Abstract

The purpose of this research is to explore the works of the three playwrights: Hanif Kureishi, Ayad Akhtar and Shahid Nadeem for the depiction of Islamophobia in their works. The playwrights, boldly ambitious and inventive, are part of the theatre spectacle, and in their works, they demonstrated the corrupt Muslim clergy, the suppressed and disenfranchised, veiled, house-bound women who are exploited in the name of religion and faith. They redolently and recognizably portray Pakistan's superstitious, culturally conditioned, unjust and orthodox society. Hanif Kureishi and Ayad Akhtar depicted religious bigotry while writing against the mosques and the Muslim clergy and showing how they are responsible for the extremism. Chapter1 discusses in detail the coinage of the term and the role of media. For theoretical framework Jean Baudrillard, Edward Said, Slavoj Zizek and Jack Shaheen's theoretical insights have been explored in this chapter. Chapter2 discovers the works of Hanif Kureishi. He discusses religion in connection with ethnicity, sexuality, identity and class in the British society. The theoretical outline is taken from the insights of Frantz Fanon. Chapter3 is based on the works and ideology of Ayad Akhtar. Although four of his works have been explored for the analysis and discussion, however they all present homogeneous themes. Chapter4 is about the depiction of Islamophobia in the works of Shahid Nadeem. The theoretical insights have been taken from Frantz Fanon and Slavoj Zizek. The research is descriptive, comparative, analytical and exploratory in its nature. The research intends to find out the answers to the questions: What is the cause of Islamophobia? How meta narratives are constructed to create virtual reality? What is the role of image (theatre spectacle) and word in the formation of new meanings and tropes. What is the role of Western media and literature in proliferating religious bigotry? Which techniques are employed by the