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The Impact of Shakespeare on Ali Ahmed Bakatheer : An analytic study of *Shylock Al- Jadeed (The New Shylock)*

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ABSTRACT

Ali Ahmed Bakatheer, the poet; the dramatist; and the novelist, is one of the pillars of Islamic literature. His prolific literary production not only proves his genius and unique abilities but also provides clear evidence that he has deep and rich knowledge of " the different universal cultures and civilisations -Islamic and others- and he inspires from their literatures, myths, traditions and customs ... to elevate the level of Arabic and Islamic society ... and to warn them against the dangers around them." (Al-Shareef, 2012, p. 5). Here are examples of the works which have been adapted from different cultures: *WaIslamah*, which has been rendered from Islamic culture, *Oedipus Tragedy*, which has been inspired from Greek literature, *The New Faustus* from Goethe's *Faustus*, *The Eloquent Peasant and Ikhnaton and Nefertiti*, that have been adapted from Pharaoh history, *The New Shylock* from English literature.

It is this last point that draws the attention of the researchers and then they decide to shed more light on the impact of English literature on this Hadrami literary.

Therefore, this research is an attempt to study the effect of Shakespeare on Ali Ahmed Bakatheer and to reflect the latter's creativity in adapting Shakespeare's ideas and employing them to highlight the conflict between Arab people , especially the Palestinians, and the rising power of the Zionists, the new generation of the Jews who appear in a different disguise from that during Shakespeare's days.

ملخص البحث

يعتبر الشاعر و المؤلف المسرحي والروائي علي احمد باكثير احد دعائم الأدب الإسلامي فإنتاجه الأدبي الغزير لم يثبت عبقريته وقدراته الفريدة فحسب بل دل على درايته و معرفته الزاخرة و العميقة ب " الحضارات و الثقافات العالمية المختلفة (إسلامية أو غيرها) التي استلهم من آدابها و أساطيرها وتقاليدها و عاداتها ... ليرتقي بمستوى المجتمع الإسلامي والعربي ... و ليحذر من الأخطار المحدقة بهم." (الشريف، 2012، ص5) ونذكر هنا أمثلة على أعماله التي استقاها من ثقافات مختلفة: وإسلاماه من الثقافة العربية، مأساة اوديب و التي استقاها من الأدب الإغريقي، فاوست الجديد التي استوحى فكرتها من مسرحية دكتور فاولستس لجوته، كما اقتبس باكثير من الحضارة الفرعونية أفكار عدد من أعماله مثل: الفلاح الفصيح و اخناتون و نفرثيتي. أما من الأدب الانجليزي فقد استوحى فكرة و موضوع مسرحية شيلوك الجديد. و قد استرعت هذه المسرحية الاخيرة اهتمام الباحثين لإلقاء مزيد من الضوء على تأثير الأدب الانجليزي في هذا الأديب الحضرمي. و عليه فإن هذا البحث ما هو إلا محاولة لدراسة تأثير شكسبير في أدب علي أحمد باكثير و لإبراز مهارة و إبداع باكثير في تحوير أفكار هذا الأديب العالمي و توظيفها لإبراز صراع العرب عموما و الفلسطينيين خصوصا مع القوة المتنامية للصهيونية التي تمثل الجيل الجديد (في ذلك الوقت) من اليهود الذين ظهروا بشكل مغاير عنهم زمن شكسبير.

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Chapter one

1.0 Introduction

1.1 Background of the Study:

Drama, is one of the branches of literature. It is a story written to be performed in front of others as to teach and enjoy them. Therefore, this literary genre is the kind of art which is "almost separated from its author" who should put into his account the audience, the language and the artistic unity rather than the three dramatic unities (of plot, place, and time) (Bakatheer 1958, pp. 26-27).

Drama in the western literature has its deep roots in the history. "In origin, the genre is connected to religious or communal festivals, as in the case of much Greek and Roman drama" (Allen 2003, p. 194). Then it passes through several stages of development and "managed to fulfill a number of functions, including those of liturgy, entertainment, and education ... The works of Sophocles, Racine, Shakespeare, Goethe, Pirandello, and Chekhov are regarded as major contributions to the literary heritage and have joined the list of canonical works of Western culture" (Ibid 2003, p. 194). As for English literature, the most brilliant age of drama is the Elizabethan era. William Shakespeare is considered the most genius writer of this age and his charm and innovation affect many generations after his death.

Arab in old ages are not concerned in drama like Western countries. According to Al-Hakeem (1949) they actually ignored drama because of three reasons: first, the dominance of Arabic poetry; second, the difficulty of building theatres because of the tribal nature of Arab life in the past which is the third reason. From the idea that each nation has some primitive (premature) kinds or aspects of drama, Arab people has this

kind like *ta`ziyah*, puppetry (*karagöz*), storytelling (*hakawati*) ...etc. These aspects discuss moral and religious lessons and some of them are for comic and fun. After that we skip this period and we come to the modern age . In 20th century Arab world witnessed a revelation in literature in general and specifically in drama. This literary renaissance happened because of the movement of translation by some emigrants who translated western literature like Greek, Roman, French , English...etc. Actually this way was recommended by Al-Hakeem(1949) as the best way to introduce drama into Arabic literature. This period produces great playwrights who are able not only to translate and imitate others' works, but also to create great works and plays.

Up to now, the literary production of Arabic drama is not prolific, but "there are genuine plays of great values not less in level than the most famous world plays" (Bakatheer 1958, p. 25). Among these great Arabic dramatists: Al-Naqqash, Taymour, Al-Hakeem, Idris, Bakatheer ...etc.

1.1.1 Shakespeare and his influence

Shakespeare, the great English poet and dramatist, influences every generation of writers since his death and he continues to have an enormous impact on contemporary plays, movies, and poems. Here are some examples of Shakespeare's influence in the west. First, the Romantic poet *John Keats'* (1795-1821) poems duplicate Shakespeare's style and are full of Shakespearean imagery (Mallibard 2000). Second, "throughout his career *William Faulkner* acknowledged the influence of many writers upon his work-- Twain, Dreiser, Anderson, Keats, Dickens, Conrad, Balzac, Bergson, and Cervantes, to name only a few--but the one writer that he consistently mentioned as a constant and continuing influence was William Shakespeare. Without question the most famous allusion to Shakespeare in all of Faulkner is the title of his 1929 novel, *The Sound and*

the Fury” (Hamblin 1999). Furthermore, many authors have used phrases from Shakespeare's works as titles for their own novels. Here is a list of just a few: *Brave New World* (1931) by Aldous Huxley from (*The Tempest*, 5.1), and *The Winter of our Discontent* (1961) by John Steinbeck from (*Richard III*, 1.1). There have been dozens of movies and adaptations loosely based on Shakespeare's work, including: *The Boys from Syracuse* (1940) - *The Two Gentlemen of Verona*, *Throne of Blood* (1957) – *Macbeth* and *West Side Story* (1961) - *Romeo and Juliet*, (Mallibard 2000).

As for the influence of Shakespeare in the Arab World, it is not as prolific as other cultures, but here are some examples of Arabic adaptations of some of Shakespeare's plays: first, *The Al-Hamlet Summit* (2006) by Sulayman Al-Bassam (from *Hamlet*); second, *The Last Day*(2004) by Ousama Al-Rahbani (from *Romeo and Juliet*); third, Sulayman Al-Bassam's adaptation of *Richard III* after 2nd Gulf War; fourth, Fahmi El-Kholi's adaptation of *The Merchant of Venice* (1978) after Camp David Treaty (Litvin, 2011); last but not least *Shylock Al-jadeed* (1945) by Ali Ahmed Bakatheer (from *The Merchant of Venice*) which is the focus of this study.

1.1.2 Bakatheer as being influenced

Ali Ahmed Bakatheer is one of the genius of Arab literaries in the 20th century. His ability to create enormous works proves his rich awareness not only of the Arabic and Islamic literature but also of the universal cultures and civilisations. From his early life, Bakatheer is affected by his surroundings. His reputation takes place among the society after he writes *Wa Islamah* which has been rendered from Islamic culture. In poetry he is influenced by the great Egyptian poet Ahmed Shawqi as a result he produces his first play *Hamam aw fi Bilad Al-ahqaf*. Then he shifts his tendency from poetry to drama where he finds himself share some literary aspects with the great artful universal writer

William Shakespeare who affects him deeply that he manages well in translating Shakespeare's *Romeo and Juliet* and *Twelfth Night* as well as he reflects his talent of inspiration when he writes *Shylock Al-Jadeed* which clearly reveals his creativity. *Oedipus Tragedy* is another inspired work from Greek culture. Also, he writes *The New Faustus* from Goethe's *Faustus*, *The Eloquent Peasant* and *Ikhnaton and Nefertiti* that have been adapted from Pharaoh culture. To sum up, Bakatheer's literary production comes from variety of sources inspired from : Islam, western culture and Pharaoh culture.

1.1.3 The influence of Shakespeare on Bakatheer

According to Al-Sufiany (1994), Bakatheer has been influenced by Shakespeare in different ways: first, by translating *Romeo and Juliet* and *Twelfth Night*; second, by using Shakespeare's way in dramatic manipulation as in *Ikhnaton and Nefertiti*; third, by inspiration as in *Shylock Al-Jadeed*.

1.1.4 Shylock Al- Jadeed

Bakatheer (1958, p. 49) himself summarizes the main lines of his play and the similarities and differences between it and Shakespeare's *The Merchant of Venice*.

According to Bakatheer :

Let us start from my first long play about Palestine cause. It was during the year 1944, three years before Al-Nakba. This issue occupied my thoughts and I traced it anxiously either in newspapers or books. Once I read that the Zionist leader Jabutinsky⁽¹⁾ had delivered speech in the British Common Council and hit the table with his hand saying, " Give us the pound of flesh.

¹ –Jabotinsky: a Zionist leader who claimed the Jew's right in Palestine in his speech in the House of Commons saying, " Give us our pound of flesh." The idea that inspire Bakatheer writing this play taking the gist from Shakespeare's *The Merchant of Venice*.

We will never abandon the pound of flesh," indicating the homeland included in Balfour Declaration. Then I told myself, 'Ah, I have found what I searched for. These words can be used against the Zionism not for them, and I will use it as the basic idea for my play.'" Then I recalled Shakespeare's The Merchant of Venice, and reread it, so I noticed the main lines for the subject that suited the notion. I put the design of the play and then wrote it easily to the end.

The idea had been that neither a homeland for the Jew- nor a country- can be cut from the Arabic Palestine without shedding blood from the whole Arabic east. This was the same as the condition put by the Jew Shylock on the Venetian merchant Antonio. Shylock could never cut the pound from Antonio's flesh without shedding blood and thus killing him. This inhuman condition is impossible to be achieved with Antonio though the latter himself had accepted it and signed the bond with the Jew. Similarly, Balfour Declaration could never be fulfilled not only because it was inhuman for it meant executing the whole Arab nation instead of one person (Antonio), but also because those who gave this promise do not own what they offer.

1.2 The Historical Background: Palestine and the Jews

Palestine is a holy Arabic land located in the southwest part of Asia (Saleh 2005, p. 5). It is the heart of Arab world. Palestine is a holy place for Muslims and Palestinians. It is the first Qibla and the third shrine after the AL-Haram in Macca and the prophet's mosque in AL-Medina (Ibid 2005, p. 10). And for the Jew it is the land where prophet Ya'quob, the grandfather of tribes of Israel, lived (Ibid 2005, p. 11). Muslims are the legitimate heirs of all prophets.

According to the Qur'an, all prophets are Muslims in faith, hence Muslims are the most legitimate heirs, so by this logic the land is theirs (Ibid 2005, p. 15). Based on the stories narrated in Torah, the Zionist Jews claim that they are the chosen people by God, and they are the indigenous people of Palestine and this land belong only to them, and any one enters it is considered to be colonizer (Ibid 2005, p. 18). Therefore their beliefs and their pride led to conflicts between them and the original population for many years. A lot of wars happened, and the Jews were driven out from Palestine and they scattered in the parts of earth. In Europe, the Jew suffered a lot from this Diaspora and they suffered from persecution and inhuman behavior against them by the Christian

because: first, the Christian thought the Jews killed Jesus; second, the Jewish financial and commercial activities made them rich and thus they exploited the needy of non-Jewish people (Bagi 2005, p. 67).

During this time in the 16th century, Shakespeare reflected and portrayed the exact picture of the Jews in his age and how Christians dealt with them in his work *The Merchant of Venice*. After the French revolution and the spread of its principles of Equality, Liberty and Fraternity, the scene changed and the persecution of the Jews came to its end and they got high positions economically, socially and politically (Ibid 2005, p. 79). After this, the Jews resumed their attempts to return to Palestine. In 1897 the World Zionist Organization utilized all its material, political and human sources to achieve its long cherished goals. After some tries and failures with the Ottomans and the German to gain some support, the Zionists had managed to increase their political influence in Britain then they got the promise known as the Balfour Declaration in 1917. In 1918 and after the crushing defeat of the Ottomans in World War I, Palestine was subjected to British colonization and of the mandate of England (Saleh 2005, p. 26). Then the Jews sneaked gradually into Palestine under the cover of the mandatory (Bagi 2005, p. 101). Of course this confiscation of Palestine was confronted by different kinds of resistance: condemnations, demonstrations and revolutions up to 1939 when all this was stopped waiting for the end of World War II (Ibid 2005).

At this time, Bakatheer wrote his prophetic play: *Shylock Al-Jadeed* in 1944 "After the end of the war, especially in 1947, Palestine cause had been discussed in the UN. The General Assembly, on 29 November 1947, adapted resolution 181(II), approving with minor changes the Plan of Partition , i.e., Palestine to be divided into Arab state and Jew state..., with a special international status for the city of Jerusalem under the

administrative authority of the UN. " (The Question of Palestine and the UN 2008, p. 7). In fact, this plan was condemned by Arab people and thus many clashes happened with the Jews. However, the conspiracy proceeded and as soon as the UK withdrew from Palestine, the Jews announced the establishment of their state and directly the USA acknowledged them. Arab efforts failed to regain Palestine in front of the ultimate power of the supported Jews. The problem continues up to now waiting for a solution.

1.3 Purpose of the Study :

This research aims at analyzing the structure of the play in order to highlight the influence of Shakespeare on Bakatheer. Moreover, it will reflect the creativity and innovation of Bakatheer. To achieve this aim, this study attempts to answer the following research questions:

- 1- To which extent has Bakatheer been influenced by Shakespeare?**
- 2- How are the creativity and innovation of Bakatheer reflected?**

1.4 Significance of the Study :

We hope, through this study, to remind the students and the society of those genius and great Arab writers like Ali Ahmed Bakatheer .Those writers are as great as those English writers or from other civilization . Furthermore, this study signifies the writer's role to discuss the problems of his society (and nation) and try to solve them through their literary works. The other pivotal significance of this study is highlighting the issue of Palestine and reminding the readers of the danger of the Jews in the area.

In addition to these points, there are other minor benefits from this study which are:

- 1- It is the first of its kind in English department.

- 2- It links students with what they studied, i.e., Elizabethan Drama(Shakespeare's *The Merchant of Venice*)and their own culture(Drama in Arabic literature).
- 3- It discusses the play *Shylock Al-Jadeed* from a postcolonial point of view to reflect a patriotic and national sense of Arab nation's major issues.

1.5 Sources of Data:

In this study, the main reference is the text of the play *Shylock Al-Jadeed*. Also the text of Shakespeare's *The Merchant of Venice* is used. Other data are collected from the library of Faculty of Arts at Hadhramout University, from the Internet, mainly Bakatheer's website, and from lecturers of both English and Arabic departments.

1.6 Methodology:

The research method of this study adopts the qualitative analytic method in the field of literature. Content-analysis approach is convenient for this study which involves analyzing Bakatheer's play *Shylock Al-Jadeed*. Post-colonial theory is used in this study because it is suitable for it.

Chapter Two

2.0 Literature Review

2.1 Literary Theory:

“Literary theory' is the body of ideas and methods we use in the practical reading of literature. By literary theory we refer not to the meaning of a work of literature but to the theories that reveal what literature can mean"(Brewton 2002).

2.1.1 Postcolonial Theory:

Literally, post-colonialism refers to the period following the decline of colonialism, e.g., the end or lessening of domination by European empires. Although the term *post colonialism* generally refers to the period after colonialism. In its use as a critical approach, post-colonialism refers to "a collection of theoretical and critical strategies used to examine the culture (literature, politics, history, and so forth) of former colonies of the European empires, and their relation to the rest of the world". In other words, "post-colonial theory deals with reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized peoples. It focuses particularly on :

1. the way in which literature by the colonizing culture distorts the experience and realities, and inscribes the inferiority, of the colonized people
2. on literature by colonized peoples which attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness. It can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, traditions and so forth of colonized countries" (Lye 1998).

Azam (2011) states that the field of Postcolonial studies has been gaining prominence since the 1970s. Some would date its rise in the Western academy from the publication of Edward Said's influential critique of Western constructions of the Orient in his 1978 book *Orientalism*. In all of these senses, the "postcolonial," rather than indicating only a specific and materially historical event, seems to describe the second half of the twentieth-century in general as a period in the aftermath of the heyday of colonialism. Even more generically, the "postcolonial" is used to signify a position against imperialism and Eurocentrism.

2.1.2 Previous Studies in Postcolonialism:

There are many writers who discuss postcolonial studies and share the same idea of this research to some extent that reflect the relationship between the colonizer and colonized and its consequences. Four writers, who highlight and concern postcolonial theory in their works, were selected in this studies in the field of Post-colonialism.

Edward Said is one of the best-known Palestinian intellectuals. His intellectual contribution to the West's understanding of itself -- especially in its relation to the rest of the world -- is as great as any living person. Examples of his works: *Orientalism* (1978), *Covering Islam* (1981)...etc

Orientalism by Edward Said is a canonical text of cultural studies in which he has challenged the concept of Orientalism or the difference between east and west, as he puts it. He says that with the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science of Orientalism, which was the study of the Orientals or the people from these *exotic* civilization. Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and

the orient or the civilized and the uncivilized. The Europeans defined themselves as the superior race compared to the Orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with Orientals, and started portraying these artificial characteristics associated with Orientals in their western world through their scientific reports, literary work, and other media sources. What happened was that it created a certain image about the Orientals in the European mind and in doing that infused a bias in the European attitude towards the Orientals. This prejudice was also found in the orientalist (scientist studying the Orientals); and all their scientific research and reports were under the influence of this. The generalized attributes associated with the Orientals can be seen even today, for example, the Arabs are defined as uncivilized people; and Islam is seen as religion of the terrorist (Khalid 1994).

Said's *Covering Islam* first appeared in 1981, shortly after the Iranian Revolution. According to Welty (1997) The book has three main sections: *Islam as News*, which considers how the Middle East is largely unknown to Americans, except as it is related to "newsworthy issues" such as oil or "terrorism." Thereupon Muslims and Arabs are "covered" by the media -- i.e., *obscured*; Said's word is carefully chosen, to be contrasted to "revealed." They are represented either "as oil suppliers or as potential terrorists." [on this point the Jew depend] This section also examines how "newsworthy issues" are determined largely by very particularistic groups and interests -- e.g. energy corporations, Zionists, etc. -- rather than by American national interests. Next comes *The Iran Story*, addressing the West's response to the Iranian Revolution and the overthrow of Shahanshah Pahlavi; finally there is *Knowledge and Power*, which considers how easily Western "science" -- the "cool, relatively detached instruments of

scientific, quasi-objective representation” -- can be employed to misrepresent a “distant and alien society” such as Islam.

In addition to the contribution of Edward Saeed in this field, Al-Tayeb Saleh is also considered as a post colonial writer and he discusses his ideas from the view of the colonized as in his novel *Season of Migration to the North* (1966). It is about a story of Mustafa Saeed an “intelligent Sudanese” during the colonization of England on Sudan. Of course Sudan at that time was so poor and undeveloped country. Here, we see a new example in which the colonized lives in the society of the colonizers. This man left his country to study economics in one of the universities in England to be Sudanese who surpasses the English in economics to the extent that he got a job there which clearly proves that poor countries can be educated to develop. Also the writer focuses on the differences between the two cultures of the colonizer and colonized. Moreover, this work highlight the problem that Mustafa absorbs the culture of the west and behaves like them. He has many relationships with English women, and some die because of him. By the end of the novel the man returns back to his poor country full of yearning and emotions and dies drowning in the Nile in mysterious circumstances.

Post-colonial writers such as Nigerian author Chinua Achebe has written a number of works recounting the suffering of colonized people. Reese (2004) shows that in his lecture, "An Image of Africa: Racism in Conrad's *Heart of Darkness*," Achebe documents the ways that Conrad dehumanizes Africans by reducing their religious practices to superstition, saying that they should remain in their place, taking away their ability of speech, and depreciating their complex geography to just a single mass of jungle. In other words, Africa and African were portrayed as a place for savages and people who are cannibals, eat each other without language or customs unlike the people of West or Europe who were modern and civilized. Furthermore, he showed their lands

as forests. Achebe carefully crafts *Things Fall Apart*(1958) to counter these stereotypes and show that Africa is in fact a rich land which is mixture of countries of beautiful farms. Furthermore, it is full of intelligent people who are, in fact, very human that they are a nation with identity and customs, they have a language to communicate with others as well as to communicate with each other. In brief, western people always look with disgust and from black glasses to African and "East" in general.

In the *Location of Culture*, Homi Bhabha (1994) discusses the effect of the colonizers to empty the colonized from their identity and fill them with principles that serve the imperial goals of the colonizers. This is similar the idea of camouflage. The danger of this class might not only affect the colonized but also the colonizers.

2.1.3 Theoretical Framework of the Study :

Bakatheer, employed these perspectives in *Shylock Al-Jadeed* that he skillfully reflects them to highlight a very important patriotic and cultural issue. *Shylock Al-Jadeed* is different from other postcolonial studies that discussed the relationship and conflict between two main sides: the colonizer who takes the guise of mandatory, the UK, with another colonizer, the Zionists who have suffered from all kinds of persecution in Europe and seek a home in Palestine, and the colonized: the Palestinians and all Arab behind them on the other side. In fact, the Jews suffered a lot in the previous centuries from so many kinds of persecution, injustice and maltreatment which is clearly mentioned in some works like Shakespeare's *The Merchant of Venice*. As a result, they reverse all their suffering on Palestinians which is skillfully portrayed in Bakatheer's *Shylock Al-Jadeed*. The Zionists' allegation in this case comes from the use of the power of mandate country and Belfour Declaration in 1917 which paves the way, under the power of England, for the Zionists to occupy and live in Palestine. Bakatheer's

Shylock Al-Jadeed reveals the conspiracy and violence of the Jews against Palestinians in many sides, in order to achieve their false assumption in Palestine.

In moral side, the Zionists use the body to get a part of Arabs body, that they use women body to seduce Arabian youth, i.e. Shylock puts Rachel in front of Abdulla to ruin him morally and financially and to empty his patriotic feelings. Zionists fight against Palestinian economically to confiscate their land by controlling the market prices, and this is clearly revealed when Shylock ask the government to legislate a rule that forbids the exportation of oil and wheat in order to gain Palestinian lands which are put as guarantee for Shylock when they fail to repay their debts on time and so, Palestinian lands are pulled under their feet.

Moreover, the Jews interfere in the educational side by manage education system to normalize the existence of Jews in the children's minds to evacuate their identity and patriotism. Also in the cultural side, the Jews impose Hebrew language among Palestinians which in its turn lead to impose Jews' culture and lose the identity of the colonized, this is clearly reflected through the speech of Rachel with Abdulla in the beginning of the play. Furthermore, they impose Hebrew to be used in the government offices though there are Arab officials who cannot speak Hebrew whereas the Jews can speak Arabic! Propaganda is one of the main handhold of the Jew which is used to mislead the public opinion in order to gain support and sympathy by showing Jews as victims and Palestinians as terrorists who actually defend their country from the cupidity of extortionate Jews.

In his detailed discussion of literary theories, Siegel (n. d.) mentions some **key terms linked to Post-colonialism like: first, “alterity”** which means ' the lack of identification with some parts of one's personality or one's community, differentness, or

otherness', **second; diaspora which** refers to any people or ethnic population forced or induced to leave their traditional ethnic homelands, being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture, third; **eurocentrism** that indicates the practice and consciousness of placing emphasis on European (and, generally, Western) concerns, culture and values at the expense of those of other cultures. It is an instance of ethnocentrism, perhaps especially relevant because of its alignment with current and past real power structures in the world, fourth; **hybridity** which is an important concept in post-colonial theory, referring to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures, finally; **imperialism** which means the policy of extending the control or authority over foreign entities as a means of acquisition and/or maintenance of empires, either through direct territorial control or through indirect methods of exerting control on the politics and/or economy of other countries. The term is used by some to describe the policy of a country in maintaining colonies and dominance over distant lands, regardless of whether the country calls itself an empire."

2.2 Previous Studies:

There are many researchers who conduct different studies that share the same topic of this research. Regarding the basic idea of this research which is the impact of Shakespeare on Bakattheer on the latter's play *Shylock Al-Jadeed*, four previous studies seek to highlight that notion.

Al-Sufiany (1994) discusses the impact of Shakespeare on Bakattheer in elaboration. She conducts a comparative study between Shakespeare's *The Merchant of Venice* and Bakattheer's *Shylock Al-Jadeed*. Here, She confirms the fact that Bakattheer was affected [by Shakespeare] with full awareness of this and he chose from it [*The Merchant of*

Venice] the basic idea, the subject and the goal of the play" (Al-Sufiany 1994, p. 219). Also, she (1994, p. 218) shows that Bakatheer" discussed the danger of the Jews and their imperial desires in Arab World ... and also he provided a solution for this issue to stop that threat." However, Al-Sufiany(1994, p. 234) states that Bakatheer depends on Shakespeare in some positions to the extent that he appears as a mere imitator, and also Bakatheer's play suffers from superficiality and shallowness. According to her, Bakatheer's fault is " paying more attention to the details and facts which leads to neglecting the aesthetic aspects... as a result he exaggerated and contradicted the reality...;therefore, it [Bakatheer's play] loses its validity."(Ibid 1994, p. 234) This is totally rejected by the fact that Bakatheer's play is classified as the first of its kind in documentary theatre pioneered by our playwright even before the west!

Juma'a (2003) shares some points with Al-Sufiany , mainly regarding the second play: The Solution (Al- Hull).He considers it as being " less successful in the level of conversation or representation"(Juma'a 2003, p. 93) because he does not accept Nadia's role in the play thinking that " there is no logical justification for this but to reunite Nadia and Abdullah"(Ibid 2003, p. 93) suggesting a separate dramatic scene for this. As for the conversations, Juma'a acknowledges that they are highly artistic but highly documentary justifying this by the fact that "documentation is a feature of the political plays" (Ibid 2003, p. 94). Therefore, he states that the best reading of this play is as being a political play documenting the Zionist occupation of Palestine and the doubtful role played by the UK. Also Juma'a shows that Bakatheer's play is deeper and more comprehensive stating that political theatre " does not care for individuals or try to portray their characters" but " it discusses a collective problem; therefore, there is no traditional hero or fixed characters. The most important thing is the problem" and its solution (Ibid 2003, pp. 98-99).

Actually," The problem happened according to Bakatheer's prophecy, but the solution does not happen" (Ibid 2003, p. 101) because, according to Otaibah (cited in Ibid 2003, p. 101) the new Shylock " is not only a merchant who threatens another... or a gang that threatens a country... he becomes a terrorist being under the name 'Israel'... also the surrounding has changed... it is not that hateful Christian society or even that community [the UK and the west] which conspires with Shylock [the Zionists]... Shylock becomes the killer and the judge, the whole world does not punish him, but follows him, supports him and is afraid of him".

However, Juma'a concludes that " with all this, Bakatheer's solution is the best if conducted strictly"(Ibid 2003, p. 101). Juma'a ends this argument by stating that Shakespeare's influence on Bakatheer gives " a universal dimension to the play and grants the issue discussed in it a historical background in which the feeling of that Arabic artist is mixed with that of the great universal artist... both feelings meet in innovative portrayal of the image that dwells down the ages in the minds of people about the greedy and malicious Jews who exploit all chances anywhere searching for gold to gain or a human being to cheat or kill."(Ibid 2003, p. 110). " Bakatheer follows Shakespeare's main lines and builds his play depending on them. Then he injects it with his own ideas because his motivation(s)" (Ibid 2003, p. 110) are different from those of Shakespeare's. Also, Salama (cited in Ibid 2003, p. 111) states that" Bakatheer, here, wants to show his enmity to the Zionism and he pleads for humanity for the Palestinians who were evacuated from their homes." (Ibid 2003, p. 111)

Orabi(2011) discusses in details the two kinds of conflicts in the play: the first is special, within the Palestinian themselves (Abdullah and his uncle) and the second is

between Arab and the Jews, and all of them are directly or indirectly consequences of the Zionist existence in Palestine.

Regarding his discussion of the characters, Orabi(2011)considers that Shylock of Venice and the new Shylock "do not indicate individuals in both works, the first represents the 16th-century Jews and the second the Zionists with their imperial greed in the 20th century." However, Orabi considers Shylock of Bakatheer as deeper and richer. He shows that while Shakespeare's Shylock is passive "waiting for a chance to take revenge on all Christians represented in Antonio" (Orabi 2011), Bakatheer's Shylock is active and positive " he does not wait for the chance; he creates it" (Ibid 2011) to reach his goals.

Bayer(2007) discusses "how both Israelis and their Arab neighbors have used Shakespeare, and especially the figure of Shylock, for an ensemble of relatively transparent political and ideological agendas related to regional politics. Moreover, Bayer (2007) states that "productions and discussions of *The Merchant of Venice* are often marked by ... their presentation of Shylock as a figure [of] uncanny similarity to political figures, both past and present."For him, such appropriations should be studied and discussed in a postcolonial framework " where representation either serves to reify the interests of the dominant culture by marginalizing, delegitimizing, and oppressing those placed in a subservient relationship to it, or alternatively, those who are oppressed 'talk back' to Shakespeare, and the Shakespearean text is actively reworked as part of a nascent counter-hegemonic discourse"(Bayer 2007).

In all, these are some of the studies conducted about the influence of Shakespeare on Bakatheer and on the latter's play *Shylock Al-Jadeed*. This study will discuss the work

under question from a postcolonial perspective and thus it will shed more light on the extent of Shakespeare's impact on Bakatheer and the creativity of the latter.

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Chapter Three

3.0 Shakespearian Technique in writing *The Merchant of Venice*:

"Shakespeare's greatness, one critic said, lay in his 'comprehensive soul'. That is the most poetic summation of a dramatic genius that has never been equalled. But if Shakespeare's plays and sonnets are the monuments of a remarkable genius, they are also the monuments of a remarkable age" (Bhatia 2007, p. 1). *The Merchant of Venice* is one of the most interesting plays written by Shakespeare in the Elizabethan era, which is the best age of drama England witnessed. In this work, he discusses and reflects the image of the Jew in the 16th century in Europe.

3.1 Sources of the play :

Shakespeare borrowed freely though his sources are more varied than his predecessors, typifying his exalted muse, and all his compassing are genius (Ibid 2007, p. 1). "Shakespeare's main source for his play was an Italian novella, a story of Giannetto of Venice and the Lady of Belmont, included in the collection called *Il Pecorone*, written in the fourteenth century by Ser Giovanni of Florence, (Shakespeare 1999 p. xviii). "Shakespeare may also have been influenced by the trial and subsequent execution of a Portuguese Jew, Ruy Lopez, who was Queen Elizabeth's physician and was accused of attempting to poison her. Also during this trial, Marlowe's *The Jew of Malta* was revived with success and Shakespeare's play has some effects of it." (Ibid 1999, pp. xviii-xix)

3.2 The division:

The Merchant of Venice is divided into five acts following the traditional division of plays. In each act, there are many different events and new characters. Shakespeare

flouts the unity of time and place (Ibid 1999, p. 2). This play takes place in 16th century in two main cities in Italy which are Venice and Belmont. Venice is the main setting chosen by Shakespeare because it was a trade centre at that time, and Belmont is the romantic city in which all happy events happen.

3.3 The play :

The main character of this play is Shylock, a Jewish moneylender who lives in Venice. "He lends money with interest and thus amasses an immense fortune at the expense of Christian merchants to whom he lent money at high interest. Shylock is a hard –hearted man and is much disliked, particularly by Antonio, a young merchant of Venice. Shylock in turn hates Antonio, for he gives money to the needy without charging any interest, thus spoiling the Jew's business. At the Rialto, Antonio constantly reproaches Shylock for being a loan shark. Shylock absorbs the insults with outward calm, waiting for his chance to take revenge on Antonio" (Bhatia 2007, p. 38). Antonio who says about himself " I hold the world but as the world.../ a stage where every man must play a part,/ and mine a sad one" (Ibid 2007, p. 130) is a kind and popular man surrounded and greatly loved by his citizens.

However the closest and dearest friend to him is Bassanio, a noble but extravagant Venetian. Bassanio depends on his rich friend to provide him with the amounts of money he needs (as debts) without repaying them. One day, Bassanio comes to Antonio and tells him he needs a great amount of money (3000ducats) to engage Portia, a beautiful lady who inherited the fortune of her father in Belmont. Antonio is ready to sacrifice everything to his friend, but all his money is invested in the sea. Therefore, Antonio tells his friend to borrow the money from any merchant in Venice and Antonio will repay. After that, "Antonio accompanied by Bassanio goes to Shylock and asks

him for a loan of 3000 ducats to be paid with interest on return of his ships. Shylock realizes that the opportunity to get revenge on Antonio for lending money without interest and for insulting him and his Jewish tribe, has arrived"(Ibid 2007, p. 38). Shylock agrees to give Antonio that loan without interest which surprises Antonio. On the other hand, Antonio has to repay it in exact time which is three months after the date of signing the contract between them, and if Antonio fails to repay on time, Shylock tells him "let the forfeit/ Be nominated for an equal pound/ Of your fair flesh, to be cut off and taken/In what part of your body pleased me""(Ibid 2007, p. 148) Shylock asks Antonio to come with him to a notary in the court of law to sign the bond in "merry sport". Therefore, Bassanio receives the money and immediately prepares for a voyage to Belmont. Before that he made a party and masque during which Jessica, the daughter of Shylock ,plans to escape with her lover the Christian Lorenzo and steals amounts of her father's fortune. "Shylock is shattered by his daughter's elopement with Lorenzo, and also by the loss of his possessions" (Shakespeare 1999, p. xiv). This, of course, flames his hatred towards the Christian and increases his malicious desire to take his revenge.

The second place where the other sub –stories happened is Belmont. In Belmont , Portia's father has imposed a competition between her suitors as to choose a suitable husband for her .The competition is about three casks of gold, silver and lead, with one of the casks containing Portia's photograph and her consent for marriage. Many suitors [including prince of, Morocco and Arragon] fail to choose the right cask" (Bhatia 2007, p. 39). Basanio chooses the lead casket and then wins Portia. Then Gratiano, Bassanio's friend, and Nerissa, the maid of Portia, announce their love and their wish to get married. Unfortunately," In the midst of the mutual congratulations, Lorenzo and Jessica bring the news that all Antonio's ships have been lost ... that Shylock has begun

to seek his revenge" (Shakespeare 1999, p. xv) and that Antonio hopes only to see Bassanio before his death. Portia in her turn asks Bassanio to leave immediately to Venice and take with him gold to save Antonio.

In Venice, Shylock refuses any offer except his pound of flesh. Portia also decides to take the role to solve the problem of Antonio, her husband's friend, because, according to Bhatia (2007, p. 83), she feels that her husband has caused this problem to his friend indirectly because of her. Thus, she asks her relative Dr Bellario, a doctor of law, "his advice as to how she should proceed to save Antonio. She receives instructions as well as the lawyer's dress from Bellario" (Bhatia 2007, p. 39) as well as a letter to the Duke to make her interference possible. In the court of Venice, Portia arrives in disguise as a lawyer with a clerk and no one realizes her even her husband. "Portia upholds Shylock's legal rights but urges him to be merciful" (Shakespeare 1999, p. xvi) and to accept the money many times more than the exact debt, but Shylock insists on his bond. Therefore, "she announces that the bond stands forfeited and the Jew can have his pound of flesh... Then she tells Shylock to have a doctor ready lest Antonio bleeds to death. Perplexed, Shylock says that it is not so written in the bond" (Bhatia 2007, p. 40). When Shylock is about to cut the flesh, Portia stops him suddenly warning him that he must cut an exact pound of flesh not more or less and that the bond does not permit shedding a drop of blood; otherwise, " his lands and goods, by law, will be confiscated by the state of Venice. Shylock understands that he is trapped through one brilliant argument of the young lawyer. He agrees to take the money" (Ibid 2007, p. 40), but Portia refuses telling him that the only thing in front of him is the bond. He then wants to leave the court abandoning the bond and the money, but Portia confronts him with the strict laws of Venice he has just insisted on. According to the laws, since Shylock, the alien in the Christian Venetian society, attempts to kill a citizen, Antonio, his lands and goods are to

be divided between the state and the offended citizen, and his life is at the mercy of the Duke. The Duke pardons Shylock's life even before he asks it, to show his Christian generosity. He, however, gives half of his wealth to Antonio and the other is confiscated by the state as a fine. The generous Antonio decides to forgo his share, provided Shylock signs a deed declaring that the share would, on his death, go to his daughter and her husband, Lorenzo. The Jew has no option but to agree to this. He is not only thwarted from taking his revenge but is also deprived of his riches. He excuses himself stating that he is ill. He requests that the deed be sent after him, and agrees to sign it (Ibid 2007, pp. 40-41).

After the end of trial, Antonio and Bassanio leave the court and go to thank the lawyer for saving Antonio and give him the money but the lawyer refuses and saying "He is well paid that is well satisfied" (Bhatia 2007, p. 246) but Bassanio insists on him to take anything as a kind of gratitude, Portia realizes that it is a good chance to test the love of her husband, and asks him for the ring in his hand. Bassanio immediately refuses, but after hesitation and under the pressure of Antonio ,unwillingly he sends the ring to the lawyer, (Also Nerissa, disguised as the clerk of the lawyer, asks Gratiano his ring, and he follows his friend.). When they returned to Belmont, Bassanio introduces Antonio to his wife and she welcomes him. Suddenly, Nerissa quarrels with Gratiano about the missed ring thinking that her husband has betrayed her with other women . Portia pretends to be shocked to discover the same problem with Bassanio and thus quarrels with him. Antonio blames himself of causing troubles all the time putting his soul as a guarantee that Bassanio will never break a promise for her again. Portia does not want the argument to go further, so she reveals the whole truth with proofs and then she spreads happiness among them all: she tells Antonio the happy news about his ships and gives Jessica and Lorenzo the signed deed from Shylock. The play ends happily

with the weddings of many couples: Portia and Bassanio, Nerissa and Gratiano, Launcelot and His beloved. Antonio continues to be alone (Ibid 2007, pp. 41-42).

Finally, Bhatia, in his introduction to Shakespeare's *The Merchant of Venice* (2007, p. 83) states that: If the varied elements of this play are examined separately, it will be impossible that all of them could be harmonised and united. It was perhaps only Shakespeare who could have brought about harmony from so much chaos. Once he achieves that, the two main stories cannot exist without one another. The bond story between Antonio and Shylock is the main story of the play. The great fact of this story is that Antonio escapes from Shylock's revenge. The great fact of the sub plot, the casket story, is that Bassanio wins Portia by way of marriage. Antonio would not have had the need to risk his life had Bassanio not wanted to go to Belmont, to try to marry Portia. It is appropriate that Bassanio succeeds, and the brilliant Portia rescues Antonio from a hopeless situation. To conclude, as for these two stories: the bond story and the casket story, one is the cause and the other is the effect. Jessica-Lorenzo story is important to highlight Shylock's character and show how he is greedy only for money and does not care for his daughter, and also motivates Shylock more never to forgive Antonio, and all the Christian Venetian society. Antonio's misfortune, the horror of the trial scene, and the shock that its main characters go through make the play strained and heavy. At the right moment Shakespeare introduces the ring episode, and relieves the pressure. After the trial scene is over, Portia and Nerissa's playful chiding of their husbands for parting with their wedding rings, and betraying their vows, is humorous and delightful.

In all, “the plot of the play is closely knit despite several diverse incidents and emotions. In any lesser dramatist, the play would have been reduced to a chaotic farce. In Shakespeare's hands, it becomes a magnificent entity.”(Ibid 2007, p. 85)

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Chapter Four

4.1 Analysis of the plot of the Play:

Ali Ahmed Bakatheer is greatly influenced by the great English genius William Shakespeare. Bakatheer inspires the idea of *Shylock Al Jadeed* from *The Merchant of Venice* and he embodies it in Palestinian case to which he clearly reflects his creativity, his rich knowledge of different cultures and civilisations and his ability to put wise solutions in order to protect Arab and Palestine from the danger of Zionism. This play highlights the allegation of the Jews that they have the right to establish their assumed country in Palestine as the allegation of Shakespeare's Shylock that he has the right to cut a pound of Antonio's flesh and the tragic ending which is reflected by both plays. In *Shylock Al Jadeed*, the main reason of the problem exists before the beginning of the play with Belfour Declaration.

The opening scene shows how the Zionists are not satisfied with what they have been given but they conspire against the Palestinians to pull lands under their feet. A part of this conspiracy is directed to the youth who are seduced to abandon their dignity, money, moralities, and most importantly lands. This seduction is played skilfully by the charming beauty of the Jewish woman. The play opens with the doubtful relationship between Abdullah Al Fayadh, as a symbol of the Palestinian (Arab) youth, and Rachel, the beautiful Jewess, whose body is being used as a means to seduce Abdullah, ruin him morally, spiritually and financially, and thus, as there are so many examples like Abdullah, destroy Arab society. Such a relation leads to the conflict: first, inside the Palestinian family and society; (Orabi 2011) this is clear when Abdullah's uncle, Mr Kadhem, is not satisfied with the behaviour of his nephew and after a heating argument, Abdullah leaves the house; second, inside Arab society when Abdullah's engagement

with the Egyptian girl, Nadia Fawzi is broken. The Jews are sure their plan works well when Abdullah goes directly to his enemy, Shylock , the Jewish moneylender who confiscates Palestinian lands when they cannot repay his high rates of usury; therefore, he works as the head of the Zionist project in Palestine. Also this office serves as the warm place for the wounded Abdullah who reveals his fear that his uncle might win the case to control his wealth and lands. Shylock, who is actually waiting for his victim, is ready with the remedy that Abdullah has to sign a contract with Shylock that the latter will lend Abdullah money under the guarantee of his lands. Later Abdullah ,who has wasted his money carelessly and who has sunk deep in Shylock's debts, fails to repay the money on time, and Shylock legally has the right to cut his lands from the Palestinian body.

Another kind of conflict is that between the Zionists and the anti-Zionist Jew who want to live peacefully with the Arab in Palestine; therefore, they do not support the plans of the Zionists considering them as a true danger for all. According to Al-Sufiany (1994, p. 229), this leads to the enmity and the conflict within the Jews themselves. This is exemplified in the play through the sour relationship between Shylock and Abraham. Actually, Shylock conspires against Abraham by accusing the latter of trying to kill him. As a result, all these troubles cause the conflicts to come to their climax (Orabi 2011), and the Palestinians come to the decision that the only way to restore their lost land is the revolution. Kadhem Al-Fayadh with a group of patriotic Palestinians(Muslims and Christians) decide to join the warriors in the Mountain. Even Abdullah joins them after losing all his lands and most of his money and after confessing his mistake and asking for forgiveness. In the last act of the play, the Jews put the plans to win their case and "to block all the ways in front of the Palestinians" (Al-Sufiany 1994, p. 229). There are several meetings in the dark between Shylock and

his terrorist groups to evaluate their current position and plan for the coming period. They decide to spread chaos and terrorism everywhere not only in Palestine, to show their case to the west portraying the Arab as terrorists. Also they emphasise the urgent need to increase their funds from abroad to finance their propaganda and to face the danger of Arab League of States. Here Bakatheer conveys a clear image of "the accurate extent of their plans to fasten their hold"(Ibid 1994, p. 229) not only on Palestine but on the land from Nile to Euphrates. This means that the danger of the Zionists surpasses the edges of Palestine and spreads all around the world in a clear indication that this sense of imperialism is the main characteristic of the new generation of the Jews.

As Bakatheer divides his play into two sections: the Problem and the Solution, here is the solution suggested by this Arabic genius. And here the main conflict of the first continues in the second (Orabi 2011). Bakatheer invents a wise but imaginative solution to oppose the born state of the Jews in Palestine. He aims at warning Arab and awakening them from their deep sleep to encounter that terrible danger which starts growing on a dear part of their own nation. In this part, he imitates most events in the trial scene from the play of Shakespeare *The Merchant of Venice*, but he adds his touch and adapts it according to his view and his big problem: Palestine case. This part of the play begins with a scene in a court in Al-Quds, this suit is suggested by the UK, the mandate country.

In the court, the jury which consists of twelve international judges and the representatives of the sides involved in this case: General Surds of the UK, Faisal of Arab League, Shylock of the Zionist Jews with his assistant, Cohen, Mikail Jad of Arab of Palestine with his assistant Abdullah Al-Fayadh, and Abraham of the anti-Zionist Jews. To emphasise the imagination in this part, Bakatheer lets time indefinite. As the

discussions begin, there are two things that recall Shakespeare's *The Merchant of Venice*; the first is the remark of Jabotinsky: "We want our pound of flesh", and the name of Shylock who represents the new extremist trend in Judaism: Zionism. Also, the way used to solve the case between Shylock and Antonio as well as the differences between Shylock of Shakespeare and the new Shylock are included in the discussions (Al-Sufiany 1994, p. 230). In *The Merchant Of Venice*, Antonio is forced to sign the contract with Shylock to provide his dear friend, Bassanio, with money in spite of the deep enmity between them. Antonio, with full awareness, puts himself under the mercy of the Jew, in contrary to the UK which gave the Jews an abstract useless promise of Palestine while they do not own what they offer. Then Surds warns Shylock, the new, against the fate of his predecessor with the implication that the former is going to be defeated. Shylock, on his side, refuses all these comparisons under the excuse that Shylock of Venice is just the portrayal of the "sick imagination of Shakespeare" (Bakatheer 1945, p. 149). He claims that the true Jew will never be defeated in such a way he will get his right not by killing Antonio but by enslaving the man alleging that since he owns the part, he owns the whole! The implication here is fearful for Shylock means that the Zionists will not be satisfied by Palestine, they want the whole Arab body: not only "to cut out Palestine, the heart of Arab world" (Bakatheer 1945, p. 149) but also to spread their alleged state throughout the whole middle east. When Mikhail narrates the history of the dispute between Arab and the Jews (which has been indicated in the first part), the logic and sincerity of his speech put the Zionists in a fix that they try another trick to justify their demands. Cohen, the assistant of Shylock in the court, alleges that the Jews has the religious and historical right in Palestine according to their holy books: the Old Testament. This false justification is rejected by the fact that the Jews are cursed in the New Testament and in the Holy Quran.

At this point, Faisal, the representative of Arab League of States, finds it suitable to start arguing, this again reminds us of the way of Portia's intervention after the dispute between the attendants in Venice court. Faisal, who is actually Abdullah's fiancée Nadia but in disguise, expresses Arab sympathy with the persecuted Jews and their pride to be the only nation who supports them. Then he discusses the matter step by step with Cohen. First, he assures the Jews that "Palestine will not be enough for them all and it will be abnormal to be scattered in different countries while they have one" (Ibid 1945, p. 173). Then he suggests that they ask the United Nations to guarantee their rights in the countries where they live or ask for a bigger area like Australia. The Jews turn deaf ears to these suggestions! As their habit, they try to accuse the UK of being partial with Arab people against them by supporting and acknowledging Arab League of States, the thing that causes unrest for the Zionists from the first part. All these details are the beginning of the first session and preparation for the second.

Then Bakatheer turns to another line that coincides with and supports the main line of the play. The ring story between Nadia and Abdullah is similar to that of Shakespeare between Portia and Bassanio. Nadia Fawzi who attends the court in disguise comes from Egypt to Jerusalem to save Palestine, like Portia who comes from Belmont to save Venice from the Jew in both cases. According to Juma'a (2003, p. 104), by adopting this line, Bakatheer highlights the fact that Arab countries are one; therefore, the problem and suffering of one is that of all. The connection may also show the great role of Egypt in solving Arab problems. Faisal asks Abdullah to give him Nadia's engagement ring pretending that he is going to marry her and it will be against the traditions for Abdullah to keep her ring. Abdullah tries not to part with the ring because it reminds him of his mistakes and sins and motivates him more to expiate. However, he gives the ring to Faisal finally. This is actually a test imposed by Nadia to check Abdullah's true

repentance. Fortunately, he succeeds. There is another goal beyond this which is the preparation for next step: revealing the truth to the Palestinian side to support her to accomplish the plot against the Zionists. By this the play is proceeding to its climax. The hot discussions in the previous act to which all sides do not abandon but they still stick to their requirements, cause heating arguments. In this act, the jury puts some main points to control the discussions and to find reconciliation that suit each side. These terms are, first, Palestine is the rightful property of the Arab, the Jews claim their right in it after Balfour Declaration and each insists on its right; second, all the attempts of the mandated country to find compromises (like The White Paper⁽²⁾) fail; third, the issue of Palestine is universal and it must be solved without suspension for World Peace (Bakatheer 1945, p. 194-195). Bakatheer puts these terms to show that the Palestinians have the main right in their land; however, they are ready to live in peace with the Jews. This is similar to the problem of Antonio and Shylock in *The Merchant of Venice*. The similarity here is in how the law considers the adversaries. All are equal in the international/Venetian law: native people who break the law or aliens with lawful contracts/ declarations. The difference here is that the Palestinians, unlike Antonio, are innocent! Shylock in both cases refuses to show mercy or accept peaceful solutions and insists on his alleged right! This renews the conflicts of the previous act; between Arab and Anti-Zionists in one side, and the Zionists in the other. Also the Head of the court

² –*The **White Paper of 1939**, also known as the *MacDonald White Paper*, was a [policy paper](#) issued by the [British government](#) in which there were three sections; first, partitioning the [Mandate for Palestine](#) was abandoned in favour of creating an independent Palestine governed by [Palestinian Arabs](#) and [Jews](#) in proportion to their numbers in the population by 1939 ; second, further immigration would depend on the permission of the Arab majority ; third, restrictions were also placed on the rights of Jews to buy land from Arabs .

takes the view of all opponents about The White Paper which is refused by both of them because it does not answer all their demands.

Then he renews the offer of establishing the Jewish state in Australia but it is also refused by the Jews. The judge tries to display all the dangers of establishing the Zionist being in the heart of Arab world threatening the Jews of the economic disaster that might fall upon their heads later, the thing that is encountered with total indifference by the Jews as usual. When all his tries fail, the judge gives the chance to Faisal to try. Faisal starts summarizing the main points discussed previously. He assures the attendants that as being a part of Arab world, any decision about Palestine must be taken by all Arab, and Faisal, on behalf of them all, declares that Arab are ready to cede Palestine to the Jew, but under some conditions: "first, Israel must be independent from the mandate; second, Arab are not obliged to normalize their relationships with the Jew; third, all the Jew must go to Palestine and all Arab must leave it" (Ibid 1945). Actually, this causes a shock for all attendants except Shylock who seems smug and like his forefather, praises the lawyer for giving him his right. However, Faisal warns them that this is not good for them in the long term. This is misunderstood by Shylock as a threaten that Arab are going to fight them, and he boasts having all kinds of modern weapons and ready to fight. This indicates the extent of the Jews' danger in the area and that they are ready to break all barriers, as usual, to reach their illegitimate goals. Then Faisal clarifies his warnings which are the same as those of the judge; the economic disaster that will fall on them. This implies warning the Jews that they should not accept this offer. This recalls to the minds Shakespeare's play in the trial scene. Shylock of Venice is given chances to cancel the bond. The noticeable point in this act is that Shylock appears stronger and victorious and this is indicated through his speech and

words and through his indifference to the public opinion ,i.e., they will do anything (even immoral!) to get their alleged rights. Though his position is weak and weaker than that of Shylock of Venice, this attitude can be justified by the idea that throughout the previous sessions Shylock finds out that discussions are delayed and no strict decisions are taken ,i.e., Arab words are louder than their actions, so they couldn't get their rights, the matter that strengthens his position and that he exploits well. After this, and during a conversation between Mikhail, Abdullah, and Faisal, the latter reveals his true character as being no one but Nadia Fawzi. Nadia does this with the help of her uncle ArabiBasha to prove the abilities and skills of Arab women.

Then Nadia and Abdullah are engaged again. This also may reflect that the unity of Arab, as that of Nadia and Abdullah, is crucial in the coming period, i.e., when the Jews occupy Palestine, to defeat and isolate the foreign Zionist being. Bakatheer ,here, reflects his belief that Arab will be united one day. Also, the engagement ring symbolizes the strength of the unity. The idea of Nadia who comes in disguise as Faisal instead of her uncle the doctor of law, Mr ArabiBasha, is like that of Portia who enters Venice court as Dr Balthasar, who comes on behalf of the sick DrBellario. The idea might be considered, at first, as mere interpretation by Bakatheer. However, its importance is deep and twofold: first, Nadia's presence and her role, though in disguise, proves the abilities of Arab women and that they are not less in cleverness and skills than the Western ones. This recalls to our minds (and highlights the contrast with) the role of Jewish women represented by Rachel; second, the idea of disguise itself highlights the problem of accepting or believing in women abilities which is universal. In all, every single incident from *The Merchant of Venice* is employed skilfully by Bakatheer to serve his goal. In the previous act, Bakatheer predicts that Israel will not stand in Palestine and they will regret sooner or later. This shows that Bakatheer is

acquainted with the historical, political, social and even the psychological situation of the Jews, and this makes him sure that their plans will be destroyed.

In act three, and after seven years of the last one, the court is held again with the same attendants. There are two changes: the first is the presence of ArabiBasha as a member of the jury(also Juma'a (2003, p. 104) suggests that the attendance of ArabiBasha is to emphasise the role of Egypt in Palestine.), and the second is that Nadia comes without disguise as Abdulla's wife and Faisal's mother. This session is held under the request of the Zionists who suffer a lot and their plans fail in Palestine, so they come for help and assistance to save them from that miserable situation: the economic crisis.The Zionists appear so weak and humiliated; it becomes crystal clear in front of their eyes that Diaspora is their inevitable fate whatever they do; therefore, they plead for mercy. There are voices that insist on sentencing the Zionists in the same way of sentencing Shylock of Venice, because these are "two cases in which the crime is the almost the same with that of Palestine to be more serious because it is against a whole nation, the Palestinians, not one person, Antonio" (Ibid 2003, p. 105).This means that they must be denied of the price they have alleged to pay to get Balfour Declaration. Also all their wealth must be confiscated and divided between the Palestinians and World Peace Organizations, and they must pay to compensate the losses of the Palestinians and to build Al-Quds. Furthermore,the leaders of the Zionists must be killed, and the Jews must convert to Christianity. ArabiBasha refuses these last two punishments totally because they are against Islamic teachings and Arab traditions saying:

"Since we follow the way of Shakespeare, we have to forgive them" (Bakatheer 1945, p. 250)

"ما دمنا نتبع سنة شكسبير فلا مناص من العفو عنهم" (باكثير 1945، ص 250)

The Jews reveal their wishes to live in Palestine without their previous dreams and not to prevent Hebrew in Palestine. The requests are refused and instead they are confronted with the "new" punishment suitable to their case. The cruellest sentence they deserve is put by Nadia which is that Palestine is forbidden to the Jews except during their religious ceremonies and they must demolish Tel Aviv. The Jews can return to the countries where they used to live but not Palestine. Bakatheer suggests this because the presence of the Jews in Palestine will revive their imperial dreams. Shylock cannot bear all these losses and he takes the permission to leave the court. After some time, news come to inform all that Shylock has committed suicide. This surprise ,come across by the end, proves that this new generation of the "Shylocks" is weak and weaker than that of Venice, this indicates that they will be defeated sooner or later. ArabiBasha and Nadia praises Shylock and acknowledge his role in awakening Arab people from their deep sleep and urge them to be united against the growing danger of the Zionists. Finally, Bakatheer praises Shakespeare because he is fond of him and considered him as a great example to be followed. Also, as Shakespeare manages to find a good and wonderful ending for his play, Bakatheer, though influenced by the English giant playwright, manages to find an innovative solution for his problem. However, Orabi (2011) considers this solution as highly romantic and it forgets half of the truth that the Zionists are supported by the west; therefore, the boycott will not be an effective solution for the problem.

4.2 Analysis of the main characters of the play:

Characterization is one element of the structure of any literary work. According to Bakatheer (1958, p. 74), to succeed through his works, the writer ought to identify all

his characters individually and live with them in his mind adequate period of time in order to determine and discover for each one of them his main three dimensions which are physical, social and psychological dimensions. Accordingly, the writer's success on depicting his characters depends on the extent to which his identification of these dimensions is accurate.

4.2.1 Shylock

He is a typical representative of the Zionist conspiracy to occupy not only Palestine but also the whole Arab world. What helps him is the financial, military, ...etc support from abroad. From his name, "Shylock", Bakatheer intentionally named him and recognizes the dimensions in the background of the reader (any reader from the east or west) who comes to his mind that Jewish carrying inhuman characteristics such as: deceitfulness, rigidity, disinclination, greed, hate,.....etc that Jewish who snatch the chances, searching for gold to keep or a human being to deceive.

In Jerusalem he manages his office with the help of his gang who conspire against the Palestinians. He is an old Jewish moneylender and one of the leaders of Zionism and his aim is to see Zionism in Palestine. He does not wait for a chance to avenge his enemies , but he usually creates many plans to put his enemies in traps (Orabi 2011). For example, he puts Rachel, a beautiful Jewish girl, in front of Abdullah Alfayad a Palestinian youth in order to destroy him financially and morally and then became an easy victim who loses his land in the Jews' hands and this is clearly reflected when Shylock warns Rachel not to match with Abdulla in a true relationship saying:

"Be careful my daughter that you are not serious in this matter, we are just playing with this Arabic youth...."(Bakatheer 1945, p.47)

"شيلوك : حاذري يا بنيتي أن تكوني جادة في هذا الأمر. إننا إنما نلعب بهذا الشاب العربي لنقضي وطرنا منه و من مصلحتنا أن تتصل به فتيات أخر من أخواتك." (باكثير 1945، ص 47)

Even if such illegal relations with the Palestinian youth will lead to illegitimate children, this is welcome for Shylock who loses the sense of dignity and self- honour (Orabi 2011) since it will increase the Jewish minority against the Palestinian majority!! By this step, he achieves many goals: the imperialistic by confiscating more lands , the social by spreading moral corruption among the Palestinian youth and thus leaving them hollow without identity: personal or national.

Accordingly, Shylock of 20th century is different from that of 16th century. Shylock of Bakatheer fights against Palestinians in every field of their life(Orabi 2011). He creates another plan against Palestinians that he ordered the government to legislate a rule that forbids the exportation of some goods in order to cause the Palestinians great losses and thus they will not be able to repay their debts on time and then to force them to sell their lands for the Jew!. Shylock through his call with MrYaqub reflects that selfish plan saying:

" I want you to write a report urging the government to legislate a rule that forbids the exportation of wheat and oil abroad for this year.....It's important MisuYaqub. Those indebted Arab farmers who own lands aren't so much in any other season more than this season, and this is a chance that the Jewish Company for Purchasing Lands must not lose it. If we succeed in persuading the government to do that, a lot of lands will be under our hands because their owners will not be able to pay their debts when the prices of wheat and oil will come down...." (Bakatheer 1945, p.52)

"أريد منك أن تكتب تقريرا للحكومة تحسن لها فيه إصدار قانون يمنع تصدير القمح و الزيت إلى الخارج هذا العام ... إن المدينين لنا من الفلاحين العرب أصحاب الأطنان لم يكونوا في موسم من المواسم أكثر منهم في هذا الموسم، و هذه فرصة

لا ينبغي أن تضيعها شركة شراء الأراضي اليهودية، فإذا نجحنا في حمل الحكومة على إصدار هذا القانون فسيسقط معظم هذه الأطنان في أيدينا لأن أصحابها لن يستطيعوا تسديد ديونهم حين تهبط أسعار القمح والزيت (باكثير 1945، ص 52)

He also, wants to make Hebrew language as the official language in Palestine that he does his best to impose Hebrew to be used as the main language in the governmental offices instead of Arabic language, their mother tongue, so by imposing the language Shylock here wants to impose the Jews' culture and then the Jews themselves in Palestine (Orabi 2011) and this is clearly revealed when the Jews discussed their affairs by Hebrew language with Mikhaïl the head of Jerusalem Municipality which is unfamiliar to him.

Also, he interferes in financial affairs in order to control business from one side and make Arab lose their ability of life in Palestine from the other side and this is clearly reflected through the dominance of Shylock, his offices and his agents of usurious who lend farmers with usury.

Shylock is bloodthirsty. As being a Jew, of course this is natural in his character. There are many proofs of this. For example, when he plans the murder of Sheikh Sa'ad who refuses to sell his land for them. Another instance is reflected through his speech with his gang saying:

"I want to smell blood and my eyes wishes to see its redness" (Bakatheer 2007, p.127)

"أريد أن أشم رائحة الدم وعيني تشتتهي أن ترى حمرة" (باكثير 1945، ص 127)

Shylock is skillful in falsifying facts accusations as well as falsehood and this is reflected through the event of Abraham in Shylock's office that Shylock accused him of trying to kill Shylock himself with the help of Ziknakh who was saved from the accusation of killing the family of Sheikh Sa'ad by the devisal plan of Shylock. Here is

Shylock, the new, stretching his harmful hands like an octopus to spread chaos, corruption and instability not only in Palestine but everywhere just to force the birth of his illegitimate Zionist being in the heart of Arab world; no one dares to oppose or stop him. This is the picture of the new generation of the Jews portrayed skillfully by Bakatheer in the first part of his play. When he feels that there is the threaten of the increasing support for Arab and their potential project of Arab League, he ,with the leaders of terrorist groups, directly meet to put solutions to face this problem by spreading chaos and terrorism around the world to draw public opinion sympathy or to allege their right of self-defence.

In the second part of the play, the strength of Shylock increases and he, as the representative of the Zionists in the court, clings to the alleged right of the Jews in Palestine insisting on the terms of Balfour Declaration and on the UK to perform their promise. He refuses all the attempts to find a solution or a compromise put by any party (one of the examples here is the White Paper). Shylock is deaf and blind to all this, criticising all the attendants when they warn him from the fate of his forefather, Shylock of Venice. Moreover, he accuses Shakespeare of portraying the Jews in a humiliating image putting a solution for the Venetian issue that Shakespeare's Shylock should have insisted on his pound of Antonio's flesh without killing him "because this is forbidden in their religion"! but by enslaving the whole body. The indication here is clear that the Zionists' imperial desires do not stop in Palestine, but extend to the whole Arab world "from Nile to Euphrates" and to throw the Arab from their rich countries to their original areas, the deserts.

" Since he gives him the right to cut the pound of the flesh of that Christian from any part chosen from his body, ... his [Antonio's] life becomes under his [Shylock's] mercy" (Bakatheer 2007, p. 150).

"بأنه ما دام قد كتب له في الصك بحقه في اقتطاع رطل من لحم ذلك المسيحي في أي جزء يختاره من جسمه ، لأن حياته قد أضحت حينئذ تحت رحمته" (باكثير 1945، ص 150)

"Our case is clear and it can be solved easily. We will not only take the pound of the flesh, for even if we want, we will have to shed blood, while we do not have any right here, and we do not have any interest" (Bakatheer 2007, p. 151)

" قضيتنا هذه واضحة و علاجها بسيط، إننا لن نأخذ رطل اللحم فحسب، لو أردنا ذلك لما استطعنا اقتطاع الرطل إلا بإرافة الدم و لا حق لنا في هذا، بل لا مصلحة لنا فيه" (باكثير 1945، ص 151)

So, in the court, Shylock appears as the rigid or stubborn in spite of the voices that warns him of economic disaster that might fall upon him and his nation. Also, he appears victorious and this is noticed through his speech and words which reflect his indifference to others, but soon after the table turned against him and his previous words and allegations lead to his cruel punishment and finally submits that he (and his nation's) crucial fate is simply Diaspora forever as Shylock said:

" cruel fates choose for Jews homeless as if this world isn't appropriate unless the Jews subsist for Diaspora not only forty years as Muses said but forever....."

(Bakatheer 1945, p. 244)

"لقد شاءت الأقدار الظالمة أن لا يكون لليهود وطن ولا دولة كأنما لا يصلح هذا العالم إلا إذا بقي اليهودي في التيه , لا أربعين سنة كما كتب موسى بل للأبد...." (باكثير 1945، ص 244)

Finally, Shylock cannot endure all these crushing defeats, so he leaves the court, and news come to informal that Shylock has committed suicide. It may be mentioned here that the Jews' determinism comes by the end to prove that "Shylock" of 20th century is coward and weaker than that of Venice and this implies that he will be defeated sooner or later.

To sum up, Shylock appears as being strong, powerful, wicked, active never loses a chance to reach his goals or to get rid of his enemies. His power comes from the great property of the Jews and the support from some great countries.

4.2.2 Abdulla Alfayadh:

Abdullah is a handsome Palestinian youth of twenty four years old, he is impulsive, who directly follows his passion. His father was killed in the battle field against the Jews ,and after his father's death he becomes under the custody of his uncle Kadhem Al-Fayadh. From the beginning he appeared as an extravagant and careless that he did not care for the problem of his nation and the problem of his country. He is careless of his religion ,education ,language and his dignity .He cares only for himself so he loses his dignity and morality by his illegal relation with a beautiful Jewish slut, Rachel. Abdullah believes that he is so young to think in these issues and he wants to enjoy his youth but he did not forget or not aware of the danger of the Jews(Al-Sufiany 1994, p. 283) and he believes that the main solution of Palestine's problem is the revolution but no one starts it . !! Here, it seems that Bakattheer wants to draw the attention to the epidemic of all Arab, especially the youth, which is that no initiation; they just wait for someone to start and then they will follow. This is clear in his conversation with his uncle, Kazem, and Mr Mikhail Jad

"... Do you link the fate of this wounded country for whom seasoned men, like you, are fighting to the lusts of young people like me???" (Bakattheer 1945, p. 30)

"... أتعلقون مصير الوطن المنكوب الذي يجاهد في سبيله الرجال الأصلاب المحنكون أمثالكم على نزوات شاب مثلي؟"

(باكثير 1945، ص 30)

" ... Revolt, call for Jihad, and I swear in the name of Allah to be the first who answers"
(Bakattheer 1945, p. 32)

"... قوموا بالثورة، نادوا بالجهاد فوا لله لأكون أول من يلبي النداء" (باكثير 1945، ص 32)

Because of this illegal relation Abdullah argues with his uncle that he wants to be independent and take his responsibility in his heritage of his father so he sells some of his lands to the Jew Shylock .this happens because the Jews knot a well plan to make problems between Arab from one side and steal the land from the other side .they win Abdullah to them and they affect him badly till he considers his uncle his enemy

"Cohen: I congratulate you, Mr Abdullah, because now you have defeated you adversary"

(Bakatheer 1945, p. 62)

"كوهين: أهنيك يا أستاذ عبدا لله، فالآن انتصرت على خصمك" (باكثير 1945، ص 62)

When Abdullah is emptied from almost everything, after being homeless, after being evacuated from his identity by the plans of the Zionists and thus suffers from the feeling of Diaspora, he is thrown away. These details are not mentioned in the play, the audience ,here are left to guess. According to Al-Sufiany (1994, p. 285), Abdullah contradicts himself by behaving in an irresponsible way while he realises the issue of his land; that makes him capable of taking great decisions later. After this tragic beginning and after his failure to protect his country issue, Abdullah returns to himself and recognizes his mistakes. He takes a brave decision to prove his true repentance: he returns to his uncle asking his forgiveness before he joins al Mujahedden in the mountain. He also meets his ex-fiancée, Nadia Fawzi, to ask her to forgive the deep shock he has caused her by his relation with the Jews and by betraying the issue of his country. This period of Abdullah's life works as a stage for purification, necessary to cause the change in his character before he appears in the court as Abdullah, the new, the true patriotic. In the second part Abdullah appears as a true Palestinian who takes the role to defend their case and to represent of Palestinian in the court. This strong and

eloquent, though impulsive, Palestinian youth defends the rights of his nation; here his desire to expiate his previous sins towards his country is clear.

" Let the League of Arab States witness, let all Arab people in the east and west witness, let the whole world witness that we –Arab of Palestine- have long fought to protect our small country from the danger of the Jew because it is a very important part of the big Arab world. Therefore, if it is easy for Arab people to lose this part, then it is their responsibility. As for us, we have done our duty towards ourselves and towards them."
(Bakatheer 1945, p.153)

" عبد الله: لتشهد الجامعة العربية وليشهد العرب جميعا في المشرق والمغرب وليشهد العالم أجمع أننا عرب فلسطين لم نقم بجهادنا الطويل لحماية وطننا الصغير من الخطر اليهودي إلا لأنه جزء لا يتجزأ من الوطن العربي الكبير فإذا هان على العرب أن يفقدوا هذا الجزء من وطنهم فمسئولية ذلك عليهم وحسبنا أننا قد قمنا بواجبنا نحو أنفسنا ونحوهم" (باكثير 1945، ص 153)

" I am here, in front of you –gentlemen- to represent hundreds of innocent victims: Arab youth heirs who have fallen easy preys in the Zionist seduction nets of alcohol, gambling and the bodies being sold like cheap commodities. Therefore, they have lost their fortunes and their lands have been turned into Jewish colonies. As for the revolution, it has purified me from the corruption and the dirt."(Ibid 1945, p. 21)

" وهأنذا أقف بينكم أيها السادة لأمثل منات الضحايا الأبرياء من شباب العرب الوارثين الذين وقعوا في أحابيل الإغراء الصهيوني من خمر و قمار و جسد يباع ببيع السلع، فذهبت ثرواتهم و تحولت أطيانهم إلى مستعمرات يهودية ! أما الثورة التي أشار إليها شيلوك و التي كان لي شرف الاشتراك فيها فتطهرت بها من حماة الفساد والذنس" (المصدر نفسه 1945، ص 21)

The other turn of this character is his role in the ring story .When he knows his mistakes and repents them, he does not forget his finance the Egyptian lady Nadia that he still wishes to marry her. In the court he does not realize Nadia in disguise and when Faisal, Nadia in disguise, asks him about his feelings towards Nadia, he seems to continue

loving her and he promises never to lose her ring and never to get married. When Nadia becomes sure that he is faithful she reveals her real character in front of him and then they renew their engagement again. This is not added by Bakatheer as mere imitation of Shakespeare; the reunion at this moment: after the announcement that Arab people are ready to cede with Palestine to the Jews, is crucial to be one in the coming period and thus to fail the existence of the Zionist being in the Arab body.

In all, after being involved in his materialistic lusts, Abdullah wakes up, repents, and turns his defeat into true and faithful resistance against the existence of the Jews. In this play, he represents the youth who are the main target of the Jews to achieve their goals in the area. Also, his role is a mixture of Bassanio in his relationship with Nadia and Antonio when he accepts to sign the contract with Shylock, and thus loses his lands when he fails to repay the debt.

4.2.3 Nadia:

An Egyptian girl whom Abdulla loved and engaged in order to marry after completing their study. Unfortunately, that marriage is encountered by some difficulties such as Abdulla's corruption with one of the Jews' sluts (Rachel) (Al-Sufiany 1994, p. 273). So her role in the first act of the play was not effective. Nadia appeared in the third act as a broken-hearted lady because of the relation of her suitor with Rachel. She comes with her parents from Egypt to Palestine; this situation reflected that, how the corruption of one organ could affect all the body; how the Jews' effect can affect all the Arab world is exemplified in Egypt. Nadia's shock is not merely personal, she is disappointed with Abdulla's betrayal to his country.

"You do not harm but yourself and your country" (Bakatheer 1945, p. 118)

"إذا أسأت إلى احد فما أسأت إلا إلى نفسك ووطنك" (باكثير 1945، ص 118)

After Abdulla's repentance and his expiation by participating with fighters ,and when he wants to shake her hand, she refuses saying in a serious tone :

"I will never shake a hand stained with land betrayal" (Ibid 1945, p. 119)

"أنا لا أضع يدي في يد تلوثت بخيانة الوطن" (المصدر نفسه 1945، ص 119)

But finally she forgives him with hesitation . Nadia as a genius lawyer got a license in law and her uncle ArabiBasha, the genius doctor of law, has bestowed her his great recommendations.

The main role of Nadia appears in the second part of the play (the solution).She is the representative of Arab league but in disguise as a man whose name is Faisal (like Portia). This disguise indicates an important issue:the double oppression or marginalisation of women in this case. The people in the court will not accept Nadia in her real character as being a Third World woman because all look at her as being less in everything and unable to compete with men. In the court, her true strong character appears (Al-Sufiany 1994, p. 275), she controls all the threads skilfully. Actually, there are two main linked lines: the arguments of the trial and the ring story. Both must be controlled in parallelism. In the court, according to Al-Sufiany (1994, p. 27502-6), she seems quiet and calm thinking logically how to win this case. Through her discussions, Bakatheer shows a deep understanding of the Jewish psychology and how one can defeat them using their own tricks. After describing the generosity of Arab with the Jews down ages (unlike other nations)and rejecting the way the Jews rewarded Arab (by confiscating Palestine), she starts her discussion with Cohen, the assistance of Shylock . She convinces him that Palestine is not large enough for all the Jews, so they should choose another land like Australia or Uganda. (Here, she puts him in a fix: if he accepts, he, with his tribe, will leave Palestine and if he refuses his masks will fall). By refusing this, Cohen confesses indirectly that their allegation that they want a home to live in is

only a cover to hide their imperial desires in Palestine. Nadia, by the end of the first session, turns to the second line and examines the reality of Abdulla's faithfulness and agrees with Mikhail and Abdullah to meet and tell them about her plan. The second act, which witnesses the climax of the play, puts her face to face with Shylock. Here, she announces that Arab are ready to cede with Palestine to the Jews. She is absolutely sure that Shylock will never lose this and his overconfidence will blind him from the reality. Then Nadia tries to warn Shylock from the economic crisis that may affect them because of boycott and that Arab will not be obliged to normalize the relations with them because they will live in the heart of Arab world. However, the Jews did not realize that this is a trick more than an offer and they brag that:

"We know what is good for us better than others, and we don't need others' advice mainly in economy!" (Bakatheer 1945, p. 219)

نحن اعرف بمصلحتنا من غيرنا ولسنا بحاجة إلى نصيحة احد ولا سيما في مجال الاقتصاد" (باكثير 1945، ص. 219)

Since the need now is urgent for the unity of Arab people against the danger of the Jew, Nadia, by the end of this session, reveals her real character to Abdullah. Then, and throughout the seven years of the Jew being in Palestine, Nadia and Abdulla get married and have a son, Faisal. In the last act of the play the cleverness of Nadia and the prophecy of Bakatheer become true and the Jews regret accepting that deal with the Arab. Nadia comes to the court with her husband and her son In her real character as a woman. As the table is turned against the Jews, they deserve all the punishments imposed on them. Nadia adds the harshest punishment which is that Palestine is forbidden for the Jews except for their religious ceremonies, and Tal Aviv must be demolished by their hands. The play ends with the news about the suicide of Shylock, Nadia here acknowledges his role in awakening Arab from their sleep and then he sleeps!!

"But we have to thank him because he awakens us from our deep sleep and then he sleeps!!"(Bakatheer 1945, p. 276)

"بل يجب علينا أن نشكره لأنه أيقظنا من سباتنا ثم نام" (باكثير 1945، ص 276)

In all, Bakatheer inspires her role from that of Portia and he chooses her to be from Egypt because of the historical and crucial role of Egypt down the ages in solving the problems of all Arab nations. Therefore, Nadia's character emphasises the importance of Arab unity to reach the solution.

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Chapter Five

Conclusion

This research aims at reflecting the influence of Shakespeare's *The Merchant of Venice* on Ali Ahmed Bakatheer throughout the latter's famous play *Shylock AL-Jadeed (The New Shylock)*. Moreover, this study reveals the creativity of Bakatheer and how he solves an extremely complex and patriotic problem by an imaginative and wise solution. By the end of this project, the researchers find out that both writers are great and they reflect their genius in their literary works. As Shakespeare is the writer of sixteen century who is affected by other writers from different cultures and civilization he manages to portray that effect according to his aims of writing and he produces tremendous works that affected many writers from different regions throughout the world, and his influence is great to continue even after his death. One of those writers who is affected by Shakespeare is the Arabian writer Ali Ahmed Bakatheer. This great writer and pioneer of the nineteen century not only inspired a lot of his ideas from different cultures as Shakespeare but also he modifies those ideas to suit his culture circumstances and to discuss issues of his nation. Shakespeare in *The Merchant of Venice* discusses the position of the Jews in Venice and their dealing with Christians and how Christians treat them is revealed by Antonio's harsh behaviors against Shylock. Furthermore, Shakespeare depicts Shylock as greedy, inhumane and bloodthirsty character. These features create his problems and enmity with Antonio. However, Bakatheer follows these ideas to discuss the most patriotic problem in the 19th (20)century which is the case of Palestine. In *The Merchant of Venice* the conflict is between only two individuals but here Bakatheer succeeds to reflect it between two nations who are group of Jews want to steal a land belong to Arab and all Muslim's

nation. Accordingly, researchers discover that Bakatheer inspired many ideas of Shakespeare's *The Merchant of Venice* and reveals them in a convenient framework which is adequate to traditions and decorum of Islam and Arabian culture in order to make the public opinion of Arab and Muslims aware of their responsibility regarding Palestine and they should not cede it to the Jews.

In short, the creativity of Bakatheer is reflected clearly through his deep knowledge of different cultures and civilization and how he inspired other's ideas and portray them according to his purposes in order to address issues of his society and to find a typical solution for them.

5.2 Recommendation :

5.2.1 To students :

We would like to advise students in English Department to read more about English drama and literature in general, and try to link what they study of that literature to their own, Arabic and Islamic literature, and to make balance between them. Also, we ask them to concentrate on our rich literature and to know about the geniuses and pioneer writers who have the same ability and talent or more than that of those western and to highlight them to all the world especially, to our society in order to make them conscious of their object of pride.

5.2.2 To the English Department :

It is suggested that if it is possible to teach some novels or plays of some Arabic writers like Ali Ahmed Bakatheer and others whom their works were translated to English language; as to link between Arabic literature from one side and English language from the other side and to distinguish between the two literatures.

5.2.3 Suggested Topics for further studies :

Here some suggested topics to be researched :

- 1- The role of women in Shakespeare's play and Bakatheer's play: a comparative study between *The Merchant of Venice* and the play of Bakatheer *Shylock AL-Jadeed*.
- 2- The Impact of Islam on Bakatheer's works: *Shylock Al-Jadeed* as an Example.
- 3- The Oriental characters in Shakespeare's Plays: *Othello*, *Antony and Cleopatra*, and *The Merchant of Venice*.

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Appendix

Ali Ahmad Bakatheer was born in Indonesia in December, 21st, 1910 for Arab parents originally from Hadramaut (Yemen). When he was 10 years old, his father traveled with him to Hadramaut to live with his half brothers and sisters in the city of Sayoun. He studied Islamic theology and Arabic language in Sayoun and started composing poetry at the age of 13. When his father died in February 3rd, 1915, Bakatheer (aged 15 years then) wrote an elegy poem of more than 70 lines. After studying at "Al-Nahdha school" in Sayoun, Bakatheer worked in teaching and became the principal of the same school in 1926. During his stay in Sayoun, Bakatheer was involved in the literature live and participated in publishing "*al-Tahtib*" magazine. After the death of his beloved wife, Bakatheer left Hadramaut in 1932 to Aden. After staying in Aden for few months he left to Somalia, Ethiopia, and then stayed in Hijaz (Saudi Arabia), where he wrote his first poetic social play. Bakatheer left Saudi Arabia in 1934 to Egypt and settled there to study English literature at Fuad the first University (now Cairo University). In 1936, during his study, Bakatheer translated Shakespeare's "*Romeo & Juliet*" into Arabic in the form of "free verse" and 2 years later he wrote the first poetic play in Arabic in the form of free verse "*IkhnatonwaNefirtiti*". After graduating from university Bakatheer worked

as an English teacher for 14 years, seven of them at al-Rashad secondary school in Mansura, then moved to Cairo. Bakatheer then was transferred to the ministry of *Al-Thaqafawa Al-Irshad Al-Qumi* where he worked until he dies in November, 10th, 1969. Bakatheer got married to an Egyptian lady in 1943 and got the Egyptian citizenship in August 22nd, 1952. Bakathir wrote 6 novels most famous of them are "*WaIslamah*" (Oh My Islam) and "*Al-Thaier Al-Ahmar*" (The Red Revolutionist). He also wrote more than 60 plays 8 of them were poetic plays. One of his famous plays is "*Malhamat Omar*" (Epic of Omar) in 19 acts which is considered the second longest drama after the English playwright Thomas Hardy's huge poetic drama "The Dynasts".

Bakatheer was awarded many medals, including the State Prize of Egypt for his play "*Harot and Marot*," as well as the Medal of Science and Art from the late Egyptian president Jamal Abdulnasir in 1963.

Bakatheer died in Cairo in November, 10th, 1969 and buried in the cemetery of his Egyptian wife's family.

Source: www.bakatheer.com/english/biography