The centennial anniversary of the publication of Ameen Rihani’s The Book of Khalid in 2011 coincided with the rise of rebellion in the Arab world, and the toppling of several deep-seated dictatorship regimes. Rihani, in his book, argues that “a political revolution must always be preceded by a spiritual one, that it might have some enduring effect. Otherwise, things will revert to their previous state of rottenness”. Over the past two years since the uprisings of the Arab Spring, we have witnessed the resurgence of old regimes in new garb. People living under such regimes continue to suffer from political, economic, and social forms of corruption, and they still yearn for bread, freedom, and social justice. A hundred years after its first publication, The Book of Khalid, the first Arab-American novel written in English, brings to mind a similar moment in Arab history that lead many people to seek refuge in the West. Set between East and West, in New York City, the novel rightfully addresses issues pertaining to immigration, ethnicity, and identity formation. But at the same time, and equally interesting, the novel offers a critique of Arab society from the perspective of someone who has access to both worlds, and attempts to compare them. Likewise, Bassem Youssef, in his show “America in Arabic: A Live Political Satire” currently showing on TV satellite channels in Egypt, addresses the question of what it means to be an Arab in America today, a century after Khalid’s adventures in New York City. Through interviews with Arab-Americans though, the show also offers its own critique of Arab society in comparison to American society, consequently raising questions such as “why Arabs in America today? Who is this show targeting? And more importantly, is it possible to perceive Arab identity outside the comparative model? This paper will focus on two moments in the history of the encounter between Arabs and America, namely 1911 as projected in Ameen Rihani’s The Book of Khalid, and roughly 2011 through Bassem Youssef’s show “America in Arabic: A Live Political Satire”. The paper will analyze the nature of this encounter through the characters in both text and show, but will focus more on the figures of both Rihani and Youssef as political artists/activists representing historical moments in their respective societies. What kind of choices did they have to make in terms of content, medium of expression, language of communication, etc. The author will attempt to read the implications resulting from such choices within the broader perspective of Arab-American Relations.