

**Forms of Intersectionality: Drama and Metadrama  
in Yussef El Guindi's Jihad Jones and the  
Kalashnikov Babes**

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## **Forms of Intersectionality: Drama and Metadrama in Yussef El Guindi's *Jihad Jones and the Kalashnikov Babes***

### **Abstract**

This study aims at studying Yussef El Guindi's *Jihad Jones and the Kalashnikov Babes* (2008). Arab American, particularly non-Native, actors are typecast in the roles of terrorists. Therefore, they are torn between their desire at stardom and their loyalty to their origin. The present study employs the intersectional theory in such a way to relate it to the form, not merely to the content. Intersectionality is a sociological theory but it is applied on numerous fields, including literature. This theory is based on the premise that multiple social categorical axes (e.g. race, religion, and social status) operate simultaneously to produce a distinct system of discrimination and privilege for each individual. In the view that *Jihad Jones and the Kalashnikov Babes* is a play within a play, this study utilizes this metadramatic technique to illustrate that layers of narrative can be an effective tool to clarify layers of stereotyping. This is the point where a modern sociological theory can cohere with a classical dramatic device. In other words, this paper attempts at linking the content, form, and theory together in order to expound how Muslim American actors are stereotyped in their real-life situations as well as in the roles they perform. Arab American actor Ashraf is stereotyped and experiences the prejudice practiced on Arabs and Muslims in the frame story/his personal life and the inside story/the cinematic roles he plays. In such a way, both the levels of narrative, which represent different social contexts, reflect two levels of the intersectional stereotypes of the same person.

**Keywords:** Anti-Arabism, Arab Americans, Discrimination, Intersectionality, Stereotyping Yussef El Guindi.

## أشكال من النظرية التواشجية: الدراما والميتادراما في مسرحية "جهاد جونز وفاتنات كلاشنكوف" ليوسف الجندي

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### مستخلص

يهدف هذا البحث إلى دراسة مسرحية جهاد جونز وجماليات كلاشنكوف (2008) للكاتب الأمريكي المصري يوسف الجندي . وُضع دائماً الممثلون الأمريكيون المسلمون-خاصة الذين من أصل غير أمريكي- في أدوار الإرهابيين. لذا تمتلكهم الحيرة بين رغبتهم في النجومية وإخلاصهم لأصلهم. ويوظف هذا البحث "التواشجية" لدراسة المسرحية بل وربطها بالشكل وليس المحتوى فقط. التواشجية هي نظرية في علم الاجتماع لكنها تُطبق في مجالات عدة ومنها الأدب، وهي مبنية على فرضية أن التصنيفات الاجتماعية المتعددة (مثل العرق والدين والمستوى المعيشي) تعمل معاً لتنتج نظاماً عنصرياً مميزاً لكل فرد على حدة. جهاد جونز وجماليات كلاشنكوف هي مسرحية داخل مسرحية ومن ثمّ توظف الدراسة هذه الأداة الميتادرامية لإظهار أن الطبقات السردية يمكنها أن تكون أداة فعّالة لتوضيح طبقات من التمييز والتمييز. وهذه النقطة التي منها ممكن لنظرية سوسيولوجية حديثة أن تعمل في تناغم مع أداة درامية كلاسيكية. بعبارة أخرى، يحاول الباحث الربط بين المحتوى والشكل والنظرية في آن واحد وذلك لتوضيح كيف أن الممثلين المسلمين الأمريكيين موضوعون في قوالب نمطية في حياتهم الشخصية وأيضاً في الأدوار التي يؤديونها. ومن منظور البناء الدرامي، فإن الممثل الأمريكي العربي "أشرف" يتعرض للتمييز والإجحاف تجاه العرب والمسلمين في السرد الإطاري/حياته الشخصية وأيضاً في السرد الداخلي/الدورالسينمائي الذي يلعبه. إذن كلا المستويين القصصيان- اللذان يمثلان سياقات اجتماعية مختلفة- يعكسان مستويين لصور نمطية تواشجية للفرد ذاته.

الكلمات المفتاحية: الأمريكيون العرب، التمييز العنصري، التمييز، التواشجية،

معاداة العرب، يوسف الجندي.

## **Introduction**

With over 10 prestigious awards, Yussef El Guindi has established a name for himself as an Arab American dramatist whose role is to defend his heritage. He holds a unique position among the Arab American authors. It is worth casting some light on his personal life. Born in 1960, El Guindi emigrated from Egypt with his family to England when he was three years old. Nonetheless, he returned to Egypt and earned a BA from the American University in Cairo. He then moved to America where he held a Master of Fine Arts and acquired the citizenship in 1996. In addition to being a playwright, he made a film under a pseudonym .

El Guindi is an astonishing amalgamation of the Eastern and Western cultures. Such a matter is heavily reflected in everything he writes. Many of his characters have Arabic and Islamic names. Their speeches are deeply sunk into the Arab culture. El Guindi is an astute analyst of the differences among cultures, and of how these differences play a pivotal role in shaping the lives of Arabs in the United States of America. Therefore, most of his plays are characterized by a clash-of-civilization theme .

This paper employs the intersectional theory to examine the multiple forms of discrimination produced by the multiple social classifications. It is developed by Kimberlé Williams Crenshaw in her pioneering paper “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.” (1989) It is concerned with how multiple identities work in harmony to create a distinct system of oppression and privilege. It is originally formulated for black women in order to elucidate how their race (colour) and gender intersect to oppress them. Crenshaw thus rejects the idea that “race and gender” are “mutually exclusive categories of experience and analysis”. (139) In *Intersectional Theology: An Introductory Guide*, Kim and Shaw argue :

Intersectionality is the recognition of the simultaneity of multiple social identities within interlocking systems of oppression—people experience always and at once their gender, race, sexual identity, ability, age, social class, nation, and religion, and those intertwined identities locate them in relation to structures of power and domination. (XI)

However, the study applies intersectionality on the Arab American experience, not on women of colour. Additionally, it utilizes this theory to expound how one individual can experience the same stereotypes according to the different social contexts .

In *Jihad Jones and the Kalashnikov Babes*, the main characters are divided into two personas/personae: real and unreal. The real persona of Ashraf is the protagonist of the frame story while the unreal persona of Muhammad is the protagonist of the inside story (Ashraf in character). The real persona of Cassandra Shapely is the protagonist of the frame story while the unreal persona of Sherry is the protagonist of the inside story (Cassandra in character). In other words, Ashraf plays Muhammad whereas Cassandra does sherry. Be that as it may, this study sheds light only on the Ashraf/Muhammad binary .

Weaved into two interlocking plots, the main plot traces how an Arab American actor, Ashraf, is confused between his lifetime role in the cinema and his loyalty to the Arab and Islamic heritage. An unknown theatre actor, Ashraf is offered one million dollars to play a Muslim terrorist in a Hollywood movie with a prominent director and a famous actress. The main plot demonstrates how Ashraf's agent, the director and the actress try to persuade him to play the role. Deceptively, all the filmmakers tempt Ashraf with the privileges he can gain out of this role. Tempted by money, fame and the actress' charms, Ashraf accepts to play this role. In the introductory notes of this play, El Guindi clarifies: “the genesis of this play arose from years of being that Arab kid watching actors of Arab descent taking on these kinds of bad guys roles(6) .”

The subplot is that of the supposed film. As aforementioned, the hero of the film is a terrorist called “Muhammad”. Muhammad breaks into a house of an American family while they are celebrating the Thanksgiving Feast. He devours the food on the table, hints at copulating with the son, and takes the daughter as a hostage. In a clash-of-civilization dialogue, he tells Sherry about his desires at raping her regarding this rape as an Arab revenge of the United States. In a commercial salacious scene, the daughter accepts to sleep with Muhammad.

### **Intersectional Plots Reflecting Intersectional Stereotypes**

It should be noted that the play-within-a play<sup>1</sup> device used in *Jihad Jones and the Kalashnikov Babes* is modernized. It is not ordinary like that of *Hamlet* but shown in scenes which are inserted in an actual dramatic work. Thus, the researcher uses the phrase ‘cinematic-theatrical scenes’ to refer to those of the framed play (inside story). It is worth adding that Dundjerovic calls such modernized nested<sup>2</sup> plays as “cinematically conceptualized theatre.” (184)

The two plots make the play a nested narrative or a play within a play to link stories to others. As for the terminology employed in the present study, the main plot is called a “frame story”. It is like an umbrella under which the framed/inside story unfolds. The frame story is the actual events as they are presented in the play. The inside story is the imaginary events of the movie which is to be starred by the characters of the frame story. This study casts much light upon how Yussef El Guindi is able to control a single character to express double voices in the frame story as well as the inside story. On this account, intersectionality is utilized to expound how the different social roles can reflect overlapping stereotypes.

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<sup>1</sup> There is a slight difference between a play within a play and a role playing within a play, and then this study uses them interchangeably.

<sup>2</sup> The ‘frame play’ means the overarching plot (that of Ashraf) while the ‘framed play’ is the inside one (that of Muhammad).

*Mise en abyme* is another term for a play within a play which is coined by French author André Gide. It is “a device in which an enclave is embedded in the work (which may be pictorial, literary or theatrical), reproducing certain of its structural similarities or properties (specular reduplication). In addition, it “features a structural and thematic doubling, “i.e., a close correspondence between the content of the embedding piece and the content of the embedded piece.” (Pavis & Shantz 215)

Over and above the aforementioned definition, *The Penguin Dictionary of Critical Theory* defines *Mise en abyme* as follows:

*Mise en abyme*: a French expression originally used in heraldry to describe a small shield within a larger shield bearing the same device. In English the smaller shield is said to be ‘set in escutcheon’; the expression is used only in heraldry. Equivalent formal devices have long been used in both literature and the visual arts... André Gide (1869-1951)... defined it as the representation within a work of art of that work’s structure...mise-en-abyme is frequently associated with the nouveau roman, and a similar self-reflexivity is typical of much postmodernist fiction." (256)

As for the theatrical performance, two actors are to play two double-voiced characters. This means that real actors play characters, working as actors, who play a terrorist and a teenage girl. These real actors have a role/persona in the frame story as well as in the inside story. The real actor who should play Ashraf in the frame story will play Muhammad in the inside story. The real actress who should play Cassandra in the frame story will play Sherry in the inside story, “Cassandra will be playing Sherry.” (*Jihad Jones and the Kalashnikov Babes* 31)<sup>1</sup>

According to *Cambridge Dictionary*, the word “persona” means “the voice in which an author writes a story or poem.” Each character often has one persona. The other sense maintains

<sup>1</sup> The abbreviation *JJ* will be used for the subsequent mentions.

that “the particular type of character that a person seems to have, which is often different from the real or private character that person has” . This study delves into these senses of this word. The word “*persona*” is used as a synonym for a theatrical mask”. In Greek theatre, the *persona* is the mask or the role held by the actor.” (Pavis & Shantz 47)

Throughout the play, the Ashraf/Muhammad voice shifts between an actual dramatic dialogue and a supposed film one. The former refers to the stereotypes in an indirect way whereas the latter in a direct way. Ashraf/Muhammad character conveys different views although both are Arabs and Muslims. One *persona*, Ashraf, is a tolerant, talented man while the other, Muhammad, is a fanatic, foolish one. Nonetheless, these two *personae* are perceived in the same negative way by the American society; that is called prejudice and stereotyping.

Dieter Mehl demonstrates that the “use of the “framed” play is, of course, very closely related to some of the more elaborate “inductions” in many Elizabethan and Jacobean plays” , where the dramatist “make(s) it quite clear that it is only a play by insisting on its artificial character.” (55) In addition, a dramatist who uses a play-within-a play device “present (s) the actors without disguise before the beginning of the actual play, to show the preparations for the performance and thus to stress its illusionary nature.” (56) Skilfully, El Guindi inserts a framed plot within the frame one. In the real script, there are various verbal references to the script supposed to be that of the film. Consequently, this study calls the script of the play itself as a real script while the script of the film as an embedded (imaginary) one. The title of the whole play is that of the embedded script. That is why El Guindi's play seems to be two interrelated narratives with common themes.

The single-voiced characters, Barry, Julius Steele, and Peggy, are involved only in the frame story. Julius Steele is the director of the supposed film, and thus a character in the frame story acts like a spectator/observer of the play. By means of illustration, El Guindi hides himself behind this imaginary controller of the embedded

script (that of the film). In addition to Steele, Berry is an intradiegetic narrator to the events of the film.

In his *Drama, Metadrama and Perception*, Richard Hornby illustrates that “when a playwright depicts a character who is himself playing a role, there is often the suggestion, ironically, that the role is closer to the character's true self than his everyday, “real” personality. Bernard Shaw always makes “aristocrats play aristocrats at being aristocrats, burglars play at being burglars....industrialists play at being industrialists.” (Hornby 67, 81) In their perspective, the character of the terrorist is closer to Ashraf than his “real personality” as a talented actor. They, consciously and subconsciously, suppose that Ashraf is no more than a terrorist. Hence, he should only play a terrorist.

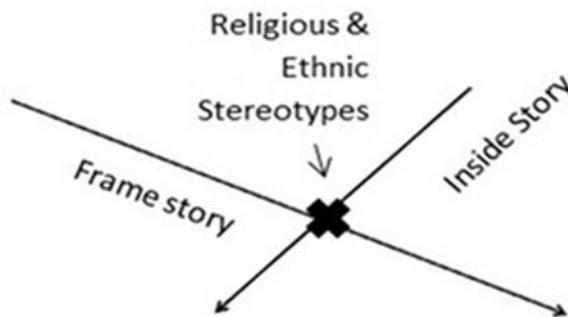
The frame story is narrated by Yussef El Guindi (the actual authorial voice) while the inside story by Julius Steele (an imaginary narratorial voice in the frame story.) These two levels of narrative/performance have a kind of parallelism in common but the narrative voice varies. “Parallelism is meant the use of the same form of expression in the same line, or in succeeding lines of verse, the parallel expressions occupying the same relative place in the structure of the verse.” (Hubbard 361) The clause<sup>1</sup> “Ashraf unbuckles his belt” is mentioned along with “Muhammad has unbuckled his belt.” (*JJ* 37) This reminds the audience of Oscar Wilde's *The Importance of Being Earnest* where “the outer real play echoes the inner, both in scenes and specific lines.” (Hornby 43)

This structural parallelism reflects the parallelism whereby the American filmmakers perceive Ashraf. He is not a mere actor who is asked to play an imaginary role but he is chosen for this role not out of his acting abilities only. There are stereotypical motivations behind this choice. The director considers Ashraf to have something in common with the terrorist, Muhammad. In such nested plays, “the ways in which the actors (Ashraf here) comment

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<sup>1</sup> Since *Jihad Jones* belongs to the Theatre of Realism, the speeches are called ‘clauses’, not ‘verses’ like those of the classical plays.

on their characters (Muhammad)...invites the audience to remain aware of the differences overlaps, and parallels between the competing realities.” (Giguere 108) Although Ashraf and Muhammad are existent in different social contexts, there are overlapping stereotypes between them. The outer real play and the inner unreal one are interdependent in reflecting the stereotypical-based Western attitudes. To explicate, the two plots are not separate, but converge to show how one person can experience the same stereotypes in different social contexts.



**Figure 1**

Be it noted that there is a distinction between double discrimination and double-faced discrimination. The double discrimination is when two minor social classifications intersect to create a system of discrimination for each individual whereas the double-faced discrimination is imposed only on those who take roles in different contexts. Actors are the main targets of double-faced discrimination due to the fact that they are presented in the same stereotypes they have in their real life. To illustrate, he who is stereotyped in the real life will be stereotyped in his artistic performances as well.

This paper assumes that people experience intersectional forms of discrimination on the basis of the “masks” they wear. Ashraf’s multiple identities intersect to create double-faced discrimination. He is already stereotyped in the everyday life like

any Arab American. "BARRY. You're so obvious that you are a stereotype without even having to play". (*JJ* 15) Furthermore, he experiences all the images of stereotyping and disadvantageous treatment in the cinematic roles he performs. He is restricted (or rather "typecast") to play the roles of terrorists where any discriminatory speech is allowed and justified. He can hear all the racial and religious slurs and cannot complain because it is fiction .

The researcher conducted a text-based interview with Lebanese-American actress Pascale Seigneurie who described her experience as a typecast actress. She said: "typecasting of Arab-American actors is still very much prevalent in the US for the simple reason that there are very few established screenwriters of Middle Eastern descent. Typecasting starts in the writing stage so it's important for Arabs to take ownership of their own stories and create characters that speak to their actual experiences."(Personal Communication)

Double levels of narrative/performance show intersectional double-faced stereotyping. One dramatic character, with double personae, experiences the stereotypic slurs simultaneously. These two personae are stereotypically presented in different degrees. In this way, Muhammad and Ashraf are looked down upon as backward, dangerous, and idiotic. The Western attitude towards all Arabs and Muslims are discriminatory and denigrating no matter which social roles they have. Such alleged similarities make Ashraf the most suitable actor for the role. Satirically, Ashraf confronts the director: "Well, at least we have someone from the right ethnic group playing this?" (*JJ* 43)

As already mentioned, on the one hand, Muhammad is an "Arab thug who stick(s) his hand in the turkey, scoop(s) out all the stuffing, throws it, and then forces the entire family to lick it off the floor. Paying special attention to the nubile teenage daughter as she bends down to do it." (*JJ* 21) On the other hand, Barry and Steele are afraid of Ashraf when he holds a gun to only "make a point." (*JJ* 48) This reflects the blatant prejudice towards Arabs. The ethnic and religious identities intersect to aggravate the prejudice towards

Ashraf. Even though his ethnicity is enough to make the Western society feel threatened, his religion adds fuel to fire. In their unconscious mind, Ashraf is a “hysterical” terrorist. Hence, if he held a gun, he would commit a crime .

Although Julius and Barry know how civilized Ashraf is, there is generalization and stereotyping. They cannot differentiate between one person who commits terroristic attacks and a whole ethnicity. Like any ethnic group, the Arab has good as well as bad people. Nevertheless, what the Western mind believes is that all Arabs, particularly Muslims, are terrorists. “Ashraf clearly rejects extremity as much as the American director” but he “cannot convince them that he is not a real version of the character in the script” (Wright 216).

ASHRAF. I'm not. I'm a wonderful worker who works well with others and never complains. Or uses a gun, even I disagree with someone.

JULIUS. I don't mind, as long you promise to use the same passion for the role.

ASHRAF. I'm not a gun-toting fanatic: even if I'm behaving like one (*JJ* 48).

There is no doubt that stereotyping and generalization are closely related concepts. This stereotype-based attitude towards the “Other” is a result of the Western, especially American, belief as superior to others. Their ethnic pride makes them ignore whatever is different to them. “Americans are unable to distinguish what is reality and over amplification, exaggeration, and stereotypes.” (Hasan 86) Such facts should be studied as logical fallacies and political realities but this is beyond the scope of the present research.

JULIUS. We'd feel more comfortable if you put that gun down.

ASHRAF. You see: I pick up a gun and it's threatening. Other people might pick up a gun and you'd understand they were trying to make a point. (*JJ* 36)

Americans believe that Arabs are associated to weaponry and terrorism. Julius and Barry know that the gun is for cinematic purposes but they have stereotype towards him as a killer.

ASHRAF. ...it's not loaded

JULIUS. I don't know that we need it.

ASHRAF. The safety's on and it's rusted out. I don't think it would fire no matter how many times you pulled the trigger. (*Points it at Barry, who ducks.*)

BARRY. (*Alarmed.*) *No.*

ASHRAF. It's just to scare people off. I'll keep it tucked in my belt.

JULIUS. I'd feel safer if you didn't.

Sure? To bolster the scene?—Alright, no matter. (*JJ* 36)

El Guindi employs the gun to express one aspect of the prejudice that Arabs and Muslims experience in America. It is both a visual and acoustic sign to reflect the stereotypes of Arabs as terrorists and to add a theatrical dimension to the text. Ironically, the gun of which Julius and Barry are afraid is a toy. This can be understood in a deep meaning. All such stereotypes are slanderous and shallow. In his *Semiotics of the Theatre*, Keir Elam clarifies: “a visual sign is this factor that makes the drama so eminently ‘representable through visual and other means: stage performance provides precisely the kind of contextualization—by representing the appropriate elements of communicative context and situation—which the otherwise ambiguous references call for.” (87)

What the researcher argues for is that the dramatic devices used in this play can be linked to the intersectional theory. In addition to a role-playing within-a play/a play-within-a play device, a visual sign can show layers of stereotyping of Arabs. The visual sign of a weapon associates the frame story with the inside one. The “gun” of Ashraf and the “letter opener” and “scissors” of Muhammad are parallel signs/motifs to elucidate the stereotypes the same individual experiences as a result to his double social roles. The fact that Ashraf is a person interacting with people and an actor performing characters shows his double social roles. Ashraf is labelled as a criminal in his personal life as well as in his acting career. Consequently, he is double-faced stereotyped owing to his double-voiced character.

The idea that Ashraf/Muhammad character is filthy and foolish dominates the play. This stereotype of Easterners, in general, and of Arabs, in particular, is of olden times. The East has been always seen as intellectually inferior to the West. Arabs are traditionally perceived as lecherous people, whether men or women, who seek to indulge their lusts. The portraying of Arabs in the image of lustful, primitive, and unethical people is recurrent in the Western literatures. By “literatures,” the researcher means all the types of writings, not only the literary and creative ones. In the past Arabs and Muslims were largely recognized in the West as “erotic” , “ignorant” “slave traders” among other many derogatory terms. Lately, the terms such as “terrorist” , “fundamentalist” and “blood-thirsty” are the terms that are over-generally ascribed to the Arabs and Muslims.” (Ridouani 2)

CASSANDRA. (*In character.*) Have you concept of hygiene, you idiot?

ASHRAF. (*In character.*) You call me idiot?

CASSANDRA. (*In character.*) Well you're not showing signs of intelligence are you.

ASHRAF. (*In character. grabs her, pulls her in close.*)  
Enough with mouth. Get on bed. (*JJ 38*)

The word “bastard” is repeated by Sherry to describe Muhammad, and thus it is worthy to look deep into this word. *Merriam-Webster Dictionary* defines “bastard” as someone who is “of mixed or ill-conceived origin”. In his *Western Impact and Middle Eastern Response*, prominent Orientalist Bernard Lewis describes Arabs as a “bastard offspring”. (158) Victorian explorer W.S. Blunt describes the Iraqi people as “bastard” (qtd. in *The origin of Arabs Middle Eastern ethnicity and myth-making*, Peter Webb 35). *Urban Dictionary* defines the American phrase “an Arab bastard” as someone who is “angry as Arabs” . In this way, the word hints at the deep-rooted Western view towards Arabs as an ethnic group that has no origin. El Guindi is so familiar with the Orientalist views, and thus his dramatic speeches are realistic.

It is worth adding that El Guindi refers to Carl Jung's view on Arabs to explore the theme of discrimination. Jung label Arabs as “unreflective”, “beggars”, and people with “naked black feet.” (23, 343)

ASHRAF. Like Carl Jung. The founder of the therapy I've always gone to. He thought Arabs were lower than donkeys. Do you know what that did to me? Baring my issues to a Jungian and then discovering the founder would have felt contempt for me? (*JJ 21*)

There are numerous references, both obvious and subtle, to Ashraf as an “idiot.” (*JJ 21, 22, 23, 24*) Ironically, the filmmakers show that Arabs are too low to be even satirized or criticized. “BARRY. Do you think Julius Steel give a rat ass about anything less? About Arabs? Stop being so self-centered. Nobody gives a damn about your issues.” (*JJ 23*) Arabs cannot be “ethical”, intelligent, or respectable. The Americans filmmakers hold the view that Arabs are so primitive that they cannot teach them how to be “ethical” . They are the “thugs”, “bad guys” , “loonies” and “villains.” (*JJ 21, 23, 49, 50*) Barry tries to persuade Ashraf that he

does not understand that this movie satirizes an American Capitalist family and that has nothing to do with the anti-Arab discourse. Barry says: The family! Of course it's the family. Look at what happens. It's on every page..the overconsumption, the excesses, the mindless gluttony. A family with enough food on their table to feed hundreds. And now that— I mean look at what's saying. ....should there footnotes for you. (JJ 23)

Throughout the frame story, all the characters pretend that the movie does not include anti-Arab and anti-Muslim stereotypes. The director, Steele, tells Ashraf that he “handles a camera” not “causes.” (JJ 49) Barry insists that the film is a satire of American Capitalism. As a result, Ashraf reads some lines from the embedded script to edit them so that he can play the role. He tries to “make a reconcile” and convince the director that the film is but “a string of clichés hung together with punctuation marks.” (JJ 45)

JULIUS. I can't help if you won't show me what upsets you?

ASHRAF. Pick a page. Any page. Let's see. Here's one. A real gem: (*Reading.*) “Allah be praised. You have great tits. They are like dates. They remind me of home.” (JJ 49)

Multiple social categories produce overlapping forms of stereotypes. In this theatrical-cinematic scene, Muhammad (or whatever the character in the film) is stereotyped as a lustful, Muslim Arab. The use of the glorified word “Allah” refers to the Islamic identity to stress the stereotypical idea that all terrorists are Muslims. Ashraf rejects the use of the word “Allah” in such a context. It is not used to reflect a certain culture; it is a kind of stereotyping and prejudice. By hook or by crook, the Hollywood filmmakers seek to relate the Islamic tradition to terrorists and “loonies”. Furthermore, Ashraf knows that the glorified word is intentionally used to refer implicitly to the Arabic phrase “Allahu Akbar” uttered before bombing attacks. Besides, Ashraf seeks a sort of cultural assimilation through finding common grounds: “It's the same God.” (JJ 49)

What's with this "Allah"? Every time writers want to get ethnic on an Arab they throw in "Allah" like that's a character trait— no a character fault that immediately tells you that the guy is a loony. 'Cause only loonies say: "Allah" just before they do something violent. And it's not "Allah," it's God." They are not separate Gods. It's the same God. So just say "God." (JJ 49)

Arab men love women whose breasts are like big clusters of "dates". The "great tits" refer to the way Arab men are stereotyped in the eyes of Orientalists as lustful, and the "dates" to all Arabs as primitive nomads. The Orientalist ideology usually portrays women (or rather in the Orientalist terms *Hareem*) as slaves with their bodies exposed in painting, photography, literature, and cinema. "Oriental nude and semi-nudes are most certainly conceived as objects of the male gaze." (Carlà-Uhink & Wieber 60)

It is clear that *The Arabian Nights*, first translated into Arabic in 1717, is a major source of such stereotypes towards Arab men. As a matter of fact, "dates" are synonymous with deserts, nomads, and incivilities. Therefore, the likening of "tits" to "dates" reflects an overlapping system of stereotyping. To be more specific, one line only shows three interlocking pictorial stereotypes: religious, sexual, and cultural. The religious stereotype is inserting the glorified word "Allah" with its Islamic references. A sexual stereotype is shown portraying Arab men as lustful and rapists. A racial stereotype is associating all Arabs to deserts and palm trees. In addition, Arabs are portrayed as if they were still in the Pre-Islamic Era. Consequently, a multiple-stereotypically image for Arabs are indicated through this line.

## **Conclusion**

This study argued that actors experience privileges and oppression in two ways. Their identities create double levels of advantages and disadvantages. They experience the results of their identities in their real-life situations as well as the roles they perform. Being an Arab American man, Ashraf is discriminated and stereotyped in his personal life and in the role for which he is chosen. The same racial, cultural slurs are directed to him and to the characters he plays.

One of the contributions to the intersectional theory is adding an aspect to it. The traditional intersectionality is concerned with the system by which multiple identities of one person interact to create multiple forms of discrimination. Nonetheless, the researcher proves that the one identity can produce multiple forms of stereotyping and discrimination. Such a matter depends on the social roles each person takes. The social role is any task people perform as members of a group in their society.

Therefore, the researcher coins the term “double-faced discrimination/stereotyping” to describe how an individual (especially an actor) can experience the same slurs simultaneously due to the roles he takes. Double-faced discrimination/stereotyping is the same form of discrimination experienced by the same person according to his position. Due to insulting Ashraf as a real person for his minor statuses, he is insulted in the roles he plays. In traditional intersectional terms, he is not double-discriminated for two axis of discrimination. Rather, for single axis of discrimination (race for example), he experiences double-faced discrimination; i.e. in reality and fiction.

In drama, this aspect of intersectionality can be illustrated by the role playing-within-a play device. The nested story is that when a play, for example, is inserted within a play. Any character usually has one voice. The literary voice is the ideology and orientations of its character. However, a character can have more than a voice;

more than an ideology. In this respect, the present paper introduces the term “double-voiced character”.

Further, Ashraf's social status as an unknown actor may have the lion's share in choosing him for this role. The famous Arab, Muslim actors usually do not play terrorists. However, if they were asked for such roles, they could reject them easily because they are already wealthy stars. It is certain that Native Muslim actors are more privileged than Arab American ones. The question which has to be answered: why are Arab American actors so poor? Is that related to discrimination only?

The further studies are to investigate the dramatic dialogue in the light of Samuel Huntington's *The Clash of Civilizations* (1996). The play is highly symbolic, especially in the Muhammad-Sherry dialogue. Researchers should ponder over the symbolism of the rape, blood, weaponry and so forth. In addition, the Hollywood cinema is described as extremely pragmatic, unethical industry. That can be analysed in the lens of the materialistic philosophy.

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