

**The Pitfalls of Hybridity as Represented in
Yussef El Guindi's Ten Acrobats in an Amazing Leap of Faith**

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(2022-2023)

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Abstract:-

How are the identities of the second generation immigrants formed? This is the central question of the present paper as it seeks to explore the effects of immigration on the identity of the second generation immigrants through tackling Homi K. Bhabha's cultural hybrid theory. Undoubtedly, identity is observed when compared to its impact on a different culture. Bhabha's theory of cultural hybridity is the most relevant to El Guindi's play Ten Acrobats in an Amazing Leap of Faith (2005) which describes cultural hybridization of the Eastern Egyptian culture and the Western American culture. El Guindi's play displays the social structure and the cultural values in relation to the cultural hybrid identities. The cultural hybridity is the outcome of overlapping cultural differences; a matter that creates confused and ambivalent characters. These hybrid characters present a conflict to themselves, their families and the host country throughout their behaviors. The researcher utilizes mainly Bhabha's psychoanalytic concepts of hybridity; ambivalence, mimicry and uncanny. These concepts appear clearly in our globalized cultural differences and cultural interaction.

Key Words:- Cultural hybridity, Bhabha, Egyptian culture, American culture, ambivalence, mimicry, uncanny.

Homi Bahbha is a post-colonial theorist who first introduced cultural hybridity to describe the post-colonial cultural mixture. But nowadays, cultural hybridity involves substantially more than simply the combining point between the colonizer and the colonized; namely, it displays the interaction between different cultures as a result of immigration. Marwan Kraidy defines cultural hybridity as any "cross-cultural contact, [that] occurs across national borders as well as cultural boundaries" (5). Accordingly, a cultural hybrid identity is resulted from the cultural

connection between the cultural roots of the immigrants and that of the indigenous people or the hosts. The hybrid personalities are not absorbed or modified autonomously, yet rather the cultures of the two societies are joined to make another mixed culture. In other words, the local and the global culture affect each other to produce a hybrid identity. The resulted hybrid culture creates a personality that is particular in every specific circumstance.

Cultural globalization inclined to generate one of the three effects for the immigrants: "[D]ifferentiation, assimilation or hybridization" (Smith and Leavy 3). The differentiated people are those who refuse globalization changes and adhere to their local origin culture as globalization has little impact on their origin culture. Assimilated people are the ones who acquire the values and the behaviors of the dominant culture and to a great extent forget about their local culture. As for the hybrid are those who are in a blurring space between their origin culture and the globalized one.

El Guindi depicts, in his present play, an immigrated Egyptian family to work in the United States of America. Despite this cultural globalization, the father, Kamal, keeps his Egyptian traditions, values and rejects completely the American culture for himself and his family. He is differentiated entirely from the American culture sticking to the Egyptian one. Whereas, the mother, Mona, assimilates to the American culture forgetting her Egyptian culture and values to a great extent. All the time, Kamal clings to his Egyptian roots while Mona denies hers. According to her assimilated American thoughts, she tries to awake her husband up from his illusions arguing that America is a dominant country all over the world while Egypt is unknown, on the map, for the Western culture. Mona's way of thinking reveals how much she is assimilated to the American culture.

Out of the mixture of that father, who abides to his Egyptian cultural identity, and that mother , who is attached to the American culture in most of her attitudes, the second generation; Tawfiq, Huwaida and Hamza, their children, are brought up with hybrid identities; a matter that

leads to their ambivalence. Ambivalence is a psychoanalytic term that the three children experience spontaneously or in conjunction with an attraction to or repulsion from an action or object (Young 161). It is a matter of both support and resist at the same time. Bhabha asserts that this "in-between" (14) space creates contradictory and ambivalent identity. These hybrid characters bear some of their origin culture unintentionally from their parents but at the same time they are totally deviated to the culture of the American medium in which they live in. Bhabha argues that this third space sets new suggestion of identity and innovative signs of combination and contention (1). The third space makes them feel a sort of anxiety and uncertainty which spread behind a peculiar culture. Simply, they are in a state of duality oppositions. From this cultural hybridization, dual identities are created for the second generation immigrants.

This cultural crossbreeding leads arguably the second generation, in El Guindi's play, to be torn between two different cultures; the Egyptian and the American cultures. The duality in Tawfiq's, the eldest son, beliefs controls his behavior. Tawfiq's hybrid identity is established to be cut between the two cultures. Consequently, ambivalence is resulted from mingling the self with the other. As when Tawfiq belongs to the American culture, he uses the components of the American environment which gives its citizens the right to choose their beliefs and the freedom to act as they wish. As a result, he tells his mother that he is not convinced in Islam or praying in the mosque anymore. For him, praying is a kind of inner practicing which cannot be related to a mosque or a place as he denies investigating each others' performances. His parents fail to interpret the core of praying, in Islam, for him. So, Tawfiq refuses that appearance could only shape the personality of the Muslim and decides not to act anymore; namely, praying. He lives a long time believing that God declares taboo that we should have our faith and attitudes without asking but he finds freedom to choose his beliefs in America. He reaches the point to discuss and investigate arguing that he looks around himself and questions everything.

There is no solid ground of understanding Islam for Tawfiq. As he thinks that Allah's love to people should be unconditional suspecting that His love is a game and His commands are guidelines for the players; people. So, when any person makes a mistake, he\she is going to be kicked out of the game forever and burning in hell is the punishment of humans for their weakness. Tawfiq is under a delusion of the meaning of Allah's forgiveness and that people must make mistakes and repent. He does not believe that God is the Merciful and the Compassionate. The cultural differences refigure the past that disturbs the present. As for Tawfiq, God is existed in our deeds, beliefs and inner passions. He argues that he cannot believe in someone whom he cannot see. Therefore, he won't waste his time to work for another life, Hereafter, which he does not know if it is existed or not. He believes that he is the one who gives himself hope and strength, not God. Tawfiq misunderstands Islam and its practices as no one of his parents concern to teach him the core of Islam; they are Muslims only by birth. His parents have two different opinions towards their son's new attitude.

As an assimilated mother to the American culture, Mona agrees that it is Tawfiq's right to choose his own religion. Emotionally, she encourages him to lie to his father, who is entirely attached to the Islamic Egyptian culture, about praying in the mosque; a matter that Tawfiq rejects completely. She has new concepts as she adopts the American identity. On that account, she threatens Kamal that she will leave home if he talks harshly to Tawfiq about his atheism. Mona is against Kamal's Egyptian restricted ideas all the time; that is why she rejects renewing her marriage with him.

Kamal accuses Mona of mental illness when she tries to simplify Tawfiq's disbelieving in Allah expressing that he is free to believe in what he wants. Connecting to the Egyptian culture, Kamal considers himself the leader of the house and no one can behave against his will. On one hand, according to the Egyptian style, the sole correct decisions are due to the male; the father. On the other hand, Kamal himself was not submissive to his father's decision when he asked, twenty years ago, him not to leave Egypt. As well Kamal's children will never be submissive to his ideas. Kamal has nothing to do with Tawfiq as the latter's disbelief

only become a bone in Kamal's throat and talking about his son's atheism is like pouring salt into the wound.

As a simple uneducated man, Kamal fails to defend Islam and to teach his son its roots. When Kamal asks Mona not to cook lentil anymore in Ramadan's month, Tawfiq says that they should thank God for His bounty. Thus Kamal asks Tawfiq why he talks about God if he does not believe in Him, the latter replies that God is only a matter of expression. The father maintained the Islamic rituals without deeping his children's understanding of religion or even explaining its content and meaning. Unlike Kamal, his friend, Aziz, tries to get into Tawfiq's mind and have an open discussion with him, through giving crucial justifications and discussing reasons about the existence of God saying that if there is no God, people will be cruel and kill each other. But Tawfiq believes that people only put God in their mouths, not in their deeds. The tool of judging God through people is not equivalent criterion for the meaning of God's existence; namely, it is the mistake of people who do not put God in their hearts and not a religion mistake.

Globalization and localization are two opposing procedure occurring concurrently (Smith and Leavy 5). As a hybrid character, Tawfiq follows the freedom of the American culture to choose his religion but still follows the Egyptian culture in supporting his sister explaining that he denies watching her doing something that she will regret. Tawfiq's attitude reflects how much he is a loving and caring brother clarifying that due to blood's bond; he will support and take care of her all the time. His point of view mirrors that he maintains some of his Egyptian culture value which he was brought up on. As a supportive brother, Tawfiq invites Huwaida's Egyptian fiancé, Murad, to America to talk to her telling her that he will back her up if she refuses him.

Huwaida is now splitting between her Egyptian identity and her American one. Out of her Egyptian culture, she agrees on this engagement only because she is convinced that her parents' choice for her arranged marriage, even though she does not see her fiancé, would be successful than following the American way which might have bad consequences justifying that most people who spend years together before marriage, their relation will be failed. From her Egyptian point of

view, marriage requirements as sacredness, patience and respect are required in facing life's difficulties. Regarding her American identity and culture, she wants to confirm her own identity refusing that Egyptian way of marriage. Commenting on Murad's identity, she remarks that he is a backward person. Hence, she hesitates to tell her parents frankly that she does not want that engagement.

The interconnecting between the original culture of the immigrants and the culture of the hosted country has the potential to change the construction of the immigrants' psychology. Psychologically, Huwaida suffers from "a double consciousness also experience a "two-ness" that is distinct from either identity contributing to the duality...." (Smith and Leavy 6). Wavering between two different cultures, hybridity is created in Huwaida's character; a matter which is reflected several times in her dream. Ernest Jones states:

A dream is not, as it appears to be, a confused and haphazard congeries of mental phenomena, but a distorted and disguised expression of highly significant psychical processes that have a very evident meaning ,.... (286)

Throughout Huwaida's dream, she represents a dual image of the Egyptian and American culture. Huwaida's dream is a reflection of her thoughts and her internal struggle which appear against her will in her subconscious.

Huwaida tells Pauline, her American psychiatrist, that she dreams of a flock of conservative veiled characters; her friends and relatives enter a stage to watch Miss America competition on a big screen. Huwaida's double, H.D., her American version, is a contestant appeared veiled in "a one-piece swimsuit, carrying a beach-ball" (11). In her dream, Huwaida plays two roles, watching and practicing in the contest. In other words, the judge and the victim at the same time. Even though she is a contestant, she does not wear a sash which is an indication that she is not related to this contest. However, the sash is replaced by the veil that represents her Arabian Islamic identity. Huwaida is psychologically maimed as she feels that she looks like a circus player. She humiliates

herself in front of both the American community and the Egyptian Muslim one. Out of her hybridity, she is between iron and steel. Contradictions fill her life and annoy her as a veiled Muslim girl wearing a swimsuit and representing Miss America in a contest expressing "...this woman, though I know it's me, looks nothing like me" (11). Huwaida's words reveal that she is divided between two identities especially when she asks H.D. how she is representing Islam and wearing a swimsuit.

Bhabha utilizes the psychoanalytic concept of mimicry to examine the repressed and restrained thoughts and ideas of the hybrid characters (Huddart 58). There is a struggle between Huwaida and H.D. as the former and the other conservative figures want H.D. to get off the stage because they regard her appearance as a shame. However, H.D. explains that she appears in a modest way; namely, in one-piece swimsuit, not a bikini. Huwaida's dream represents her desire to mimicry the Americans. In other words, she likes to wear a swimsuit in two pieces, as the American females in reality, but her father does not allow her to wear such a swimsuit. Huwaida's father and relatives imprison her in her veil, a veiled swimsuit and a Muslim husband. She wants to get rid of all these traditional restrictions. What tortures Huwaida is the image of the Muslim women in the others' mirror. She expresses that she will never debase herself in that way as an American Muslim suffers from racism and sexism assuring that she is a feminist.

Mimicry is a term used to describe the ambivalent relationship between the immigrant and the indigenous people of the hosted country (Mambrol 3). Tyson writes that for " Bhabha ... mimicry deconstructs the certainty of the [hosted people] dominance and creates an uncertainty of the behavior of the [immigrants]. However, it acts as powerful representation of counter-domination" (165). So, the immigrant finds himself\herself in a blurred space between his\her culture and the hosted country's culture and value. For that reason, they resort to mix both the original culture and that acquired one. In other words, the immigrants imitate the hosts' habits, values and beliefs and at the same time they maintain their culture. In consequence, Huwaida as a marginalized identity tries to deconstruct the discrimination authority through mimicry.

The deep-rooted tensions formed by social abandonment and non-acceptance of multiplicity are presented in El Guindi's play to elucidate the society's fierce and vehement endeavor to preserve racial absolutism in the face of hybrid characters. Pauline tells Huwaida that all Eastern women along history were oppressed by men and being prisoners' in males' jails. She does not know how Huwaida calls herself a feminist and covers her head at the same time. Pauline regards veil as a shame because she misunderstands the Islamic instructions telling Huwaida that although Islam gives women their rights, it oppresses them. The misinterpretations of religions and Holy books create wrong conceptions. Liberated women, according to Pauline, should uncover her head to appear as an open-minded woman in front of the Americans.

Samaa Abdurraqib illustrates that "Islam becomes the religion of the 'other' and the culture from which women need to be liberated. [So] ..., women are held accountable for both religious and cultural traditions of the old country" (55). Huwaida is torn between the opposition duality of "us and them" (Abdurraqib 56) accusing Pauline that she wants to deprive her of her faith. Huwaida is highly sensitive towards cultural issues. Pauline confronts Huwaida with the truth which the latter tries to hide; namely, that veil is a burden for her. But still Huwaida defends her religion, Islam, wishing not to tell Pauline about her dream. Actually, out of Huwaida's ambivalent identity, half of her enjoys the hijab and the other half ashamed of it saying that she is always splitting into two halves, according to the situation. Huwaida is about to rebel against her Egyptian restrictions; to take off her hijab and cancel her engagement. Pauline gives her accurate answers on her inquires that her dream is totally about her internal severe desire to take off her hijab. Moreover, the bouncing ball which H.D. throws to Huwaida is a symbol reflecting that H.D. wants Huwaida to change the image of the Muslim women, before the Western world, as they are tyrannized, persecuted and have no identity. On one side, Huwaida is afraid of keeping her hijab as those in hijab are ill-treated, harassed and regarded as terrorists. On the other side, taking off her hijab means that she is taken off from her roots; a matter which will be completely refused by her father and relatives.

Out of Huwaida's ambivalent identity, she feels ashamed when she appears in a relaxed dress without hijab before Murad and his father. Although Mona is assimilated to the American culture, she wants her daughter to get married as any Egyptian mother. So, she lies to justify Huwaida's appearance relating it to a school project because Mona knows Murad's Egyptian culture mentality that rejects Huwaida's relaxed clothes. Even though Huwaida refuses Murad as a fiancé, she expresses that she feels that she is like an idiot in her relaxed appearance.

Unlike Huwaida's dream which reflects her ambivalent identity that results from her cultural hybridity, Murad's dream mirrors his complete repudiation to H.D. and her American culture. Murad dreams that he is on a plane speaking to H.D. who was born and brought up in a different culture. She criticizes the negative sides of Egypt as she regards Egypt as a grave that people bury themselves in. But Murad expresses his entire love to Egypt with its broken pavements, its pollution and the mess in its streets. Besides, Murad concerns more about the Islamic Egyptian rituals; listening to the prayers that overwhelm his soul with joy and comfort. In contrast to H.D. who confirms that faith and true religion should be only kept in hearts. Murad's dream refers to his sense of belongingness to Egypt. In other words, Murad is completely belonging to his Egyptian roots, while H.D. is totally attached to the American identity. Although he does not regard his marriage to Huwaida as an opportunity, Huwaida accuses him of being against the current. Murad reckons that living in America means losing his Egyptian identity; a matter that he entirely denies because of his pure Egyptian upbringing.

Likewise, Murad's dream reflects his marriage to H.D. as a bomb. The bomb experts, on the plane, come to investigate Murad's suitcase because they doubt that there is an explosion as they regard Arabs and Muslims as terrorists. This bomb is an indication that his marriage to Huwaida would be like an explosive bomb. So, he decides to return back to his homeland. Advocating Murad's decision, Kamal states that this country, America, "will turn strange switches on and off in people's head

and make them act in ways you do not understand" (96). Kamal suffers from the bad effects of the American culture on his three children.

Bhabha terms the vacillations and hesitations that are produced from the indeterminate hybrid identities as psychologically uncanny. The hybrid immigrant identities feel uncanny by their unintentional establishment of the old. Bhabha associates the concept of the uncanny with the hybrid cultural identity asserting that uncanny "always situated in relation to both an original culture a new location"(194). Hamza's, Kamal's son who is set up also as a hybrid character, identity experiences the uncanny feelings. Even though Hamza sticks to the Islamic religion and the Egyptian culture, he is seduced by a gay to have a homosexual relationship. For Bhabha, Hamza's splitting ego is between fear and attraction of the difference; a matter that results in a sense of disavowal or a form of discussion throughout negation (195).

According to Freud, uncanny is defined as " the class of frightening things that leads us back to what is known and familiar" (195). It is a course of startling things that jump us back to what is known and commonplace. Consequently, Hamza, as an Egyptian Muslim affirms to Kevin, his friend, that homosexuality is forbidden in Islam as well as in the Egyptian culture. Then he comments that he is fasting and real Muslims are not gays. Kevin legitimizes that the Muslim is a human being as well as the Christian, so when religion becomes an obstacle in human's joy, it will be joy-killer. He convinces Hamza that although he is a gay, he believes in God and loves to pray asking him to enjoy his life.

Upon knowing that Hamza loves Oud, Kevin uses this chance to seduce him by talking about the myth of Oud invention. Lamak, the sixth grandson of Adam, from his son Cain, invented Oud by hanging the remains of his dead son's corpse on a tree until they were desiccated. Finally, the skeleton became in the form of Oud. Starting with referring to the myth of Oud and ending with the position of the Oud while the musician is playing on it, Kevin succeeds to persuade Hamza by their homosexual relationship.

"[T]he borders between home and world become confused; and, uncannily, the private and public become part of each other, forcing upon

us a vision that is as divided as it is disorienting" (13). Hamza, as well as his brother and sister, possesses a cultural hybrid identity; a pluralistic identity that combines or manifests both the Egyptian and the American culture. Out of this hybridity, Hamza feels that he has committed a sin, according to his Egyptian Islamic roots, revealing that he is moved by the myth of Oud invention and the charm of music. He feels guilty and ashamed of this disgusting situation as he is fasting Ramadan. Upon knowing Hamza's homosexual relationship, his parents are affected variously. Mona shocked Kamal by her cold reaction commenting that she prefers her son would use a condom. On the contrary, Kamal feels ashamed emphasizing that in every faith gayness is forbidden using the Arabic word "Haram" (87).

Kamal becomes a shocked father when his role as a father is minimized and then excluded from his children's life. He is entirely disappointed by his children as Tawfiq becomes an atheist, Huwaida breaks off her engagement and feels confused about the issue of her hijab and Hamza is arrested while he sets a homosexual affair with Kevin. Kamal's three children represent the notion of self hybridity. Suddenly, Kamal finds himself in a new family with new thoughts. He is trying to investigate beyond the change. Is it a virus that affects all those who live in this country, America? It is a late realization when Kamal regrets living in a country that taints completely their original culture especially when he discovers that he has fulfilled nothing except selling carpets. It seems as if Kamal sells his kids to the American culture. As a result, he gives Aziz, his friend, a permission to consider his family as an example to anyone who wants to live in America or away from his homeland.

After the deterioration of Kamal's children through their ambivalent characters that resulted from their hybrid identities, Mona attributes her children's deeds to their growth and maturity. She almost has no attitude or responsibility towards her children. Kamal accuses himself and his wife about the loss and disintegration of his children state. He realizes the importance of the core of the Islamic religion that he neglects as he was concerned only about the external appearance of Islam representing in fasting and praying without indulging into its essence. Kamal mentions

that the loss they gain from America is "religion" and their "soul" (100). Mocking the American culture, Kamal states that believing in God takes people from busy schedule of shopping and anything connects them with society. He explains that God has no place in such a society in which they choose to live. There are neither affections nor connections to their family or to God. Living in an abroad society, America does not stop at maltreatment of parents but it proceeds to throw God away.

Kamal's concern about the external Islamic appearance is manifested clearly in El-Gunidi's technique when he sets his play on Ramadan month as Kamal aims to assemble his family at Iftar. Ramadan is an extra special month because of the gathering family members and friends at the same time to have their Iftar. El-Gunidi wants his reader to know about Muslim's rituals and how the Arab Americans deal with them. Besides, Kamal uses the Arabic language to maintain his Islamic culture saying: "Inshallah... Inshallah" and Islamic greeting as "Assalamalayakum" (25).

As well, reflecting his heed about the outward details, Kamal insists on cleaning the floor of their living room which is empty from furniture. But Mona states that " it's the floor, it's dirt, it's not a crisis" (28). The floor here refers to their Egyptian Islamic roots which their children have spoiled it by their hybridity. The spots, on the floor, of Kamal's children show that the latter have no respect for their roots. But, as usual, Mona tries to make it easy for her husband by justifying that "it's not a crisis.... Forget about it" (28-9).

As regards the title of El-Gunidi's play Ten Acrobats in an Amazing Leap of Faith, the ten acrobats are presented by the ten characters of the play that leap towards their tenets and attitudes. Kamal and Mona bound for the sake of keeping the Egyptian culture and assimilating to the American culture respectively. Tawfiq, Huwaida –H.D. and Hamza leap between the American culture and the Egyptian one to find that they are broken up between them. As for Aziz, he crosses to Tawfiq's thoughts in order to explain the essence of Islam in an open discussion. Regarding his son, Murad, after travelling to America to engage Huwaida, he realizes that he jumps to a different culture that he won't contend with. So he

decides to return back to Egypt. As for the American psychiatrist, she bounces in Huwaida's beliefs to convince her that Islam abuses and tyrannizes women. The final acrobat is Kevin who lopes in Hamza's conceptions to establish a homosexual relationship with him.

Conclusion:-

This paper focuses on the experiences of the second immigrants' generation regarding their hybrid identity formation. Concerning the first generation immigrants are either differentiated from or assimilated to the host country culture as it appears in El-Gunidi's present play. The father preserves his Egyptian culture denying the American one. He tries, all the time, to keep the external appearance of a Muslim by praying in the mosque and fasting Ramadan. Whereas, the mother assimilates, to a great extent, to the American culture. Consequently, the second generation immigrants, their children, are developed to appear in a hybrid identity. Homi K. Bhabha's theory of cultural hybridity shows how the hybrid identity, of the second generation, is formed through ambivalence, mimicry and uncanny.

Tawfiq, Huwaida and Hamza are held between double-consciousness. Their identities are unstable between two different cultures. They are lost as they do not know to which culture they belong; namely, they are in a third space in which they try to create their own identity in this global area. Cultural hybridity disturbs the relationship between the immigrants and the host country as there is no full co-existence or understanding between them as well.

Out of this cultural hybridity, Tawfiq, Huwaida and Hamza navigate between two different cultures. They are in a middle space. On one hand, Tawfiq decides not to go to the mosque anymore and becomes an atheist affected by the American culture that permits him to believe in what he wants. On the other hand, he follows the Egyptian culture in backing up and upholding his sister. As for Huwaida, she is ruptured between keeping her hijab, as in the Muslim Egyptian culture, or taking it off as the American culture evolves. Regarding Hamza, he sets a homosexual relationship with Kevin, as such relations are normal in the American culture, but later on he regrets his shameful deed because such relations are forbidden in Islam and in the Egyptian culture as well. These hybrid identities are disoriented as they are never fully recognized or accepted neither by their family nor by the American society.

The cultural hybrid identities of the three children are due to the parents' neglect to dig deeply into their children's inquires led to the emergence of these hybrid identities. They do not have the tools to their religion neither they own awareness to explain their culture. Religion for them is imprisoned in its appearance.

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الملخص العربي

عثرات الهجين كما تظهر في مسرحية يوسف الجندي عشرة بهلوانيين في قفزة مذهلة من الإيمان

يتناول هذا البحث تجارب المهاجرين العرب (المصريين) إلى أمريكا و خاصة تأثير الهجرة علي تكوين أو تشكيل الشخصية المهجنة ثقافيا من الجيل الثاني و ذلك من خلال تطبيق نظرية هومي بابا "الهجين الثقافي" علي مسرحية يوسف الجندي عشرة بهلوانيين في قفزة مذهلة من الإيمان. يوضح الجندي من خلال المسرحية كيف أن الجيل الأول متمثلا في الأب و الأم كانوا مختلفين تماما أو علي وفاق شبه تام مع الثقافة الأمريكية علي التوالي. فالأب يحافظ علي ثقافته المصرية رافضا للثقافة الأمريكية. فقد كان يحاول طوال الوقت المحافظة علي المظهر الخارجي للمسلم المصري من خلال الذهاب للمسجد للصلاة يوميا و صيام شهر رمضان بينما كانت الأم تعترف و تتوافق مع الثقافة الأمريكية إلي حد كبير.

و كنتيجة لهذا الهجين الثقافي، المصري و الأمريكي، نشأ الجيل الثاني _الأبناء_ بشخصيات مهجنة ثقافيا بين المصرية و الأمريكية. يوضح هومي بابا من خلال نظريته الهجين الثقافي أن هوية الهجين للجيل الثاني تنشأ من خلال الإزدواجية ambivalence، المحاكاة mimicry و غير المؤلف للثقافتين uncanny. حيث يقف الأبناء في منطقة وسطي بين ثقافتين متباينتين (المصرية و الأمريكية) في حالة بحث عن هوية تخلص من هذا التمزق و الشتات. فهويتهم الهجينة تضعهم في منطقة وسطي بين تلك الثقافتين .

فالإبن الأكبر -توفيق - يقرر عدم الذهاب إلي المسجد و يصبح ملحدا متاثرا بالثقافة الأمريكية التي تمنح الحرية بالإعتقاد و الإيمان بما يريد. و في نفس الوقت فإنه يتبع الثقافة المصرية في مساندة أخته و الخوف علي مستقبلها . بالنسبة للإبنة الوسطي - هويدا - فهي ممزقة بين فكرة الحفاظ علي الحجاب تبعا للثقافة المصرية الإسلامية أو خلع الحجاب تبعا للثقافة الأمريكية. مما أدى بها إلي معاناة نفسية جسيمة. فهي تارة تحاكي الثقافة الأمريكية بخلع الحجاب و تارة تلتزم بالحجاب كما هو الحال في الثقافة المصرية المسلمة. و أخيرا الإبن الأصغر - حمزة - فالهوية الهجينة أدت به إلي قبول ممارسة اللواط مع صديقه الأمريكي حيث أنه مسموح في ثقافتهم ممارسة الشذوذ و المثلية الأمر المؤلف ثقافيا في أمريكا و مرفوض ثقافيا في المجتمع المصري. الشخصية الهجينة لا تربط بين المؤلف و الدين فجميع الأديان تحرم اللواط لكن الثقافة الأمريكية تفصل بين الدين و بين حرية ممارسة الشذوذ. الأمر الذي يختلف تماما عن الثقافة المصرية التي تربط بين تحريم الإسلام للواط و بين المجتمع. مما دفع الإبن الأصغر للشعور باندم و التراجع عن إتباع ما قام به من شذوذ رجوعا لما تربى عليه.

الشخصية الهجينة للجيل الثاني هي منطقة وسطي ما بين ثقافتين و لكي يكون هناك توازن و ثقل لهذه الهوية يجب أن يكون الدمج ما بين الثقافتين قائم علي وعي تام من طرف الجيل الأول الذي يغرس قيم و أسس الثقافة الأم و يفسر و يوضح جوانب الإختلاف بين الثقافة الأم و الثقافة الهجينة.