Maybe we never should've left. Maybe we never should have come to this one".

All points of confrontation between Abe and Amir about preserving their cultural roots versus adopting another culture represent an important issue which confront several people who live in diasporic communities. Therefore, there is the ambiguity between keeping spirits up and merging into local society. His words, "Maybe that's the problem. Maybe we should not have moved. Maybe we should never have come to this one," ring with deep regret as well as self-conflict over the answer to emigration. What price will it cost if our cultural identities are lost for potential opportunities in a new land? Thus, the tension between these two cultural forces throws light on the deep emotional and existential agonies inherent in migration and assimilation processes. People not only are literally out of place but also far from home and far emotionally. They struggle. Abe's words underscore a constant debate occurring in diasporic communities whether to save cultural traditions or accept assimilation pressures. This three-way interaction between individual identity, cultural heritage, and expectations of the new homeland confirms the complexity of issues faced by those in diasporic settings today. This dialogue in fact reflects Hall's (2015) view of cultural identity as a site for continuous negotiation and conflict. It is shaped by the forces of history, culture, and power context from where identity itself operates.

5. DISCUSSION AND CONCLUSION

The present study employs Hall's (2015) model of cultural identity and that of the global diaspora to analyze two completely different narratives. Both themes of identity, alienation and cultural conflict run through "Disgraced" and "The Power of the Daleks", though they are set in contrasting environments and one is a play while the other is a genre novel. When it comes to "The Power of the Daleks," the Daleks are basically a metaphor for perils of xenophobia; they represent dangers posed by cultural isolation. Identifying oneself only against an Other is how human identities are naturally created. The serial, thus, explores themes such as exploitation, resistance and the manipulation of

power in diasporic contexts--reflections on indeed external cultural hegemonies meeting themselves and also internal betrayals within displaced communities. This plotline could serve as a warning about the divisive influence of isolationist doctrines on national and cultural identities.

However, in "Disgraced," the writer narrates about personal, social or public isolation, which the people of diaspora in modern America go through. It demonstrates intricate stages that such individuals must undergo during seeking an identity with roots of multiculturalism whereby cultural tradition is engaged in active conversation with contemporary society. The play portrays the clash between personal and public identities especially at problematic intersections like race, religion, and national origin.

Based on this detailed discussion, it can be stated that though both narratives have their own issues on diaspora and displacement, they have very different types of narrative structure and opposite foci—this reveals how their media forms also work for them. With this in mind, while the theme of "The Power of the Daleks" takes up science fiction as a metaphor for today's society, "Disgraced" becomes a strong and immediate interrogation on inter- and intra-cultural conflict within family contexts.

When analyzing the impacts of various media platforms on the representation of diaspora and the audience perception generated, it follows that both television and theatre are useful platforms for narratives. Science fiction series "The Power of the Daleks" explores the issues of identity and cultural imperialism through recurring episodes. The construction facilitates the audience's exposure to and comprehension of intricate plots over time while allowing them to process and relate to actual experiences of diaspora between different episodes. This type of structure may, therefore, prompt a more constructive response from the audiences who compare the plot situations with the places over time.

Differently, as a stage play, *Disgraced*, utilizes the effectiveness and immediacy of theater to concentrate on both 'the self' and 'the other' within a diaspora. These factors heighten the intensity of the audience's interaction, rendering the implications of cultural crises in diaspora to the emotional and psychological levels. The nature of the theater encroaches the audience to the problems, often with immediate implications on their emotions and self-examinations. Focusing on the ideas of Stuart Hall to examine culture as a practice in perpetual production, television's serialized narratives fit well within the trajectory of changing identities, while the instantaneity of theater captures the awkwardness of being a diasporic with myriad and diverging temporally lasting images. Such variance in media delivery does not only determine the narratives of the diasporas, but greatly also determines the interpretation and response to such narratives by the audience. It emphasizes the ubiquity of medium selection when portraying diaspora and cultural engagement satisfactorily.

But in the end, this study also underscores how contemporary drama and serialized television present such experiences of diaspora and displacement. It adds value to academic discussions by showing that when message stories are relayed via various media, the reactions they elicit differ—teaching people something about responding collective identity crises within diverse societies. Such research brings home how necessary it is to study across forms of media if one is truly to understand the complexity inherent in diasporic experiences, suggesting that insights gained from these analyses are indispensable to develop ever finer interpretations of identity and belonging in an increasingly globalized world.

This study not only can be seen as a theoretical guide to education and theatre; in fact, it is even more into the years ahead going to offer valuable perspectives on what we learn and how practices, both drawing discursive boundaries reminiscent of their historical origins but in a reified form which has no effect on race or class distinctions at all. From the way journalists are telling to its heady title, media invariably reflect back material real-life transformations. The relationship between media and fresh developments in life can have such an intimate connection that they reflect each other directly. They can create changes in life almost without needing humans to intervene manually. The tension between media, reflection and contemporary complex social issues is examined in this article, which offers insights for students from world culture (English drama especially since 1960 theatres) and practitioners engaged in such fields.

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