



مجلة بحوث الشرق الأوسط

مجلة علمية مُدكَّمة (مُعتمدة) شهرياً

العدد الخامس والثمانون
(مارس 2023)

السنة التاسعة والأربعون
تأسست عام 1974

الترقيم الدولي: (2536-9504)
الترقيم على الإنترنت: (2735-5233)



يصدرها
مركز بحوث
الشرق الأوسط



الأراء الواردة داخل المجلة تعبر عن وجهة نظر أصحابها وليست مسئولية مركز بحوث الشرق الأوسط والدراسات المستقبلية

رقم الإيداع بدار الكتب والوثائق القومية : ٢٤٣٣٠ / ٢٠١٦

الترقيم الدولي: (Issn :2536 - 9504)

الترقيم على الإنترنت: (Online Issn :2735 - 5233)

شروط النشر بالمجلة

- تُعنى المجلة بنشر البحوث المهمة بمجالات العلوم الإنسانية والأدبية ؛
- يعتمد النشر على رأي اثنين من المحكمين المتخصصين ويتم التحكيم إلكترونياً ؛
- تقبل البحوث باللغة العربية أو بإحدى اللغات الأجنبية، وترسل إلى موقع المجلة على بنك المعرفة المصري ويرفق مع البحث ملف بيانات الباحث يحتوي على عنوان البحث باللغتين العربية والإنجليزية واسم الباحث والتايتل والانتماء المؤسسي باللغتين العربية والإنجليزية، ورقم واتساب، وإيميل الباحث الذي تم التسجيل به على موقع المجلة ؛
- يشار إلى أن الهوامش والمراجع في نهاية البحث وليست أسفل الصفحة ؛
- يكتب الباحث ملخص باللغة العربية واللغة الإنجليزية للبحث صفحة واحدة فقط لكل ملخص ؛
- بالنسبة للبحث باللغة العربية يكتب على برنامج "word" ونمط الخط باللغة العربية "Simplified Arabic" وحجم الخط 14 ولا يزيد عدد الأسطر في الصفحة الواحدة عن 25 سطر والهوامش والمراجع خط Simplified Arabic حجم الخط 12 ؛
- بالنسبة للبحث باللغة الإنجليزية يكتب على برنامج word ونمط الخط Times New Roman وحجم الخط 13 ولا يزيد عدد الأسطر عن 25 سطر في الصفحة الواحدة والهوامش والمراجع خط Times New Roman حجم الخط 11 ؛
- (Paper) مقاس الورق (B5) 17.6 × 25 سم، (Margins) الهوامش 2.3 سم يمينًا ويسارًا، 2 سم أعلى وأسفل الصفحة، ليصبح مقاس البحث فعلي (الكلام) 13×21 سم. (Layout) والنسق: (Header) الرأس 1.25 سم، (Footer) تذييل 2.5 سم ؛
- مواصفات الفقرة للبحث: بداية الفقرة First Line = 1.27 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 6pt (تباعد بعد الفقرة = 0pt)، تباعد الفقرات (مفرد single) ؛
- مواصفات الفقرة للهوامش والمراجع: يوضع الرقم بين قوسين هلاكي مثل: (1)، بداية الفقرة Hanging = 0.6 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 0.00 تباعد بعد الفقرة = 0.00، تباعد الفقرات (مفرد single) ؛
- الجداول والأشكال: يتم وضع الجداول والأشكال إما في صفحات منفصلة أو وسط النص وفقًا لرؤية الباحث، على أن يكون عرض الجدول أو الشكل لا يزيد عن 13.5 سم بأي حال من الأحوال ؛
- يتم التحقق من صحة الإملاء على مسئولية الباحث لتفادي الأخطاء في المصطلحات الفنية ؛
- مدة التحكيم 15 يوم على الأكثر، مدة تعديل البحث بعد التحكيم 15 يوم على الأكثر ؛
- يخضع تسلسل نشر البحوث في أعداد المجلة حسب ما تراه هيئة التحرير من ضرورات علمية وفنية ؛
- المجلة غير ملزمة بإعادة البحوث إلى أصحابها سواء نشرت أم لم تنشر ؛
- تعتبر البحوث عن آراء أصحابها وليس عن رأي رئيس التحرير وهيئة التحرير ؛
- رسوم التحكيم للمصريين 650 جنيه، ولغير المصريين 155 دولار ؛
- رسوم النشر للصفحة الواحدة للمصريين 25 جنيه، وغير المصريين 12 دولار ؛
- الباحث المصري يسدد الرسوم بالجنيه المصري (بالفيزا) بمقر المركز (المقيم بالقاهرة)، أو على حساب حكومي رقم : (9/450/80772/8) بنك مصر (المقيم خارج القاهرة) ؛
- الباحث غير المصري يسدد الرسوم بالدولار على حساب حكومي رقم : (EG71000100010000004082175917) (البنك العربي الأفريقي) ؛
- استلام إفادة قبول نشر البحث في خلال 15 يوم من تاريخ سداد رسوم النشر مع ضرورة رفع إيصالات السداد على موقع المجلة ؛
- تحصيل قيمة العدد من الباحث (نقدًا)، ويستلم الباحث عدد 6 مستلآت من بحثه 5 منها (مجانًا) و (15) جنيه للمستلة السادسة الإضافية ؛
- المراسلات : توجه المراسلات الخاصة بالمجلة إلى: merc.director@asu.edu.eg
- السيد الدكتور/ مدير مركز بحوث الشرق الأوسط والدراسات المستقبلية، ورئيس تحرير المجلة جامعة عين شمس-العباسية- القاهرة - ج.م.ع (ص.ب 11566)
- للتواصل والاستفسار عن كل ما يخص الموقع : محمول / واتساب: (+2) 01555343797 (وحدة النشر merc.pub@asu.edu.eg) (وحدة الدعم الفني technical.support@asu.edu.eg)
- ترسل الأبحاث من خلال موقع المجلة على بنك المعرفة المصري: www.mercj.journals.ekb.eg
- ولن يلتفت إلى الأبحاث المرسله عن طريق آخر .



مجلة بحوث الشرق الأوسط

مجلة علمية مُدكَّمة متخصصة في شؤون الشرق الأوسط

مجلة مُعتمَدة من بنك المعرفة المصري



موقع المجلة على بنك المعرفة المصري

www.mercj.journals.ekb.eg

- معتمدة من الكشاف العربي للاستشهادات المرجعية (ARCI). المتوافقة مع قاعدة بيانات كلاريفيت Clarivate الفرنسية.
- معتمدة من مؤسسة أرسيف (ARCif) للاستشهادات المرجعية للمجلات العلمية العربية ومعامل التأثير المتوافقة مع المعايير العالمية.
- تنشر الأعداد تبعاً على موقع دار المنظومة.



العدد الخامس والثمانون - مارس ٢٠٢٣

تصدر شهرياً

السنة التاسعة والأربعون - تأسست عام 1974



مجلة بحوث الشرق الأوسط
(مجلة معتمدة) دورية علمية مكمّمة
(اثنا عشر عددًا سنويًا)
يصدرها مركز بحوث الشرق الأوسط
والدراسات المستقبلية - جامعة عين شمس

رئيس مجلس الإدارة

أ.د. غادة فاروق

نائب رئيس الجامعة لشؤون خدمة المجتمع وتنمية البيئة

ورئيس مجلس إدارة المركز

رئيس التحرير د. حاتم العبد

مدير مركز بحوث الشرق الأوسط والدراسات المستقبلية

هيئة التحرير

أ.د. السيد عبد الخالق، وزير التعليم العالي الأسبق، مصر

أ.د. أحمد بهاء الدين خيرى، نائب وزير التعليم العالي الأسبق، مصر؛

أ.د. محمد حسام لطفي، جامعة بني سويف، مصر؛

أ.د. سعيد المصري، جامعة القاهرة، مصر؛

أ.د. سوزان القبيني، جامعة عين شمس، مصر؛

أ.د. ماهر جميل أبوخوات، عميد كلية الحقوق، جامعة كفر الشيخ، مصر؛

أ.د. أشرف مؤنس، جامعة عين شمس، مصر؛

أ.د. حسام طنطاوي، عميد كلية الآثار، جامعة عين شمس، مصر؛

أ.د. محمد إبراهيم الشافعي، وكيل كلية الحقوق، جامعة عين شمس، مصر؛

أ.د. تامر عبد المنعم راضي، جامعة عين شمس، مصر؛

أ.د. هاجر قلدیش، جامعة قرطاج، تونس؛

Prof. Petr MUZNY، جامعة جنيف، سويسرا؛

Prof. Gabrielle KAUFMANN-KOHLER، جامعة جنيف، سويسرا؛

Prof. Fara AI، جامعة كليرمون أوفيرني، فرنسا؛

إشراف إداري

أ/ سونيا عبد الحكيم

أمين المركز

سكرتارية التحرير

أ/ ناهد مبارز رئيس وحدة النشر

أ/ راندانوار وحدة النشر

أ/ زينب أحمد وحدة النشر

أ/ شيماء بكر وحدة النشر

د/ امل حسن رئيس وحدة التخطيط والمتابعة

المحرر الفني

إسلام أشرف وحدة الدعم الفني

تنفيذ الغلاف والتجهيز والإخراج الفني للمجلة

وحدة الدعم الفني

تدقيق ومراجعة لغوية

د. هند رافت عبد الفتاح

تصميم الغلاف أ/ أحمد محسن - مطبعة الجامعة

ترجمة المراسلات الخاصة بالمجلة إلى: د. حاتم العبد، رئيس التحرير merc.director@asu.edu.eg

• وسائل التواصل: البريد الإلكتروني للمجلة: technical.support.mercj2022@gmail.com

البريد الإلكتروني لوحدة النشر: merc.pub@asu.edu.eg

جامعة عين شمس - شارع الخليفة المأمون - العباسية - القاهرة، جمهورية مصر العربية، ص.ب: 11566

(وحدة النشر - وحدة الدعم الفني) موبايل / واتساب: 01555343797 (+2)

ترسل الأبحاث من خلال موقع المجلة على بنك المعرفة المصري: www.mercj.journals.ekb.eg

ولن يلتفت إلى الأبحاث المرسله عن طريق آخر

الرؤية

السعي لتحقيق الريادة في النشر العلمي المتميز في المحتوى والمضمون والتأثير والمرجعية في مجالات منطقة الشرق الأوسط وأقطاره .

الرسالة

نشر البحوث العلمية الأصيلة والرصينة والمبتكرة في مجالات الشرق الأوسط وأقطاره في مجالات اختصاص المجلة وفق المعايير والقواعد المهنية العالمية المعمول بها في المجالات المُحكَّمة دولياً.

الأهداف

- نشر البحوث العلمية الأصيلة والرصينة والمبتكرة .
- إتاحة المجال أمام العلماء والباحثين في مجالات اختصاص المجلة في التاريخ والجغرافيا والسياسة والاقتصاد والاجتماع والقانون وعلم النفس واللغة العربية وآدابها واللغة الانجليزية وآدابها ، على المستوى المحلى والإقليمي والعالمي لنشر بحوثهم وإنتاجهم العلمي .
- نشر أبحاث كبار الأساتذة وأبحاث الترقية للسادة الأساتذة المساعدين والسادة المدرسين بمختلف الجامعات المصرية والعربية والأجنبية .
- تشجيع ونشر مختلف البحوث المتعلقة بالدراسات المستقبلية والشرق الأوسط وأقطاره .
- الإسهام في تنمية مجتمع المعرفة في مجالات اختصاص المجلة من خلال نشر البحوث العلمية الرصينة والتميزة .



مجلة بحوث الشرق الأوسط

- رئيس التحرير د. حاتم العبد

- الهيئة الاستشارية المصرية وفقاً للترتيب الهجائي:

- أ.د. إبراهيم عبد المنعم سلامة أبو العلا
- أ.د. أحمد الشربيني
- أ.د. أحمد رجب محمد علي رزق
- أ.د. السيد فليفل
- أ.د. إيمان محمد عبد المنعم عامر
- أ.د. أيمن فؤاد سيد
- أ.د. جمال شفيق أحمد عامر
- أ.د. حمدي عبد الرحمن
- أ.د. حنان كامل متولي
- أ.د. صالح حسن السلوت
- أ.د. عادل عبد الحافظ عثمان حمزة
- أ.د. عاصم الدسوقي
- أ.د. عبد الحميد شلبي
- أ.د. عفاف سيد صبره
- أ.د. عفيفي محمود إبراهيم
- أ.د. فتحي الشرقاوي
- أ.د. محمد الخزامي محمد عزيز
- أ.د. محمد السعيد أحمد
- ثواء / محمد عبد المقصود
- أ.د. محمد مؤنس عوض
- أ.د. مدحت محمد محمود أبو النصر
- أ.د. مصطفى محمد البغدادى
- أ.د. نبيل السيد الطوخي
- أ.د. نهى عثمان عبد اللطيف عزمي
- رئيس قسم التاريخ - كلية الآداب - جامعة الإسكندرية - مصر
- عميد كلية الآداب السابق - جامعة القاهرة - مصر
- عميد كلية الآثار - جامعة القاهرة - مصر
- عميد كلية الدراسات الأفريقية العليا الأسبق - جامعة القاهرة - مصر
- أستاذ التاريخ الحديث والمعاصر - كلية الآداب - جامعة القاهرة - مصر
- رئيس الجمعية المصرية للدراسات التاريخية - مصر
- كلية الدراسات العليا للطفولة - جامعة عين شمس - مصر
- عميد كلية الحقوق الأسبق - جامعة عين شمس - مصر
- (قائم بعمل) عميد كلية الآداب - جامعة عين شمس - مصر
- أستاذ التاريخ والحضارة - كلية اللغة العربية - فرع الزقازيق
- جامعة الأزهر - مصر
- عضو اللجنة العلمية الدائمة لترقية الأساتذة
- كلية الآداب - جامعة المنيا،
- ومقرر لجنة الترقيات بالمجلس الأعلى للجامعات - مصر
- عميد كلية الآداب الأسبق - جامعة حلوان - مصر
- كلية اللغة العربية بالمنصورة - جامعة الأزهر - مصر
- كلية الدراسات الإنسانية بنات بالقاهرة - جامعة الأزهر - مصر
- كلية الآداب - جامعة بنها - مصر
- نائب رئيس جامعة عين شمس الأسبق - مصر
- عميد كلية العلوم الاجتماعية والإنسانية - جامعة الجلالة - مصر
- كلية التربية - جامعة عين شمس - مصر
- رئيس مركز المعلومات ودعم اتخاذ القرار بمجلس الوزراء - مصر
- كلية الآداب - جامعة عين شمس - مصر
- كلية الخدمة الاجتماعية - جامعة حلوان
- قطاع الخدمة الاجتماعية بالمجلس الأعلى للجامعات ورئيس لجنة ترقية الأساتذة
- كلية التربية - جامعة عين شمس - مصر
- رئيس قسم التاريخ - كلية الآداب - جامعة المنيا - مصر
- كلية السياحة والفنادق - جامعة مدينة السادات - مصر

- الهيئة الاستشارية العربية والدولية وفقاً للترتيب الهجائي:

- أ.د. إبراهيم خليل العلاف جامعة الموصل- العراق
- أ.د. إبراهيم محمد بن حمد المزيني كلية العلوم الاجتماعية - جامعة الإمام محمد بن سعود الإسلامية- السعودية
- أ.د. أحمد الحسو جامعة مؤتة- الأردن
- أ.د. أحمد عمر الزيبي مركز الحسو للدراسات الكمية والتراثية - إنجلترا
- أ.د. عبد الله حميد العتابي جامعة الملك سعود- السعودية
- أ.د. عبد الله سعيد الغامدي الأمين العام لجمعية التاريخ والآثار التاريخية
- أ.د. فيصل عبد الله الكندري كلية التربية للبنات - جامعة بغداد - العراق
- أ.د. مجدي فارج جامعة أم القرى - السعودية
- أ.د. محمد بهجت قبيسي عضو مجلس كلية التاريخ، ومركز تحقيق التراث بمعهد المخطوطات
- أ.د. محمود صالح الكروي جامعة الكويت- الكويت
- أ.د. محمد بهجت قبيسي رئيس قسم الماجستير والدراسات العليا - جامعة تونس ١ - تونس
- أ.د. محمود صالح الكروي جامعة حلب- سوريا
- أ.د. محمود صالح الكروي كلية العلوم السياسية - جامعة بغداد- العراق

- *Prof. Dr. Albrecht Fuess* Center for near and Middle Eastem Studies, University of Marburg, Germany
- *Prof. Dr. Andrew J. Smyth* Southern Connecticut State University, USA
- *Prof. Dr. Graham Loud* University Of Leeds, UK
- *Prof. Dr. Jeanne Dubino* Appalachian State University, North Carolina, USA
- *Prof. Dr. Thomas Asbridge* Queen Mary University of London, UK
- *Prof. Ulrike Freitag* Institute of Islamic Studies, Belil Frie University, Germany

محتويات العدد 85

عنوان البحث

الصفحة

HISTORICAL STUDIES

الدراسات التاريخية

1. مناظر الحرفيين في مقابر جبانه (مير) خلال عصرى الدولتين القديمة والوسطى (دراسة تاريخية تحليلية مقارنة) (2650 – 1640 ق م) ...
الباحثة/ شيماء محمد مصطفى المنزلاوى
2. جدلية العلاقة بين السلطة والعنف في بعض تيارات الفكر السياسي الإسلامي.....
أ.م.د. أحمد عدنان عزيز، م. د. عالية عبد الأمير عبد المجيد
3. نشر مجموعة من العملات السكندرية والبيزنطية المحفوظة بالمتحف المصري بالقاهرة.....
الباحثة/ كرستين أشرف وديع

ARABIC LANGUAGE STUDIES

دراسات اللغة العربية

4. الحقيقة والإقناع في النصّ القرآنيّ وتداخل المفاهيم.....
الباحث/ مهند عبدالهادي صجم

SOCIAL STUDIES

الدراسات الإجتماعية

5. المشاركة السياسية للمرأة: عربيًا وعالميًا استعراض لبعض الأدبيات البحثية في العلوم الاجتماعية والسياسية.....
د. حنان أمين إسماعيل يوسف يوسف

PSYCHOLOGY STUDIES

دراسات علم النفس

188-146 6. ديناميات العلاقات بالموضوع لدي عينة من الأطفال المضطربين نفسياً
الباحثة/ عبير عبد الرؤف عبد المنعم محمد

228-190 7. أثر العوامل النفسية والاجتماعية والبيئية على جودة العمل والتفكير
الإبداعي لدى العاملين «دراسة ميدانية على جامعة عين شمس».....
الباحث/ إبراهيم عبد الفتاح محمد علي

269-230 8. أثر أزمة فيروس كورونا على التجارة الإلكترونية في مصر «دراسة
مقارنة».....
الباحثة/ الشيماء السيد عبد الشافي ثابت

LINGUISTIC STUDIES

الدراسات اللغوية

1-28 9. Power and Resistance in Post 9/11 Theatre.....
اسماء محمد مصطفى محمود

30-48 10. World Heritage Conservation Issues in Egypt -
.....-After the Arab Spring
الباحث/ أحمد محمود محمد عبدالعال



الدراسات اللغوية

LINGUISTIC STUDIES

**Power and Resistance
in Post 9/11 Theatre**
**القوة والمقاومة في مسرح
ما بعد ١١ سبتمبر**

Asmaa Mohamed Mostafa

Department of English
Faculty of Al-Asun
Ain Shams University

somaenglishtranslator@yahoo.com



www.mercj.journals.ekb.eg



المخلص :

تم اختيار ثلاث مسرحيات من ثقافات مختلفة من مسرح ما بعد أحداث ١١ سبتمبر بشكل انتقائي لهذا البحث ، من خلال تحليل و تطبيق بعض ملامح نظرية القوة والمقاومة على المسرحيات الثلاث قيد الدراسة ، سيتم تحديد كيفية تعامل كل كاتب مسرحي مع أحداث ١١ سبتمبر لترميز ثقافته وأيديولوجيته. سيكون كل تطبيق لملامح نظرية القوة والمقاومة الأربعة في كل مسرحية مميزًا تمامًا عن الآخر مما يُظهر علاقات اجتماعية مختلفة للقوة. على الرغم من أنه نفس الموضوع الا و هو أحداث ١١ سبتمبر وفضائها ، إلا أن كل هذا يتوقف على منظور وأيديولوجية الكاتب المسرحي للمسرحية وثقافته. على سبيل المثال ، قد يظهر المهيمن في مسرحية ما على أنه ضحية في مسرحية أخرى ويمكن اعتبار الضعيف المهتمش مصدرًا للشر والدمار في مسرحية أخرى. وبالتالي فإن هذه هي الطريقة التي يفقد بها الهيكل الهرمي للقوة كفاءته ليتم تحويله إلى قمة سفلية تمكن المقاومة من السيطرة. وبالتالي ، فإن الأمر كله يتوقف على المنظور الثقافي والإيديولوجية المميزة لكل كاتب مسرحي من الثلاثة الذين تجري دراسة مسرحياتهم.



Abstract

Three post 9/11 plays of different cultures are selectively chosen for this research, through analyzing the application of the power and resistance theory features on those three plays understudy, it will be set clear how each playwright has tackled the 11th of September events according to the encodes of his own culture and ideology. Each application of the four power and resistance theory features on each play will be quite distinctive from the other showing various power social relations. Although it is the same topic of 11th of September events and their atrocities, it all depends on the perspective and the ideology of the theatrical piece's playwright and his/her culture. For instance, the dominant in one play may be shown as victimized in another and the weak marginalized can be seen as a source of evil and destruction in another. Thus, that's how the top-bottom form of power has been losing its efficiency to be turned into a bottom-top one enabling the resistance to take over. Consequently, it all depends on the cultural perspective and distinctive ideology of each playwright from the three ones whose plays are understudy.



This research examines power and resistance social relations' scenario of comprehending literature through analyzing three post 9/11 literary texts from different cultures: American, British and Ethnic. The three post 9/11 plays are Anne Nelson's *The Guys* (2002), Dennis Kelly's *Osama the Hero* (2005), and Ayad Akhtar's *Disgraced* (2012). Evaluating the three examples of life writing aims at reflecting the three different cultural perspectives of power and resistance tackling the 11th of September events in post 9/11 theatre to disclose more distinctive cultural points of views of such an important socio-political event in history.

Achieving this aim, a set of power and resistance theory features are scrutinized such the relationship between the dominant and the marginalized, repressive and productive power, identity-based resistance and consciousness-based resistance. Apart from the political scene that took place through those events of 9/11 terroristic attacks, literature and stage performance in particular have been dramatically affected by that unforgettable experience. Post 9/11 drama has focused on the event and the relation between power and resistance. This research suggests a clear mirror of those three distinctive perspectives reflecting power and resistance social relations analyzing each one of three post 9/11 plays under study.

The theory of power and resistance is applied to the three plays understudy. Prior to exploring the theory and its features, it is essential to concentrate on power as a concept in general. Power controls both nations' and governments' decisions and reactions. According to Oxford dictionary, power is "the ability to control people or things" ("power"). On one hand, this ability to control people or things is expected to be on all arenas of life such as family, workplace and our relationships in general. On the other hand, power is not only limited to controlling others, it is also related to choices and decisions people make. This ability to make a decision is an undoubtedly known form of power against which 'resistance' comes to counteraction.



As the word resistance is defined in Merriam Webster dictionary, it's a noun that means "an act or instance of resisting: opposition" or "the power or capacity to resist" ("resistance"), so resistance acts as an opposition that resists the mainstream in order to prove its existence or to limit the power's over control and domination.

According to Eric Liu, "If you don't learn how to practice power, someone else will do it for you—in your name, on your turf, with your voice, and often against your interests" (214). This indicates that power implies the existence of many sources to be acquired in order to be well-practiced. According to Eric, there are six main sources of power in civic life; physical strength or the ability to be violent or aggressive, wealth, authority, social norms, ideas and demography.

Not only are the previously mentioned six sources of power enough, but power has laws as well. These laws prove the dynamic nature of power that is reflected in the existed reaction after each action. Secondly, power always flows dynamically and never stops. Third, power is a productive process that never stays with the dominant. Enforcing laws one and two is the only thing that stops number three from leading to a situation where only one person has all the control and also prevents making the hierarchy of power from being upside down and letting the resistance take over instead of power. According to David Couzens Hoy, "power needs resistance, and would not be operative without it. Power depends on points of resistance to spread itself more extensively through the social network" (82). Consequently, resistance can be considered a modification to any power structure to put it on the right track, or unfortunately, to turn it into tyranny. In other words, power and resistance are two faces of the same coin. They are both two sides for the same equation, no side of them can be simply ignored.



This is exactly what is declared by Michel Foucault (1926-1984), who is one of the most famous French philosophers and literary theorists, known as being a poststructuralist and a postmodernist as he says in his book *The History of Sexuality* “Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power” (95-96). This means that the power relations between individuals cannot be reduced to master-slave or oppressor-victim relations, but they are productive relations, because they imply resistance, so he refers here to a vital fact concerning power which implies that power is never static; it inevitably will be followed by a reaction.

Therefore, power is understood as the capacity of an agent to impose his will over the will of the powerless, or the ability to force them to do things they do not wish to do. As a literary theory, theories of power have witnessed a progression from ideology and hegemony to discourse. Engaging with poststructuralism, these theories have come to contextualize the intersection between cultural knowledge and social power. To trace these movements, concepts of power will be explored as they have evolved from their ideological notions to rupture and decentralization. (Stoddart)

Those three post 9/11 plays from three various cultures have been chosen with the intention of demonstrating how each playwright has approached the 11th of September events according to the encodes of his own culture and ideology. Each of the four power and resistance theory features has been applied to each play in a unique way, revealing its varied social power relations. Although the issue of the 11th of September events and their atrocities is the same in the three post 9/11 plays under study, it all depends on the playwright's perspective and ideology, as well as his or her cultural background.

First, the playwright of the American post 9/11 play under study *The Guys* is the American playwright Anne Nelson. She is known for her literary contribution in social and political life through her responses to controversial issues. Among her responses towards the 11th of September accident, her play *The Guys* is considered an



impressive one. The effect of ideology and identity of the American author on her play *The Guys* is crystal clear as she tackles the issue from an American perspective. This complex and dynamic relationship between the playwright, her ideology and her identity influence the interpretation of her work.

In Nelson's play, Joan (Sigourney Weaver) is a veteran journalist who finds herself taking on an unusual assignment. Nick (Bill Murray) is a captain in the New York Fire Department who has lost eight of the twelve men in his company while attempting to evacuate the World Trade Center twin towers following the terrorist attacks. Nick has been given the responsibility of delivering their eulogies at a series of memorial services, but Nick has no experience with such things and is not sure of what to say. Joan volunteers to help, and over the course of several days she interviews Nick, finding out how much (or how little) he knows about the men under his command, and together they try to find the words to honor each man's memory, and pay tribute to their sacrifices in the larger picture of a national tragedy. The play sheds the light on the atrocities of 9/11 events specifically on a group that has suffered the most from those events. It focuses the magnifying glass on the American citizens themselves and that disastrous outcome that has been resulted from such horrific events.

From the American perspective, after these fierce terroristic attacks on The United States of America, This invincible power has become victimized, the American society tries hard to survive and to overcome this heartbreaking outcome of terrorism. Being proud of their identity and fully conscious about what they do, The American citizens; especially those heroic firefighters have acted as a resistance to this brute act of terrorism. They have tried their best, through using the self-centered policy to attract the attention of the whole world to sympathize with their issue. For them, this violent oppressive power of terrorism hasn't been only repressive but also productive. It has enabled them to rediscover how noble and sacrificing those passed



away American firefighters have been. Although it is unbelievable to witness all that destruction in such a great powerful country like America, The American society has been able to turn its loss into a great success through empowering itself.

Accordingly, one of the reviews on this play states:

The real achievement of Ms. Nelson's play is that . . . it gives credible and powerful voice to a very specific kind of pain that we crave these days to understand but from the outside seems only blindingly enormous and beyond sharing . . . Perhaps the keenest message to emerge from *The Guys* is the assertion that writers – and actors – have a serious role to play in a grieving society. (“The New York Times” Nelson i).

Thus, through plays of remembrance such as Anne Nelson's *The Guys*, we are given the chance to remember the spirit of New York's bravest firefighters and their supervisor Nick Flanagan whose emotions had been pushed to the limit. Theatre is one way to cope with such a dilemma. Theatre also has given the audience plays that have parallel themes to the events of 9/11. Thus, it has given people a way or another to heal their wounds after 9/11 being courageous enough to overcome their grief proving that power is not just repressive but also productive.

After tackling the feature of productive and repressive power, it is really notable to tackle another feature of power and resistance theory which is the relationship between the dominant and the marginalized. Although domination is not the essence of power, it does exist. As it was previously mentioned, the American society has resembled the resistance actors against this ruthless violent power of terrorism; however, there are some important reasons behind the existence of such a brute power of terrorism. The most significant reason is being marginalized; to be neglected and not counted, in other words, unheard.



It is recognized that power is not an exclusive practice for the dominant, yet the marginalized can be a source of power on different occasions. Actually, it is not an attempt to justify the existence of terrorism but it can be considered as a deep analysis to know more about this marginalized whose identity is not even mentioned in this American play. Despite, focusing on the victimized American firefighters, Nelson's *The Guys* neglects those marginalized categories behind the terroristic attacks. Those marginalized categories keep being like a fire under ashes, the more neglected they are, the more blazing they get. Acting as powerless, those marginalized categories have started taking a reaction against The United States' domination policy in general; that reaction has been such a brute violent act of terrorism.

Nelson asserts the domination of her country and how compulsive and dominant it is. That is clear in some Argentine writers' words as they criticize The United States' policies saying:

“The United States is living under total military censorship,” they said.

What?

“The military won't let the newspapers publish pictures of the bodies.”

“Wait, wait,” I said. “The newspapers—they're still trying to figure out

What happened. What happens next.”

Pictures of the bodies? There aren't any bodies. Do you want pictures

of pieces of bodies? Censorship—that's when information is blocked.

They're not blocking that information. We know they're dead. People



don't need pictures. People don't need pictures (Nelson 41).

In the previous quotation, it is clear how dominant the United States' policies are concerning its military censorship and publishing pictures in the newspaper. The voice of the dominant is self-centralized; it cannot hear or feel anyone but itself, it pays no attention to the marginalized unheard voice; just healing itself is the part to be spotlighted.

The third feature of power and resistance theory is identity-based resistance; it is to be applicable to this play. In Nelson's *The Guys*, it is all about the American society's empowerment; through healing, rebuilding, and paving the way for its vengeful reactions. This has been crystal clear in Joan's words when she hasn't believed that this brute power of terrorism would have done so in one of the United States of America leaving it bleeding and victimized as she says "Now, it may sound strange to say Americans were victims of a human-rights abuse. But strange things happen" (47). Although it sounds abnormal, it happens. Nelson here stresses their nationality or identity as Americans to prove their right to resist those terroristic attacks against their country.

One of the reviews on Nelson's *The Guys* says: "The city is going to survive, we are going to get through it. It's going to be very, very difficult time. I don't think we yet know the pain that we're going to feel when we find out who we lost, but the thing we have to focus on now is getting this city through this, and surviving and being stronger for it ("Rudolph Giuliani" Nelson i). It is the Americans' ideology and ability of empowerment and speed recovery that has mastered the scene in this play. Turning their miserable loss into a heroic theme to be an ideal model to the whole world.

According to Gaventa, "consciousness cannot be false because 'if consciousness exists, it is real to its holders'" (29). Thus, it depends on the resisters' awareness whether it basically exists or not. The fourth feature of power and resistance theory is consciousness-based



resistance. It is noticeable that resistance is a consciousness-based one in this play as it has clear objectives. One of these objectives is to start rebuilding themselves to preserve their position as one of the most powerful and invincible countries in the whole world. The second objective is to gain the world's sympathy through spreading stereotypes of how victimized they are in order to justify their vengeful reactions towards any attacks.

Trying to impress the audience and affect them, Nelson presents this conversation between Nick and Joan as he says "Some of the families, they're still waiting, they say they're going to find them alive in some air pocket or something. But the other families, they say no, they're gone. They want to go ahead and have the service. But they don't have bodies" (9-10). Passing these miserable feelings to the audience has been enough to let them sympathize with those American families who have watched the Twin Towers fall with their family members inside, it is very hard for the families to give up hope, when there is no physical proof that their loved ones were not alive.

Second, the playwright of the British post 9/11 play under study *Osama the Hero* is the British playwright Dennis Kelly. He is known for his dark style of writing. The play tackles the themes of fear, violence, torture and above all terrorism and its justification. It shows how the western community has been greatly influenced by the spread of stereotypes, making no room for any other possible point of view to be raised. In fact, the western community has long been blinded by the thoughts and stereotypes spread by America's hegemonic power and has denied any form of resistance raised by the marginalized in 9/11 events. Moreover, it has grown more aggressive and violent towards any point of view that may agree with or glorify any figure who may resist its dominance. However, it shows that the marginalized have started to have an effect or at least started to have supporters who may believe in their existence. Unfortunately, the voices of those supporters who are considered to be against the mainstream are also not just neglected but fiercely attacked and



blindly considered as terrorists by the western community. It is all about establishing new barriers and new symbols which are aimed to thwart efforts to widen the scope of conflict.

Kelly reopens the search for values and morals by presenting the audience with controversial scenes. *Osama the Hero* is a metaphorical mirror of life through representing society in a specific way, Kelly confronts the audience with itself. What is shown on stage applies to the real world, and vice versa. Tolerance and the belief in other people's good will increasingly disappear, which is caused by a climate of fear. The context here is again a representation of the 9/11 aftermath. *Osama the Hero* shows how paranoia and insular thinking lead to more hostilities, less understanding, and innocent victims.

The play tackles the themes of fear, violence, torture and above all terrorism and its justification. It shows how the western community has been greatly influenced by the spread of stereotypes, making no room for any other possible point of view to be raised. In fact, the western community has long been blinded by the thoughts and stereotypes spread by America's hegemonic power and has denied any form of resistance raised by the marginalized in 9/11 events. Moreover, it has grown more aggressive and violent towards any point of view that may agree with or glorify any figure who may resist its dominance. However, it shows that the marginalized have started to have an effect or at least started to have supporters who may believe in their existence. Unfortunately, the voices of those supporters who are considered to be against the mainstream are also not just neglected but fiercely attacked and blindly considered as terrorists. It is all about establishing new barriers and new symbols which are aimed to thwart efforts to widen the scope of conflict.

In Kelly's play, Gary is a British teenager who has been kidnapped by his neighbors because he is their top suspect for the explosion as they believe he holds sympathies for Osama bin Laden. They try to persuade Gary to confess by tying him to a chair. Frustrations gain the upper hand when Gary is gravely injured, if not killed. The end of the play focuses on Mark, Louise, Mandy, and



Mark's reactions to their actions towards Gary. It portrays them as traumatized persons despite torturing Gary by beating him in the front teeth with a hammer, ignoring his claims that he has done nothing!

First of all, Identity-based resistance is the first feature of the power and resistance theory to be applied on this British play. According to Jasmin Mahadevan, as she claims “ Identity-based resistance to change should as processes of organizational becoming which try to link past identity and present change via emergent narratives of the self ” (832). That is crystal clear in Gary’s monologues. The first of the three worlds we encounter in this play is Gary’s. He is an odd-ball teenager, facing the problems and thoughts common to his age. He starts the play with the line “I’m not stupid” (7). Gary’s monologue is not primarily to convince someone, but more to get his own thoughts and story straightened out to himself.

After tackling the feature of identity-based resistance, it is really notable to tackle another feature of power and resistance theory which is the consciousness- based resistance. According to Gaventa, “consciousness cannot be false because ‘if consciousness exists, it is real to its holders.’”(29) Thus, it depends on the resisters’ awareness whether it basically exists or not. In this British play, It can be said that, in this play, Gary is fully aware and conscious about what he says. It is out of his free will to express his own opinion according to his own point of view as he says:

GARY: Find a hero, a living hero, presentation on a contemporary hero, but it has to be someone who's truly heroic, someone who's an inspiration to millions, a determined individual who'll sacrifice wealth, life and happiness for what they believe in and I scabble around, I try, I try really hard, no-one, nothing, celebrities, politicians, sportspersons, but to be honest there's nothing, there's nothing, there's nothing and suddenly I find one: BANG! Inspiration, lightning bolt, epiphany, perfect sense. I'm standing in front of the class and I read out the title of my project: ‘Osama the Hero.’(22).



In the previous lines, although Gary is a British teenager, he is greatly affected by the events of the 11th of September. When he is asked to make a presentation about a contemporary hero, he expresses his point of view as he considers Osama bin Laden the one who deserves to be his favorite hero.

The produced resistance is considered to be an outcome of domination as Hollander and Einwohner discuss this relationship in terms of a cycle: “Resistance and domination have a cyclical relationship, domination leads to resistance, which leads to the further exercise of power, provoking further resistance, and so on.” (548). Thus, The third feature of power and resistance theory is the relationship between the dominant and the marginalized; it proves to be applicable on this play. It’s noticeable through the characters of Francis, Louise, Mark and Mandy who resemble the dominant in this play.

Gary is now also literally tied down and silenced. Their conversation shows that they lack social abilities as follows:

Francis: Do you know who I am?

GARY doesn't know what to do. Eventually he shakes his head.

What you mean, you don't know who I am? How do you not know who I am? So you've got no idea?

GARY shakes his –

Don't shake your head.

So you've got no idea who I am?

Beat.

No-one ever said anything to you about me?

Beat.



I know who you are, a piece of shit like you, I know all about you and your little presentation, yes, that's right (30).

Gary is now both verbally as physically defenseless. He is interrogated in an irrational manner while being given no chance to answer or express himself. Francis asks him questions but prohibits Gary to talk as they put a tape over his mouth, shaking his head, answer untruthfully, and nod to please Francis, or not answer at all. He is limited to nodding and shaking his head, but whatever he does, it worsens the situation and makes the others angry.

Power for Foucault “is what makes us what we are ... recognize that power is not just a negative, coercive or repressive thing that ... be a necessary, productive and positive force in society” (Gaventa 2). That is the fourth feature of the power and resistance theory; repressive and productive power is well employed by Kelly in this British play. It is found applicable here as Mandy, who is the youngest of all the characters, represents the new generation. She decides she wants to pour her love into the city, to help because she realizes she is not outside of society. Thus, she says: “MANDY: ... And the sun is coming up. And I realize that from where I’m sitting I can see people after all, now there’s a light, through the trees I can just, like, shops, the back of these shops, and some parked cars and it’s the city. It feels like the beginning of the city” (76). The arrival of light means new hope for her.

In Kelly’s *Osama the Hero*, the explosion of the garage cannot be solved by torturing Gary hitting his front teeth with the hammer without holding a fair trial, the 9/11 events cannot be solved by the invasion of Iraq and Afghanistan. Moreover, the western society shouldn’t have witnessed all those events and be helpless just watching and supporting this dominant invincible power blindly in order not to be against the mainstream. The scope of conflict is being enlarged and widened as both power and resistance resemble mirror



images. The more cruel and dominant the power is, the more violently and ruthlessly the resistance reacts to it.

Third, the playwright of the Ethnic post 9/11 play under study *Disgraced* is the Ethnic playwright Ayad Akhtar. He is a Muslim Pakistani-American playwright. Like most immigrants, Akhtar has experienced a confusion and displacement within the American society that refused his desire and attempts to be assimilated. Thus, he reflects in his works identity confusion of immigrants within the American society. The effect of ideology and identity of the ethnic playwright on his play *Disgraced* is crystal clear as he tackles the issue from an ethnic perspective. Akhtar has successfully portrayed the American Muslims' life through revealing the Western perspective that attributes Islam with hostility, terrorism and aggression. This proves that power has been in the hands of the dominant then in the hands of the powerless or the marginalized who turn to be threatening because of the dominant's excessive racism, prejudice and discrimination.

Set in America, Akhtar's *Disgraced* is about Amir Kapoor, a Pakistani-born, thoroughly assimilated New Yorker who works as a lawyer in a prestigious New York firm. He is forty and about to be promoted to have a partnership in his firm. Though he outwardly dismisses Islam, he reveals his emotional connection to it. He is in love with his Caucasian wife, Emily who works as an artist. Though she is white, her primary influence is Islamic art. Amir's 22-year-old nephew, Hussein changed his name into Abe Jensen and his style of dress in order to look more American or less of a potential terrorist threat to white Americans. Abe asks Amir to support the case of an Imam; an Islamic religious leader who has been imprisoned because of collecting money for Hamas. Emily persuades her husband to support the Imam as Abe believes to be a victim of Islamophobia in the aftermath of 9/11.

Unfortunately, Amir's career and personal life start to get complicated once he responds to his nephew's demand. When Amir and his artist wife, Emily, host an intimate dinner party with Jory, an



African-American work colleague of Amir's, and her husband Isaac, a Jewish curator at the Whitney, at their home, Amir begins to realize that the life he has built for himself seeking the American dream might have been fake. The friendly dinner party soon escalates into an intense conversation involving religion, race and violence. Accusations are spoken, truths are revealed, and Amir's life will never be the same again.

First of all, the relationship between the dominant and the marginalized is the first feature of the power and resistance theory to be applied on this ethnic play. According to Mahalingam, in one of his human development researches, he says:

Power plays an important role in the need and desire to construct and control the representations of the Other. Postcolonial theorists [Bhatia and Ram, 2001] have pointed to the need to look at issues related to asymmetries in the power relations between the dominant group and immigrants in their capacity to construct the Other. Often proponents of anti-immigration (also known as nativists) argue that the influx of immigrants and refugees pollutes the cultural homogeneity and purity of the host culture. Thus, the anxiety of the dominant group over the cultural contact zone affects the relationship between the host culture and immigrants (Mahalingam).

The trauma of displacement that has influenced the history of South Asians immigrants who have lived in the American society, especially after the 11th of September events, as they are entitled "The Other" because of their inability to assimilate into the American culture, has made those categories counted as marginalized and they become under suspicion. This displacement has led these immigrants to imitate the new culture blindly in order to be accepted. That dominant American society which is known as the multi-cultural pot has failed to include those minorities because of its racism and its fear that the purity of its culture may be polluted by those marginalized immigrants.



The first direct reflection of Mahalingam's description of the dominant-marginalized relationship is displayed in the play's opening scene, as it immediately draws focus on Amir's white Caucasian wife; Emily who paints him in a way that can be seen as racist. She seems to be basing her portrait of Amir on Diego Velázquez's portrait, which depicts a former slave who is dressed to show that he has become wealthy. Amir wonders because of her choice saying:

AMIR: I think it's a little weird. That you want to paint me after seeing a painting of a slave.

EMILY: He was Velázquez's assistant, honey.

AMIR: His slave. (4)

Painting Amir in the freed slave's likeness reflects a clear portrayal of the relationship between the white Americans and Muslims; who are considered to be the others or the marginalized in the American society.

After tackling the feature of the relationship between the dominant and the marginalized from the ethnic perspective, it is really notable to tackle another feature of power and resistance theory which is the feature of productive and repressive power. Michel Foucault argues that power is not merely physical force but a persistent human dynamic that determines our relationships with others. Moreover, he points out that power is not necessarily evil or wicked since it can be productive; which is a reason why power is essential to a just society ("The Subject and Power" 793-4). Thus, it is reasonable to see how power has become productive in spite of all the damage that may cause because of misusing it.

This ruthless violent power of those terroristic attacks on the 11th of September that has caused all the previously mentioned troubles to Arab and Muslim immigrants in the American society, has proved its productivity the same as its destruction. People all over the world has started to be eager to know more about Islam to know if it is attributed to hostility and terrorism or not. This Islamophobia has



urged a lot of people to see the pros and cons of this religion. This feature is clearly evident in Emily's situations towards Islam although she is not Muslim. Whereas Amir has renounced his Muslim faith years ago and tries to distance himself from Islam, Emily is fascinated by his Islamic culture and thinks that Amir's opinions are wrong about his religion as he says:

AMIR: I don't understand what you see in it.

EMILY: In what?

AMIR: In Islam?

EMILY: When we were in the mosque in Cordoba... Remember that? The pillars and arches?

AMIR: Those were great.

EMILY: Remember what you said?

AMIR: I'm sure you're going to remind me.

EMILY: That it actually made you feel like praying.

AMIR: That's kind of the point of a mosque, honey.

EMILY: And that Matisse show you loved so much? He got all that from Mogul miniatures. Carpets. Moroccan tiles.

AMIR: Fine. I got it.

EMILY: There's so much beauty and wisdom in the Islamic tradition. Look at Ibn Arabi, Mulla Sadra—

AMIR (*Coming in abruptly*): But the thing is? It's not just beauty and wisdom. (15-16)

Emily has kept urging Amir to help the imprisoned Muslim Imam and defend him as he has let Emily sit in his mosque and sketch the building for weeks. Amir does not understand what Emily sees in Islam, but she goes on saying: "The mosaics in Andalusia are bending



the picture plane four hundred years before Bonnard. That's what I mean. That's what I was saying. The Muslims gave us Aristotle. Without them, we probably wouldn't even have visual perspective" (24) Although she is not Muslim herself, she asks Amir to remember the beautiful mosque they once visited in Spain, which Amir has told her, has made him want to pray. She also points out that Matisse (an artist Amir likes) has been influenced by Islamic art like Moroccan tiles, but Amir brushes her off.

According to Varshney, "[The] dominated [or the ethnic] seek to preserve its cultural identity and resist the hegemony and power of the dominant group". Consequently, that ethnic people's confused identity has resulted from their constant trials to suppress their original cultural identity in order to assimilate to the dominant culture of the American society. They have had to face the dominant culture's racism, prejudice and discrimination through resistance. Thus, the third feature of power and resistance theory is identity-based resistance; it is to be applicable on this play. In Akhtar's *Disgraced*, not only Amir who changes his name to avoid oppression and marginalization in the American society but also his nephew Abe as he says:

ABE: You know how much easier things are for me since I changed my

name? It's in the Quran. It says you can hide your religion if you have to.

AMIR: I'm not talking about the Quran. I'm talking about you being called Abe Jensen.

Just lay off it with me and your folks at least.

ABE: It's gotta be one thing or the other. I can't be all mixed up.

EMILY (*Off Amir's reaction*): Amir. You changed your name, too.



ABE: You got lucky. You didn't have to change your first name.

Could be Christian. Jewish. Plus, you were born here. It's different. (10)

Abe's situation is somehow different from Amir's one. Both of them, at the beginning of the play, are afraid of being discriminated against for being Muslim. They have changed their names so to resist discrimination that they may suffer from because of their cultural identity. For Amir, it has been a trial of assimilation into the American society dominant culture to escape the confines of his upbringing and heritage to follow the American dream and achieve success and happiness in his life.

Akhtar's *Disgraced* not only does it tell about the failure of immigrant assimilation, but also it presents the immigrant figure as a resistant subject. According to Gaventa, "consciousness cannot be false because 'if consciousness exists, it is real to its holders'" (29). Thus, it depends on the resisters' awareness whether it basically exists or not. The fourth feature of power and resistance theory is consciousness-based resistance. It is noticeable that resistance is a consciousness-based one in this play as it has clear objectives. As the reaction to the racism, injustice and aggressiveness of their society, Amir and Abe were fully aware of their failure to assimilate into the American society. Their awareness has made them clearly resist the prejudice and racism of this dominant culture. Each of them has been resisting in a different way. On one hand, Abe has tried to resist those stereotypes of Islamophobia and terrorism after 9/11 events through defending the Muslim Imam and encouraging Amir to be one of his law team saying:

ABE: Every church in the country collects money. It's how they keep their doors open. We're entitled, too. He's running a mosque—



EMILY: He's got the right. Just because they're collecting money doesn't mean it's for Hamas.

AMIR: What does any of this have to do with me?

EMILY: It doesn't matter to you that an innocent man is in prison? (11)

Emily has supported Abe's view, she has kept encouraging Amir to defend this Muslim imprisoned Imam. Amir does not want to get involved as doesn't think much of Islam, though Abe says that their family thinks Amir has been a good Muslim kid before he turned against the religion.

Amir starts to explain his point of view based on his own consciousness that he actually does the right thing in order to resist and avoid the dominant culture's discrimination. Abe has tried to convince him through saying:

ABE (*Beat*): He liked you. He said you were a good man.

AMIR: Well, he might not feel the same if he knew how I really felt about his religion.

ABE (*Offhand*): That's just a phase.

AMIR (*Taken aback*): Excuse me? ...

It's called *intelligence*. (12-14)

Amir has been fully aware of his kind of resistance. He calls his restless trials of assimilation into the American society dominant culture and his renouncing to his faith as "intelligence" to be accepted within this society and not just a "phase".

Ayad Akhtar's *Disgraced* (2012) embodies such inner struggle of identity through presenting how people who are not Native Americans or have Islamic roots are totally marginalized and suspected as terrorists. Eventually, this play shows how non-Native Americans and those of Islamic roots present a clear voice of resistance though marginalized by the American society. Besides, the



play asserts how an organizational strength can have a significant influence on the shaping of people's political perception, especially of those belonging to powerless and highly dependent groups. Here comes the turning point where power shifts from bottom to top, where those marginalized people have been turned into atomic bomb that has ruptured the hierarchy of power leading to a new form of resistance.

Finally, it can be said that, despite the uniqueness of each application of the power and resistance theory four features on the three post 9/11 plays of different cultural perspectives under study, there is a common element among them. That common element among these applications is that the marginalized are controlled by power and still it is the tool they seek to gain in order to become dominant. It is recognized that power is not an exclusive practice for the dominant, yet the marginalized can be a source of power in different occasions. Sometimes, they are the marginalized who decide to regain their right and have their voice heard by the whole world. It is merely about Foucault's idea about power as neither constructive nor destructive, but rather depends on the party using it. Showing the circulation of the source of power turning its hierarchy a bottom top one is not enough, but it is very important to see to what extent the more powerful control the less powerful and their variable sorts of resistance depending on their identity and consciousness.



Works Cited

- Akhtar, Ayad. *Disgraced*. Bloomsbury Publishing Plc. New York, 2012. Print.
- Foucault, Michel. *Power/Knowledge: A Selected Interviews and Other Writings, 1972-77*. Pantheon Books, 1980. ---. "The Subject and Power." *Critical Inquiry*, vol. 8, no. 4, 1982, pp. 777–795. *JSTOR*, www.jstor.org/stable/1343197.
- . "The History of Sexuality". Vol. 1: An Introduction. New York: Random House, 1978. Print.
- Gaventa, John. *Power after Lukes: a review of the literature*, Brighton: Institute of Development Studies. 2003. Print
- . "Power and Powerlessness: Quiescence and Rebellion in an Appalachian Valley". University of Illinois Press, 1982. print
- Hollander, Jocelyn A. & Rachel L. Einwohner. "Conceptualizing Resistance" Vol. 19, No. 4, Dec. *Sociological Forum*, 2004. P. 533-554. Print.
- Hoy, David. *Critical Resistance: From Poststructuralism to Post-Critique*. The MIT Press, 2005. Print.
- Kelly, Dennis. *Osama the Hero*. Oberon Books Ltd, London, 2005. Print.
- Liu, Eric. "You're More Powerful than You Think: A Citizen's Guide to Making Change Happen", *PublicAffairs*, 2017. <https://highlights.sawyerh.com/volumes/q4jNhUTyPGKfPEWdes4K>
- Mahadevan, Jasmin. "Utilizing identity-based resistance for diversity change: a narrative approach", *Journal of Organizational Change Management* Vol. 25 No. 6, 2012 pp. 819-834
- Mahalingam, Ramaswami. "Power, Social Marginality, and the Cultural Psychology of Identities at the Cultural Contact Zones: Commentary on O'Sullivan-Lago, De Abreu, and Burgess." *Human Development*, vol. 51, no. 5/6, 2008, pp. 368–373. *JSTOR*, www.jstor.org/stable/26764878. Accessed 21 June 2021.
- Nelson, Anne. *The Guys*. Random House, Inc., New York, 2002. Print.
- "Power." *Oxford English Dictionary*, Oxford University Press, 2019, https://www.oxfordlearnersdictionaries.com/definition/english/power_1.
- "Resistance." *Merriam-Webster.com Dictionary*, Merriam-Webster, <https://www.merriam-webster.com/dictionary/resistance>.



Stoddart, Mark C. J. “*Ideology, Hegemony, Discourse: A Critical Review of Theories of Knowledge and Power.*” *Social Thought & Research*, vol. 28, 2007, pp. 191–225. *JSTOR*, www.jstor.org/stable/23252126.

Varshney, Ashutosh. “Nationalism, Ethnic Conflict, and Rationality.” *Perspectives on Politics*, vol. 1, no. 1, 2003, pp. 85–99. *JSTOR*, www.jstor.org/stable/3687814. Accessed 26 June 2021.



Middle East Research Journal

Refereed Scientific Journal
(Accredited) Monthly



Issued by
Middle East
Research Center

Vol. 85
March 2023

Forty-ninth Year
Founded in 1974



Issn: 2536 - 9504
Online Issn: 2735 - 5233