
Mimicry and Ambivalence in Yussef El-Guindi's *Back of the Throat* (2006)

Doaa Haroun Abdel Naeem Haroun

English Department, Faculty of Al-Asun, Minia University, Egypt

Email: doaaharounabdelnaeem@gmail.com

Abstract

This paper investigates Yussef El-Guindi's *Back of the Throat* (2006) through the postcolonial lens of Homi Bhabha's theories of "mimicry" and "ambivalence." It highlights the setbacks and breakthroughs of many Arab Americans to be assimilated into American society after the 9/11 attacks, as experienced by Khaled, the protagonist of *Back of the Throat*. Exposing Khaled's mimicry and the interrogators' ambivalence, this paper attempts to find answers to the following questions: How is the identity of Arab Americans formulated in the US in the aftermath of the 9/11 attacks? How do the theories of Bhabha explain the complex mix of mimicry and ambivalence which characterizes the relationship between Arab Americans and their counterparts? Moreover, the paper sheds light on the techniques of *Back of the Throat*, starting from the play's unique title, language, Powerful visual imagery, Grotowski's style, flashbacks, monologues, and the Kafkaesque surreal mode.

Keywords: Ambivalence, Back of the Throat, Homi Bhabha, Mimicry, Yussef El-Guindi

1. Introduction

Arabs, for example, are thought of as camel-riding, terroristic, hook-nosed, venal lechers whose undeserved wealth is an affront to real civilization. Always there lurks the assumption that although the Western consumer belongs to a numerical minority, he is entitled either to own or to expend (or both) the majority of the world resources. Why? Because he, unlike the Oriental, is a true human being. (Said, 1995, p. 108)

In *Orientalism* (1995), the Arab-American philosopher Edward Said highlighted the negative stereotyping of Arabs in the eyes of Westerners who viewed them as terrorists and uncivilized. This was the case before the 9/11 attacks. However, the situation was extremely exacerbated in the aftermath. Khaled, the protagonist of Yussef El-Guindi's *Back of the Throat*, thinks that as long as he is a second-generation American citizen, he will be immune from any backlash or police interrogation after the 9/11 attacks. But it turns out that he is wrong. Khaled is visited by two American interrogators and treated badly. Throughout, Khaled's identity as an American citizen is scrutinized just because he is an American of Arab origins.

Arabs formulated a large group in the ethnic map of the US. Starting from the nineteenth century, waves of Arabs began to head to the US, escaping the changing political climate after the end of the Ottoman empire in search of economic betterment, freedom, or later as

refugees after the Arab-Israeli struggle. During this period, Arabs faced various challenges, including the Immigration Act of 1917, the Emergency Quota Act of 1921, and the Johnson-Reed Act of 1924. In *Other Immigrants: The Global Origins of the American People*, Reimers stated, "The drop in immigration after World War I cut the flow of new arrivals...That picture would not change until the post-World War II era, when new waves of immigrants entered and altered Arab America" (2005, p. 209).

In addition, the 9/11 attacks brought new challenges, including increased scrutiny and discrimination against Arabs. Likewise, many ethnicities encountered doubts, discrimination, and backlash due to political reasons in US history. The list includes Irish, Chinese, Mexicans, Japanese, Native Americans, and Black Americans. At the time of the clash of interests between their original people and Americans, these ethnicities were all caught in the crossfire. In the 19th century, Irish immigrants were often viewed with suspicion and hostility due to their Catholic faith. It is stated that "Ill will toward Irish immigrants because of their poor living conditions, and their willingness to work for low wages was often exacerbated by religious conflict" (*Immigration and Relocation in U.S. History: Religious Conflict and Discrimination*).

Chinese were also persecuted, and the US Congress issued the Act of 1882 to restrict Chinese immigration to the US. This act led to the separation of families and the marginalization of Chinese communities in the U.S. In the twentieth century, Mexicans also encountered fierce discrimination at the time of the Great Depression 1930s. they faced intense discrimination with widespread deportations and repatriations. Despite these challenges, Mexican Americans worked to maintain their cultural identity and community ties.

In WWII, after a showdown with Japan in WWII, Japanese Americans faced Japanese Internment. After Japan's attack on Pearl Harbor in December 1941, fear and suspicion of Japanese Americans escalated; they were viewed as threats. As a result, they are removed from their homes and placed in internment camps under harsh conditions losing their property. In "Revisiting Manzanar: A history of Japanese American internment camps as presented in selected federal government documents 1941–2002", Parks affirmed that "Starting with a U.S. presidential proclamation regarding Japanese enemy aliens on December 7, 1941, through legislative and educational information in 2002, the federal government of the United States has published, in varied media, numerous documents concerning its 1942–1945 internment of persons of Japanese ancestry living on the West Coast" (2004, p. 575).

Understanding these historical encounters is fundamental to grasping how ethnicity always intersects with assimilation into American society. It is also an attempt to contextualize how Khaled in *Back of the Throat* encountered ambivalence in American society, no matter how hard he tried to mimic its values and traditions.

1.1. Yussef El-Guindi

Like his protagonist, Yussef El-Guindi (1960) is a hyphenated American citizen; he is an Egyptian-American playwright whose play discusses the issues of the double identities of

Arab Americans and terrorism. El-Guindi was a hybrid character, born in Egypt, raised in London, and educated in the US. Despite spending most of his life away from Egypt, El-Guindi is still emotionally connected to his Arab origin which shapes a crucial part of his identity.

In Egypt, El-Guindi grew up in an intellectual family: “The novelist Ihsan Abdel Koudous is his uncle, while the artist and publisher Rose Al-Youssef is his grandmother. His grandfather is the famous Egyptian director Zaki Toleimat” (Abd El Salam, 2023, p. 197-198). These famous figures had a positive impact on his life and literary journey. El-Guindi became a prolific and famous playwright in Egypt and the US, his oeuvre includes *Amazing Leap of Faith* (2002), *Finishing School* (2003), *Such A Beautiful Voice is Sayeda's* (2005), *Back of the Throat* (2006), *Our Enemies: Lively Scenes of Love and Combat* (2008), *Language Rooms* (2010), *Ten Acrobats in an Amazing Leap of Faith* (2018), *Hotter than Egypt* (2019), and *Refugee Rhapsody* (2020). He also received many awards such as “Dramatist’s Play Service and Theatre Forum” (Esch-Van Kan, 2008, p. 2).

In *Back of the Throat*, the plot is divided into two main sections. The first takes a quarter of the play whereas the second takes three quarters. In the first section, Khaled is a soft-spoken, easygoing, and typical American guy who shows a great willingness to cooperate with the authorities. During the interrogation, Khaled reveals many personal sides of his character including his habits, interests, and relations. The second section takes the rest of the play. After many brutal interrogations, Khaled’s tranquility is unexpectedly tested. As Khaled faces mounting aggravation, his calm façade begins to crack. At first, he tries to diffuse the situation peacefully, seeking to remind the officers that he is still an American citizen just like them. On the contrary, Khaled’s insistence on his rights as an American citizen is confronted by the agents’ indifference.

2. Theoretical Background

2.1 Bhabha’s Theory

Homi Bhabha is an Indian theorist who contributed to the postcolonial theory and coined terms such as hybridity, mimicry, difference, and ambivalence. His theories shed light on the complex relationship between the colonized and the colonizer. “Mimicry” is the response of the colonized to the will of the colonizer who seeks to be a copy of him, as Bhabha asserted, “the desire for a reformed, recognizable other, as a subject of a difference that is almost the same, but not quite” (Bhabha, 1994, p. 122). Thus, the colonized imitates the language, culture, and behavior of the colonizer in an attempt to appease him. This space of ‘being almost the same but not quite’ created through mimicry, is a space of ambivalence between the colonizer and the colonized, causing troubles in colonial power relations. In *The Location of Culture*, Bhabha defined the third space as, “the possibility of producing a new identity that rejects all fixed values and rigid thinking, and embrace new ways of thinking. Through hybridity and the construction of an “in-betweenness” culture” (1994, p. 4). Whereas, “ambivalence” is simply how the colonizer and the colonized regard each other. The colonizer always regards the colonized as enviable, inept, and corrupt. Ambivalence is anything of a contradictory nature or a situation that is characterized by contradiction. In

the context of colonization, ambivalence refers to the contradictory perceptions that both the colonizer and the colonized have of each other. The colonized are always viewed as corrupt, backward, degenerate, and inferior so they need the civilizing influence and tutelage of the colonizers. Bhabha asserted how the colonizers drew an image of the colonized as “a population of degenerate types...in order to justify conquest and to establish systems of administration and instruction” (1994, p. 70). In *The Location of Culture*, Bhabha defined ambivalence as a “sign of the inappropriate, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance and poses an imminent threat to both “normalized” knowledge and disciplinary powers”(1994, p. 85).

2.1.1. Aspects of Mimicry

2.1.2. Calmness

In the production notes of the play, El-Guindi wrote, “Try to make sure the actor playing Khaled keeps it light and welcoming for as long as he can. Refrain from playing Khaled too indignant or fearful for at least a quarter of the play up until he first opens the door and asks them to leave” (El-Guindi, 2006, p. 5). Therefore, Khaled appears calm and does not lose his temper despite being aggravated by the interrogators. The moment when Khaled opens the door and asks the interrogators to leave is a turning point as it marks the transition from calmness to a more confrontational stance. Thus, Khaled not only preserves his humanity but also challenges the expectations of both the interrogators and the audience.

2.1.3. Language

Language plays a crucial role in Khaled's mimicry and assimilation into American society. This mimicry manifests in Khaled's body language, tone of voice, and the specific ways he chooses to respond to the agents' inquiries. He attempts to mirror the agents' language to appear more cooperative and reduce the perceived threat. It is noticed that, Khaled used certain linguistic registers, idiomatic expressions, and speech patterns of the dominant culture during the interrogation.

As a second-generation American citizen, Khaled naturally adopts the interrogators' language and mannerisms. He utilizes precise and technical vocabulary; he also appropriates nonverbal cues like folding his arms, leaning back in his chair, or maintaining stoic expressions and gestures that convey a sense of control and confidence while being interrogated. For instance, he confidently addresses the interrogators saying:

If there's something specific you want me to address...in that case I would like to have a lawyer present. But I no longer wish to be subjected to this - whatever is going on here, so please. (*He gestures towards the door*) I'd appreciate it if you - and then if you want me to come in, I'll do so willingly with a lawyer. (El-Guindi, 2006, p. 18)

Khaled's mimicry of these authoritative mannerisms and speech patterns can be seen as a strategy to destabilize the agents' dominance, and temporarily shift the power dynamic in his favor. By adopting the vocabulary, syntax, and rhetorical devices typical of American English, Khaled asserts his position as an insider rather than an outsider or marginalized figure within American society. He adopts a passive tone, avoids direct eye contact, and uses

language that signals compliance, such as “Yes, sir” or “I understand” or “You’re more than welcome, I assure you” (El-Guindi, 2006, p. 8). His adaptive behaviors are considered a survival strategy, as he attempts to minimize the perceived threat and avoid further confrontation. His American accent also distanced him from Asfoor and other suspicious Arabs. In an attempt to assert his identity and grasp of American English, Khaled utilizes a direct and assertive vocabulary. For example, he states, “I 'm here, You know. I am who I am” (El-Guindi, 2006, p. 8). It showcases a straightforward declaration of self that contrasts with his inner turmoil. This clarity stands in stark opposition to the fragmented language of Asfoor.

Due to Asfoor’s fragmented thoughts and incomplete phrases, his speech is characterized as gibberish and mumbling. Unlike Khaled, Asfoor’s way of communication lacks grammatical coherence and fluidity making it difficult for the listeners to understand the intended meaning. For example, the sudden breaks in his speech when he utters, “Please, a moment. I would like-My name is Gamal. Gamal Asfoor. Hello” (El-Guindi, 2006, p. 41), indicate his struggle to fully express himself. His struggles with language barriers and emotional trauma are explicit through his speech about women as he says, “They corrupt. They diminish you. When I die, don’t let them touch me” (El-Guindi, 2006, p. 42). Khaled’s disjointed phrases help him express his emotional state. He presents an Arab person who struggles to grapple with communication in a foreign context, conveying profound thoughts and feelings despite the apparent lack of clarity.

2.1.4. Religion

Negating his relationship with Islam is another aspect of Khaled’s mimicry of the American culture. He always reiterates “I’m not religious myself” (El-Guindi, 2006, p. 2-3). His mimicry of American culture reveals the complexities of identity in a post-9/11 world. When asked about a picture drawn in neat Arabic calligraphy, he replies, “Another present from my mother. Her idea of a subtle hint. (El-Guindi, 2006, p. 2-3). He downplays any connection with Islam as an act of self-preservation. When the interrogators find the Quran, Khaled is startled. He says, “It says, er, “God”... I’m not religious myself... It’s the, um Koran...(El-Guindi, 2006, p. 2-3). The more he tries to dissociate himself from Islamic radicalization by showing his secular and atheistic manners, the more the interrogators seem unconvinced and doubtful.

3.1. Aspects of Ambivalence

In the context of colonial relationships, the colonized and the colonizer are always at loggerheads. No matter how Khaled attempts to appease the interrogators, they look down on him. This asserts what Bhabha stated “The colonial presence is always ambivalent” (Bhabha, 1994, p. 107). The colonizer’s ambivalence is manifested in the following points:

3.1.1. Possession of Porn Magazines

The interrogators find some porn magazines in Khaled’s possessions. However, this is a typical American tradition and widely accepted, they regard this as weird and as having

antisocial attitudes. It is unusual to find such kinds of magazines in a Muslim's house as stated that "Carl holds up four or five more porn magazines" (El-Guindi, 2006, p.11). Even though owning porn magazines is not a crime but a personal affair, Bartlett accuses Khaled of being a sexual deviant who is engaged in bestiality. When Bartlett finds porn magazines in Khaled's apartment, he comments, "Stuff like this. (*From under a pile of magazines, he picks out a porn magazine*)...It's porn. Not good. But it's still okay" (El-Guindi, 2006, p.9). Then, Bartlett expresses his negative impression about Khaled for owning porn magazines and resumes his interrogation with Khaled saying, "You go for this stuff? On the Kinky side? The woman doesn't seem to fare too well" (El-Guindi, 2006, p.11). As shown, this type of magazine affects the general societal attitudes and expectations around gender norms and masculinity. Khaled's interests in sex indicate that he does not follow Islamic rules; instead, he has pornographic affiliations. By owning these materials, Khaled exemplifies the immigrants who attempted to break all social, racial, and spatial barriers to gain inclusion in American dominion.

3.1.2. A Firm Belief in Freedom

For Khaled, the US is a superpower as he says, "The United States of America is not a woman who just got raped. The United States of America is the biggest, strongest eight hundred pound gorilla on the block ... You can't rape an eight hundred pound gorilla, even if you wanted to" (El-Guindi, 2006, p. 48). He believes in America and what it stands for. From his point of view, America is the most powerful country ever; it provides its citizens with equal grants regardless of their race, religion, and origin. He believes in the American dream, and aspires to start his life in America. This image is distorted gradually as the interrogation progresses. However, the interrogators regard Khaled's loyalty to America with skepticism, questioning whether he has hidden motives or if his allegiance might waver under pressure. Viewing Khaled as a potential threat who may betray America due to his Arab origin is what shapes the interrogators' opinions and approach to questioning Khaled during the interrogation. Furthermore, the interrogators may view Khaled as one of America's foes as he says, "Yesterday the Irish and the Poles, today it's you. Tomorrow it might be the Dutch" (El-Guindi, 2006, p. 23). The interrogators' opinions about Khaled are multifaceted reflecting a mixture of suspicion and tactical consideration based on his actions and perceived loyalty.

3.1.3. An Arab Playboy

Khaled's promiscuity is regarded as a manifestation of his struggle with his Arab identity in the aftermath of the 9/11 attacks. As a form of rebellion and assertion of his autonomy and masculinity within a society where he feels marginalized, Khaled attempted to engage in sexual relationships. However, the interrogators interpret his promiscuity with prejudice and misunderstanding. They regard his attempts as acts of "homosexuality" or faggotism rather than an act of virility. Instead of interpreting his behavior subjectively as an expression of his identity struggle, they reduce it to a simplistic and derogatory category in an attempt to dehumanize him. By equating his sexual promiscuity with deviance and homosexuality, the interrogators reinforce their position as superior and assert their control and dominance over him.

4. Techniques

The play has a plethora of techniques starting from its title, language, Grotowski's style, Powerful visual imagery, flashbacks, monologues, and the Kafkaesque Theatre.

4.1. Title

The title *Back of the Throat* was deliberately chosen to refer to the sound of the consonant diagraph "kh" in the pronunciation of "Khaled." In English, "Kh" is not pronounced; however, it is found in many languages like Arabic, Hebrew, and some dialects of German. This sound, known as a voiceless velar fricative, is phonetically transcribed as /X/ and uttered from the back of the throat which is difficult for English speakers. In the play, the protagonist's name, Khaled, is mispronounced as either "Kaled" or "Haled" (El-Guindi, 2006, p. 4). El-Guindi chooses this title to underscore the prevalent cross-cultural misunderstanding between Americans and Arabs.

4.2. Grotowski Theatre

The choice of the minimalist stage design, within a chamber, in which all the action is taking place, and only a few props "Futon on floor, is reminiscent of Gerzi Grotowski's Poor Theatre. Grotowski (1933-1999), the founder of the "poor theatre," emphasized that the action should take place in a chamber which was known later as the Chamber Theatre, and asserted that "The spectator of chamber theatre finds himself isolated and brought back to himself" (Pavis, 1999, p. 46). That is to say, Grotowski emphasized the actor's physicality and presence over sets, props, and costumes. Likewise, El-Guindi believed that sound, lighting, and other technical elements should be eliminated or at least minimized to enhance the live connection between the actors and the audience. He attempted to apply the key principles of the poor theatre as advocated by Grotowski including the props, the stage design, the minimalistic and suggestive scenic elements, and reliance on the audience's imagination to refill the gap. For example, the props utilized in *Back of the Throat* are everyday familiar objects that could be interpreted by the audience such as books, clothes, computers, phones, chairs, desks, and doors. Khaled's studio contained "Futon on floor. Assorted objects, furniture. *BARTLETT stands opposite KHALED. CARL is flipping through a book.* He will continue to methodically inspect other books, papers, as well as clothes" (El-Guindi, 2006, p.1).

4.3. Powerful visual imagery

In a visual style reminiscent of the film noir techniques, the use of light and shadow evokes a rich tapestry of meanings: Khaled is dominated by the long shadows of the interrogators who appear taller than him. His weakness is exposed whenever he falls and is battered hard by them. They appear as big and controlling while Khaled "is still prostrate on the ground" (El-Guindi, 2006, p. 59); this emphasizes the complexities of the human condition. Khaled's weakness is also depicted in a scene when he "makes to bolt out of his chair but Carl pins him down wrapping his arms around his chest immobilizing his arms" (El-Guindi, 2006, p. 59). Thus, powerful visual imagery helps to convey Khaled's feelings of anxiety, confusion, and vulnerability in front of the audience. Contrasts of light and shadow symbolize feelings

of hope versus despair, safety versus danger, and the duality of human experience. Such elements of visual imagery highlight the complex main themes of belonging, cultural identity, and the impact of societal prejudice in an attempt to enhance the audience to share their perspectives and experiences.

4.4. Flashbacks

Moreover, the action of the play is usually fragmented rather than being chronologically narrated due to flashbacks which are employed to inform the audience about Khaled's relationship with Asfoor. In *Bearing Witness: Violence and Collective Responsibility*, Reichert and Bloom (1998) defined the technique of flashback as, "a sudden intrusive re-experiencing of a fragment of one of those traumatic, un verbalized memories" (p. 116). Through flashbacks, the characters recall the memories of incidents that took place in the past. Sometimes, flashbacks are utilized to inform the spectators about certain details that happened in the past; these events may affect the progression of the incidents and the spectators' general perception of the characters. For instance, Beth, Khaled's ex-girlfriend, evokes the agents' suspicions about Khaled saying, "It was more than what he was saying. It was an attitude. The way he looked. And I used to think we shared the same politics... There was almost a gleam in his eye. Like he was saying 'it's just what you people deserve'" (El-Guindi, 2006, p. 47). This flashback helps the audience to reveal Khaled's main characteristics and hidden traits. It also may change their perception of Khaled as an innocent and straight person.

4.5. Monologues

For Asfoor, language is a barrier. At times, he speaks to himself on stage, as when he says, "But everywhere when I open ears, first thing everywhere now, is English. You do not get away from it. Even back home, before I came here, I heard it more and more from people who don't speak it. I say I must learn it" (El-Guindi, 2006, p. 68). Through this monologue, Asfoor presents the power of English and laments not learning this language. This monologue reveals his solitude as an Arab living in the States who does not speak English. Thus, monologues transform individual experiences into universal themes of alienation, identity, and the longing for connection. The term 'monologue' is derived from Greek; the first part 'mono' means 'alone' while the second part 'logos' means 'speech'. Monologue serves as a powerful dramatic device that gives emotional weight to the play's social and political commentary. Monologues serve as a platform through which the characters express their thoughts and feelings and enable the audience gain insight into their struggles. By allowing characters to vocalize their fears, desires, and frustrations, the audiences are invited to engage with the characters on a deeper level concerning certain issues like immigration, language, and cultural identity.

4.6. The Kafkaesque Theatre

Watching the play evokes the horrors of the Kafkaesque protagonist Joseph K. in *The Trial* (1925). Khaled's incarceration is "similar to Kafka's fiction, the play captures the sense of getting caught up and lost in a huge bureaucracy" (Alqahtani, 2018, p. 401). Both are

interrogated brutally and trapped indefinitely, mingling hope with despair, loyalty with treason. Both characters endure brutal interrogations that attempt to deconstruct their identities. Both of them serve as embodiments of the struggle against an unfathomable system that denies them clarity and justice. The interrogators negatively use their power to confuse, manipulate, and exert control on both Khaled and Joseph K. who are left in a state of psychological turmoil. Their stories highlight the inherent conflict between individual identity and the oppressive forces of bureaucracy. This conflict deepens the audience's understanding of broader issues including justice, identity, and the human condition in a complicated world.

5. Conclusion

Isolated and aggravated by the growing skepticism of the American authorities after the 9/11 attacks, Khaled's mimicry proves to be futile. His tactics of mimicry include speaking American English fluently as native speakers, mimicking many aspects of the American culture and social behaviors like having pornographic magazines, downplaying his Arab heritage and rather expressing his loyalty to American values, and using humor and welcoming tone during the interrogation to reduce tension between him and the two interrogators.

The interrogators' ambivalence towards Khaled's actions is due to some cultural, economic, and historical motivations and legacies in American society. They always feel that they are superior and culturally civilized; thus, it is their duty to civilize others. They are proud of their country's achievements and have a desire to control the others. However, they know the power and ability of the other colonized for resistance. This ambivalence refers to the contradiction inherent in the relationship between the colonized and the colonizers.

Khaled is mistaken in blindly following American cultural norms while negating his Arabic heritage. Instead, he should have sought a balance that allowed him to reconcile his Arabic roots with his new reality as an American, integrating the positive aspects of both cultures. In this sense, he could have better navigated any attempts to demonize him because of his Arabic origins.

Therefore, Homi Bhabha's theories of mimicry and ambivalence provided a powerful framework for understanding the complex relationship between Arab Americans and their counterparts in the broader American society. Bhabha's theories explained issues related to this interaction between them including the intricacies of identity, cultural perception, and power dynamics. Arab Americans' attraction manifested through their assimilation of American culture's aspects such as: language, fashion, and social behaviors in an attempt to gain acceptance within the broader American society. Besides, a sense of repulsion is created due to the dominant culture's view of Arab Americans as outsiders while enhancing their desire for assimilation.

In this regard, a rich array of techniques is employed in the play in an attempt to enhance its thematic depth and emotional resonance, starting with the title which explores the cross-cultural misunderstandings that often arise between Americans and Arab Americans. Thus,

it sheds light on the complexities of identity and perception. In addition, El-Guindi draws on the key principles of poor theatre, as championed by Jerzy Grotowski, by utilizing minimal props and a simplified stage design. Throughout the visual imagery, the audience is allowed to realize Khaled's internal struggles and profound feelings of anxiety and confusion. The use of flashbacks helps the audience reimagine the characters' memories from the past and deepen their acknowledgment of the characters' present realities. The play's usage of Kafkaesque elements illuminates Khaled's feelings of helplessness and entrapment.

Future studies could also explore the impact of social media on identity formation and performance. Further research could analyze Khaled's character through various psychological theories. It could investigate Khaled's emotional and mental status as an individual who lives in a society characterized by social discrimination.

References

- Abd El Salam, H. M. (2023). The Immigrant Experience in Yussef El Guindi's Pilgrims Musa and Sheri in the New World, *Egyptian Journal of Linguistics and Translation*, 11(1), 193-217.
- Ali, R. (2017). In Response to Narratives of Stereotypes: Arab American Playwrights Reclaim and Fortify Arab American Representation, *Journal of Theory and Criticism*, 24: 81-91.
- Almostafa, M. (2015). Re-thinking the Stereotypes and Violence Against Arabs and Arab Americans in El Guindi's *Back of the Throat* and Shamieh's *The Black Eyed*, *Studies in Literature and Language*, 10 (4), 41-50.
- Alqahtani, S. M. (2018). Post-9/11 Arab American Drama: Voices of Resistance in *Back of the Throat* and *Browntown*, *Journal of Muslim Minority Affairs*, 38 (3), 1-17.
- Ashcroft, B., & Gareth. G. , HelenT. (2013). *Post-Colonial Studies: The Key Concepts Second Edition*. Routledge Taylor & Francis Group.
- Bhabha. H. K. (1994). *The Location of Culture*. Routledge.
- Chaudhry, A. S. (2005). Shattering the Stereotypes: Muslim Women Speak Out. In Fawzia Afzal-Khan (Ed.), *American Journal of Islam and Society*, 22 (4), 106-108.
- Demastes, W.W. & Iris S. F. (2007). *Interrogating America through Theatre and Performance*. Palgrave Macmillan.
- Deng, F. M. (1995). *War of Visions: Conflict of Identities in Sudan*. Brookings Institution Press.
- El Guindi, Y. (2006). *Back of the Throat*. San Francisco.
- El Guindi, Y. (2014). *Jihad Jones and the Kalashnikov babes*. Dramatists Play Service, Inc.
- El Guindi, Y. (2014). *Our Enemies: Lively Scenes of Love and Combat*. In M. M. Najjar (Ed.), *Four Arab American plays*. McFarland and Company, Inc., Publishers, 87-138.
- El Guindi, Y. (2018). *Ten Acrobats in an Amazing Leap of Faith. Peace: An Anthology of Middle Eastern-American Drama*. Theater Communications Group.
- El Guindi, Y. (2019). *Language Rooms*. In M. M. Najjar (Ed.), *The Selected Works of Yussef El Guindi*. Methuen Drama.
- El Guindi, Y. (2019). *Rosencrantz and Guildenstern meet Abdallah and Ahmed: Musings about Arabs and Muslims in American theatre*. In M. M. Najjar (Ed.), *The selected works of Yussef El Guindi*. Methuen Drama, 311-318.

- El Guindi, Y. (2019). *Threesome*. In M. M. Najjar (Ed.), *The selected works of Yussef El Guindi*. Methuen Drama, 76(3), 255-309.
- Elias, S. (2016). The Ambivalent Holistic Nature of Nationalism explored in Arab-American Drama: the Long-Ignored Genre. *Journal of the Faculty of Arts, Alexandria University*, 85 (85), 40-64.
- Esch-Van Kan, A. (2008). Amazing Acrobatics of Language: The Theatre of Yussef El Guindi. In *Arab-American Literature and Culture*. Library of Anglo-American culture and history, *American Studies Journal*, 52: 1-36.
- Fanon, F. (1961). *The Wretched of the Earth*. Grove Press.
- Gheorghiu, O. (2020). Framing Islam in Post- 9/11 US. A Literary Account: Yussef El Guindi's *Back of the Throat* (2006). In Edward V., Adina C., and Nicoleta S. (Ed.), *Ideology, Identity, and the US: Crossroads, Freeways, Collisions*. Peter Lang, 47-59.
- Greedharry, M. (2008). *Postcolonial Theory and Psychoanalysis: from Uneasy Engagements to Effective Critique*. UK, Palgrave Macmillan.
- Grotowski, Jerzy. (2002). Towards a Poor Theatre. In Eugenio Barba, (Ed.), *Towards a Poor Theatre*. Routledge, Taylor & Francis Group, 15-26.
- Hernandez, F. (2010). *Bhabha for Architects*. Routledge.
- Hollander, P. (2004). *Understanding Anti-Americanism: Its Origins and Impact at Home and Abroad*. Ivan R. Dee.
- Jestrovic, S. & Meerzon. Y. (2009). *Performance, Exile and 'America'*. Palgrave Macmillan.
- Iadicola, P. & Shupe, A. (2012). *Violence, Inequality, and Human Freedom*: 3rd Edition. Rowman & Littlefield Publishers.
- Ibrahim, A.I. & Siddiek, A.G. (2019). Characteristics of Arabic Alphabets: with Special Reference to the Role of the Letter {kha –خ} as Dustbin in the Arabic Language. *International Journal of Applied Linguistics & English Literature*, 8 (12), 1-16.
- Immigration and Relocation in U.S. History*. Library of Congress. <https://www.loc.gov/classroom-materials/immigration/irish/religious-conflict-and-discrimination/>
- Kafka, F. (1925). *The Trial*. Verlag Die Schmiede.
- Merton, R. K. (1976). *Sociological Ambivalence and other Essays*. Free Press.
- Mitchell, T. J. (2011). *Cold War Playboys: Models of Masculinity in the Literature of "Playboy"*. [Doctoral dissertation, University of South Florida]. USF Tampa Graduate Theses and Dissertations.
- Mohamed, R. R. (2018). Enemies are Nearby: The Violent Encounter among Arab Americans in Yussef El Guindi's Play *Our Enemies*. *Scientific Research Journal of Art*, 19 (19), 1-20.
- Mohammed, A. (2011). Exacerbation of Panic Onstage: Ethnic Problems and Human Rights Violations in Yussef El Guindi's *Back of the Throat* (2006). *Studies in Literature and Language*, 3 (3), 165–173.
- Morsi, N. (2021, July 31). Yussef El Guindi: From Acting to Playwriting, an Egyptian, British and American Life. Egyptian Streets. <https://egyptianstreets.com/2021/07/31/yussef-el-guindi-from-acting-to-playwriting-an-egyptian-british-and-american-life/>.
- New York Advisory Committee to the U.S. Commission on Civil Rights. (March 2004). *Civil Rights Implications of Post-September 11 Law Enforcement Practices in New York*. <https://www.usccr.gov/files/pubs/sac/ny0304/ny0304.pdf>.

Mimicry and Ambivalence in Yussef El-Guindi's *Back of the Throat* (2006)

Parks, K. R. (2004). Revisiting Manzanar: A history of Japanese American internment camps as presented in selected federal government documents 1941–2002. 30, (5–6), *Journal of Government Information*, 575-593.

Pavis, P. (1999). *Dictionary of the Theatre: Terms, Concepts, and Analysis*: 1st Edition. (C., Shantz, Trans). University of Toronto press. (Original work published 1947).

Reichert M. & Bloom S. L. (1998). *Bearing Witness: Violence and Collective Responsibility*. Routledge.

Reimers, D. (2005). *Other Immigrants: The Global Origins of the American People*. NYU Press.

Said, E. W. (1994). *Culture and Imperialism*. Vintage.

Said, E. W. (1995). *Orientalism: Western Conceptions of the Orient*. Penguin Books.

Shokrofy, E. M.M. (2011). Anti-Heroism and The Search for Identity in Yussef Idris's *The Critical Moment*, Harold Pinter's *The Birthday Party* and Yussef El-Guindi's *Back of the Throat*. *Cairo Studies in English*.

Shokrofy, E. M.M. (2018). Translating Yusuf EL-Guindi's' *Back of the Throat* (2006) into Arabic. With an introduction by Mohammad Enani. *General Egyptian Bookshop Organization*.

Sirwah, K. S. (2020). The Traumatized as Traumatizer in Yussef El Guindi's *Back of the Throat*, *Journal of the College of Arts for Linguistics and Comparative Cultures*, 12 (1), 275-323.