

The New Styles to Attack the Identity of the Muslim Women

The Eastern Eye reported on a new play by Hunia Chawla's entitled 'Permission'. It aims to address the historical politics of 'saving' Muslim women and the problems faced by the 3rd generation children of Muslim migrants in the West.

The play explores the connections between patriarchy, protest, and the global political order, as well as the interplay between integration and gender politics. Through the stories of two Muslim female protagonists Hanna, and Minza the 70-minute play, which moves between a Heathrow immigration queue and a rooftop in Karachi the characters face the dilemmas of exploring friendship, sisterhood, identity politics, and state violence.

In an interview with Eastern Eye, Chawla said, "There are not many voices of contemporary immigrants in today's world. The immigrant stories we hear are from the 1950s and 1970s. There is not much discussion taking place, and I believe it is an important discussion to have, given everything that is happening in the world. What is the role of protest? Who gets to decide what freedom is? This tension between the West and the East that we often observe offers a new way of looking at these issues. Similarly, regarding the 'Israel'-Palestine conflict, much of the propaganda centres on the claim that all Palestinians are oppressive towards women and gender minorities, and this assertion is then used to justify genocide. Identity politics has become so divorced from actual political violence that it proves harmful at times – indeed, it is sometimes weaponised in deeply damaging ways."

According to the writer, who is from Karachi and lives in Yorkshire UK, the solution to the issue lies:

"....simply in maintaining awareness. It is crucial to recognise that Muslim women are not the only ones facing oppression; patriarchy exists everywhere. It is present here in the UK and across the globe, merely manifesting in different forms. The critical factor is determining who tells the story and who it serves. Currently, I observe a narrative structure featuring a saviour and the oppressed, with engagement conducted in a manner that serves the so-called saviour, who are, paradoxically, also the oppressors. This approach proves unhelpful and reinforces a colonial mentality of "we are modern and shall liberate you," while considerable harm is being inflicted that remains largely unacknowledged."

In the play, Hanna tries to balance her political beliefs and personal choices by presenting herself as a 'proper' Pakistani woman. Her best friend, Minza, doesn't care about appearing culturally respectable to others. Their close friendship played out in the bustling city of Karachi, faces a major challenge when Hanna relocates to London, seeking personal freedom and independence. Meanwhile, Minza stays behind in Karachi to campaign for political change through engaging with the system available to her in the form of protests.

The writer Chawla said: "The story expanded to explore the broader politics of immigration and questions of liberation and freedom, particularly for South Asian women navigating the immigration process and the complexities of dual identity

between Karachi and London,” she said. “Permission came from the essential question of what liberation means and who gets to define it,”

This play and every other drama created by the Western media machine is part of a wider culture shift designed to normalise the non-Islamic identity. The goals of integration as normal and compromising with the pious example of the Prophet (saw) and the Sahabiyat (ra). Anyone who clings to the hot stone of the true Islamic culture will be the villain, backwards character and one stopping progress for others.

The shame of being a correct role model of Islam is currently pushed to make only the most corrupt and deviant personalities the role models of the Ummah.

We must realise this trend in seemingly harmless family drama's, cartoons or even advertising that mass mass-marketed as the new norm of showing up in the world.

The Prophet (saw) himself was referenced with insults as described in Surah 15 verse 6 of the Quran. ﴿وَقَالُوا يَا أَيُّهَا الَّذِي نُزِّلَ عَلَيْهِ الذِّكْرُ إِنَّكَ لَمَجْنُونٌ﴾ **“And they say, ‘O you upon whom the message has been sent down, indeed you are mad’.”**

Another insidious trick to lure the emotions and intellectual allegiance to haram is to have actors in the key Islamic dramas sometimes even portraying the heroes of the Ummah. Then in another series, that same actor will be used to convey the most disturbing and corrupt content or lewd acts.

This creates what is known as “cognitive dissonance” so we find it hard to see things clearly in the confusion of disgust for kufr culture and our love for the good personalities in Islam

It is a duty to create awareness of these sick measures, which involve social media influencers corrupting our youth.

We have music and comedy sketches with Hijab wearing sisters acting foolishly or mixing in the wrong manner, displaying tabarraruj. Likes, Shares and followers will not save us from Jahnnam!

The only thing we as an Ummah must do is to expose these lies against the Deen and unsubscribe from the “dramas”. This is not “harmless family” entertainment; it is intellectual warfare for generational impact and disaster.

Delete, block and never share the things that Allah (swt) hates.

﴿كُتِبَ عَلَيْكُمُ الْقِتَالُ وَهُوَ كُرْهُ لَكُمْ وَعَسَى أَنْ تَكْرَهُوا شَيْئًا وَهُوَ خَيْرٌ لَكُمْ وَعَسَى أَنْ تُحِبُّوا شَيْئًا وَهُوَ شَرٌّ لَكُمْ وَاللَّهُ يَعْلَمُ وَأَنْتُمْ لَا تَعْلَمُونَ﴾

“And it may be that you dislike a thing which is good for you and that you like a thing which is bad for you. Allah knows but you do not know.” [Al-Baqarah, 2:216]

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