



جمهورية العراق  
وزارة التعليم العالي والبحث العلمي  
جامعة تكريت

# مجلة آداب الفراهيدي

مجلة علمية محكمة فصلية تصدر عن كلية الآداب  
بجامعة تكريت

الترقيم الدولي (ISSN: ٢٠٧٤-٩٥٥٤)

رقم الإيداع في دار الكتب والوثائق ببغداد: ١٦٠٢ لسنة: ٢٠١١

المجلد الثاني

العدد (٢٧) أيلول ٢٠١٦

Tikrit University  
College of Arts



# Journal of Al- Farahidi's Arts

A Quartly Academic Journal  
of  
The College of Arts - Tikrit

ISSN: 2074- 9554

# مجلة آداب الفهايدي

## المحتويات

| ت                                         | عنوان البحث                                                                           | اسم الباحث                                      | الصفحة |     |
|-------------------------------------------|---------------------------------------------------------------------------------------|-------------------------------------------------|--------|-----|
|                                           |                                                                                       |                                                 | من     | إلى |
| بحوث اللغة العربية                        |                                                                                       |                                                 |        |     |
| ١.                                        | ملْفُوظِيَّةُ ( العرب ) في كتاب سيبويه                                                | د. عماد مجيد علي<br>د. يوخنا مرزا الخامس        | ١      | ٢٦  |
| ٢.                                        | شعر عزّ الدين المناصرة: إشكالية التكوين والتعبير                                      | أ. د. محمد صابر عبيد<br>م.د. إبراهيم نامس ياسين | ٢٧     | ٤٧  |
| ٣.                                        | النّقَارُبُ بين الأصواتِ وبين الألفاظِ ومعانيها في اللّغةِ العربيّةِ                  | م.د. عمّار طه أحمد                              | ٤٨     | ٧١  |
| ٤.                                        | ما احتجت به كتب اللغة من كلام أبي فقعس الأسدي                                         | د. ناظم ذياب أحمد                               | ٧٢     | ٨٩  |
| ٥.                                        | تاء التأنيث دراسة صرفية                                                               | م.مظر محمود يحيى                                | ٩٠     | ١٠٥ |
| بحوث الشريعة                              |                                                                                       |                                                 |        |     |
| ٦.                                        | مواقف أضحكت رسول الله (ﷺ) مع أصحابه (ﷺ)                                               | م.د. مهدي صالح محمد جدوع                        | ١٠٦    | ١١٩ |
| ٧.                                        | مفهوم اللحظة وتطبيقاتها في الفقه الإسلامي" دراسة فقهية مقارنة                         | أ.م. د. محمد أحمد مصلح محمد<br>المشهداني        | ١٢٠    | ١٧٧ |
| بحوث التاريخ والجغرافية و العلوم السياسية |                                                                                       |                                                 |        |     |
| ٨.                                        | عمارة حصن وكنيسة الأقيصر                                                              | م. د. منى عبد الكريم حسين                       | ١٧٨    | ٢٠٣ |
| ٩.                                        | التوزيع الطبيعي لتكرار الحاجز الضغطي فوق العراق شتاءً                                 | م.د. مثنى محروس علي العزاوي                     | ٢٠٤    | ٢١٨ |
| ١٠.                                       | الأهمية الجيوسياسية للجمهورية الأوكرانية من منظور التنافس الروسي والأمريكي - الأوروبي | د. نبهان زمبور السعدي                           | ٢١٩    | ٢٤٥ |
| ١١.                                       | الفكر السياسي والنظرية السياسي دراسة مقارنة                                           | م.د. أسعد عبد الوهاب عبد الكريم                 | ٢٤٦    | ٢٦٢ |

# مجلة آداب الفراهيدي

## المحتويات

| بحوث الإعلام                  |                                     |                                                                                                                            |                                                                                                                              |     |
|-------------------------------|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|-----|
| ٢٨١                           | ٢٦٣                                 | د. هديل فوزي جاسم                                                                                                          | موقف الصحفيات المهاجرات إزاء قضايا العراق إنعام كجه جي أنموذجاً                                                              | ١٢. |
| ٣٠١                           | ٢٨٢                                 | م.م. إبراهيم صابر عبد العزيز                                                                                               | أثر التكنولوجيا الحديثة في تطور الصورة الصحفية : دراسة وصفية                                                                 | ١٣. |
| بحوث العلوم النفسية والتربوية |                                     |                                                                                                                            |                                                                                                                              |     |
| ٣٤٤                           | ٣٠٢                                 | م.م محمود خلف صالح                                                                                                         | فاعلية التدريس المصغر في اكتساب بعض المهارات التدريسية لدى طلبة المرحلة الرابعة بقسم الرياضيات في كلية التربية للعلوم الصرفة | ١٤. |
| بحوث اللغة الانكليزية         |                                     |                                                                                                                            |                                                                                                                              |     |
| 1-27                          | Nawwaf Moham med Abdulla Al-Mahjoob | Modals in English and Arabic Legal Texts                                                                                   |                                                                                                                              |     |
| 28-49                         | Amel M. Jasim IhsanMudharMah mood   | Kanafani's Returning to Haifa and Anne Holm's I am David: A Comparative Study                                              |                                                                                                                              |     |
| 50-61                         | Intisar R.Khaleel (M.A.)            | ChimamandaAdichie's Imitation and Iqbal Al-Qazwini'sZubaida's Window : A study of Hybrid Analogy                           |                                                                                                                              |     |
| 62-73                         | Salar Mahmud Muhama d Salih         | Love for Land(Country) and Patriotism in Some Selected Poems in English and Kurdish in the First Half of Twentieth Century |                                                                                                                              |     |
| 74-83                         | Arwa Hussein Aldoory                | William Shakespeare in the Eyes Of Modern Arab Poets                                                                       |                                                                                                                              |     |

“William Shakespeare in the Eyes of Modern Arab Poets”

**Abstract**

William Shakespeare has influenced every generation of authors since the Elizabethan age until the present time. They were mostly influenced by his creativity, literary style and his ability to formulate his poetic images which mostly represented his environment and his background. Even those critics who ridiculed the authors who worshiped Shakespeare did unconsciously admire him because Shakespeare's encyclopedic talent enabled him to represent the human experience in all senses, putting life into the context of art. This study aims to show how the works of Shkespeare have been influential on Arab poet consciously and unconsciously by means of adaptation, appropriation and intertextuality. It refers to certain names as Ahmed Shawqi, Salah Abdel Sabur and Badr Shakir Alsayyab.

**I. William Shakespeare and English Poetry**

Many authors have been influenced by Shakespeare's works, phrases and words that he also contributed to English language. He was acutely aware of the way the Early Modern English language that he grew up with was changing and it is yet another way that he was able to create the levels of meaning that made him such an enduring writer. Shakespeare's English is almost the same as the English that's spoken in England nowadays. There are still hundreds of words, expressions and quotations that are used in the English language. Even those critics who ridiculed the authors who worshiped Shakespeare did unconsciously admire him because Shakespeare's encyclopedic talent enabled him to represent the human experience in all senses, putting life into the context of art. Poets of different ages were influenced by Shakespeare including the Neoclassics, Romantics and even modern poets. The Romantic poet John Keats (1795-1821) was so influenced by Shakespeare that he kept a bust of the Bard beside him while he wrote, hoping that Shakespeare would spark his creativity. Keats's poems duplicate Shakespeare's style and are full of Shakespearean imagery.

In his book *Shakespeare and the Modern Poet* (2010), Neil Corcoran analyzes the the ways in which four of the most important poets of the twentieth century, William Butler Yeats, T. S. Eliot, W. H. Auden, and Ted Hughes, made use of the works of William Shakespeare. The nine chapters of the book examines how each poet makes an engagement with Shakespeare's oeuvre. Corcoran argues that Eliot was an attentive student of Shakespeare that he attempted to approach Shakespeare through an account of his characters and their efforts to dramatize themselves, he was also

fascinated with Shakespeare's ability to write verse poetry that can "carry the subtleties and complexities of prose." (Corcoran: 69)

The American poet Emily Dickinson (1830-1886) was a great admirer of William Shakespeare that he effectively influenced her letters and poetry. In his book *Emily Dickinson's Shakespeare* (2006), Paria Finnerty introduces the important role that Shakespeare had in Dickinson's life and career. Shakespeare, Finnerty mentions, "Shakespeare played a central role in his integration into American education over Emily Dickinson's lifetime." (21) He relates Dickinson's allusions with Shakespeare's writings within a nineteenth-century American context and by treating reading as a practice that is shaped, to a large extent, by culture. In the process, Shakespeare, in other words, has a multifaceted presence in Dickinson's world: in education, theater, newspapers, public lectures, reading clubs, and literary periodicals. Dickinson chose to admire three of Shakespeare's most powerful and transgressive female characters as Cleopatra, Queen Margaret, and Lady Macbeth, instead of his more worthy and virtuous heroines. More startling, although the poet found resonance for her own life in *Hamlet*, *Romeo and Juliet*, and *Macbeth*, she chose, in the racially charged atmosphere of nineteenth-century America, to identify with Shakespeare's most controversial character, Othello, thereby defying expectations once again.

In T. S. Eliot's reputable poem "The Love Song of J. Alfred Prufrock", he alludes to characters and images from Shakespeare's plays as *Hamlet* and *Twelfth Night*. Eliot uses J. Alfred Prufrock as his alter ego to project his own emotions through the use of the objective correlative which artistically expresses his emotions. Eliot, ironically, creates a parallel image between Prufrock, the middle-aged, urban, modern man, and Prince Hamlet of Denmark, the hero of Shakespeare's most famous tragedy to comment on the stagnation of the modern age and its lack of heroism, thinking of Hamlet as a character of artistic success **"No! I am not Prince Hamlet, nor was meant to be."** This poem, Christopher Beach remarks, is a "genteel departure from the tradition of American poetry" and the most modern one since the times of Emily Dickinson and Walt Whitman. (Beach:37) Alan Brimer remarks that Eliot's "uses of Shakespeare are often overt, taking the form of quotation, parody, pastiche or allusion ... they can also be less obvious, taking the form of evocation by a key word or phrase of an attitude analogous to Shakespeare's" (Brimer: 1-2). In 1922 T. S. Eliot wrote his masterpiece poem "The Waste Land" representing his overwhelming anxieties about the modern world, describing his mood of deep

disillusionment stemming from the collective experience of the first world war which caused a grouse against the bareness of life. Eliot quotes Shakespeare reference to Ophelia's mad scene at the end of the session in the pub **"Good night, ladies, good night, sweet ladies, good night, good night"**, or the lines adapted from Antony and Cleopatra at the beginning of the part of A Game of Chess: the start of A Game of Chess: **The Chair she sat in, like a burnished throne, Glowed on the Marble...** He also alludes to Shakespeare's play The Tempest in the part of "The Fire of Sermon" when he represents the image of death:

**On a winter evening round behind the gashouse  
Musing upon the king my brother's wreck  
And on the king my father's death before him.  
White bodies naked on the low damp ground.**

This obviously shows that Shakespeare's passages and scenes of his plays reoccur here and there in Eliot's poetry who clearly was an attentive student of William Shakespeare because he had a lifelong engagement with Shakespeare's oeuvre.

## II. Shakespeare and Arabic Literature

William Shakespeare has his influence on modern Arab poets as well who increasingly adapted and appropriated his oeuvre in their works. In her book Adaptation and appropriation(2006), Julie Sanders clarifies that adaptation and appropriation are forms of intertextuality which aim to show how "art creates art or how literature is made by literature.,and that they are dependant on the literary canon." (2-45) the poststructuralist Roland Barthes explains that "any text is an intertext" and that "the works of previous and surrounding cultures were always present in literature." (Barthes:1981) Texts, in other words, correspond to other canonical texts during the time of their creation. This correspondance is called appropriation if it is implicit and more embedded, yet it is adaptation if it is more explicit. William Shakespeare, being a remarkable name in the English literary canon, provides a rich material for appropriation taking into consideration that Shakespeare himself was an adaptor and appropriator of myths, fairy tales and folklore and that he worked in a "collaborative writing environment." (Sanders:47)

In his book Modern Arabic Poetry:1800-1970, S. Moreh remarks that "the contact between Arab poets and European poetry and their attempt to imitate its form and content caused their aspiration to deviate from their "cultural heritage and create a universal humanistic Arabic poetry." (1976:217) The Yamani- Egyptian poet Ali Ahmed Bakatheer was

in fact the true leader of the pioneering experience of free verse in Arabic poetry. He illustrates that the poetic line is not a unity by itself. The unity rather lies in a complete sentence meaning which may fall in two or three or even four poetic lines without stoppage. It is based on changing the metre and the numbers of feet from time to time. Bakatheer's translation of shakespeare's Romeo and Juliet and Twelfth Night enabled him to introduce his first verse play Akhnaton and Nefertiti in which he moves within the wheels of Shakespeare's cart of historical plays, using history as a material to introduce contemporary issues. Bakatheer, similarly, dedicated his literary output to emphasize the true senses of Arabism and Islamism. Shakespeare's influence on Bakatheer is represented through adapting his poetic techniques of using blank verse in drama. Bakatheer introduced plays written in blank verse (Shi's Mursal) which are rich in style and content; however Shakespeare's influence on bakatheer goes beyond blank verse to encompass other similarities in style, imagery, motifs and themes. Like Shakespeare, Bakatheer mixes history with social issues "to produce a nice produvt that promotes religious and social values" as in his play The Chain and The Forgiveness which is an appropriation of Shakespeare's Measure For Measure.(Al-Alamat: 15) Bakatheer's influence by Shakespeare, as he himself indicates when he says "I was specifically attracted to Shakespeare's works" , began since his undergraduate English studies in Egypt in the 1930s where he studied some of his plays (Bakatheer, the Art of Drama, 8). His English teacher expresses his prejudice against Arabic language and literature by claiming that the inflexibility of Arabic structure restricts the production of blank verse was the reason which motivated the young Bakatheer to translate the entire Romeo and Juliet into Arabic blank verses. His success encouraged him later on to write some plays from scratch adopting the same model.

Shakespeare has been also appropriated and adapted by other Arab poets as Ahmed Shawqi and Salah Abdel Sabur. The historical character of Cleopatra which Shakespeare has been introduced in his historical play Antony and Cleopatra has been also adapted and reintroduced by the Famous Arab poet Ahmed Shawqi in his verse drama Masra'a Cleopatra (The Death of Cleopatra). Ahmad Shawqi is considered as one of the most prominent Arab poets and playwright who appropriated Shakespeare's. Shawqi, who was the first poet to produce a high-standard poetic/verse drama in Arabic, was exposed to the Western traditional drama during his educational visits to France and Britain in the late 19th . He was very impressed with theater and performance in general and in Shakespeare in

particular to the point that he composed a poem praising the great English poet during the 300 hundreds anniversary of his death. (Arslan, 1936, p. 295). Shawqi who exaggerates in his praise of Shakespeare saying that the history of world civilization has never known someone like him:

ما أنجبت مثل "شكسبير" حاضرة \*\*\* ولا نمت من كريم الطير غناء  
(ibid) نالت به وحده "إنكلترا" شرفاً \*\*\* ما لم تتل بالنجوم الكثر جوزاء

Shakespeare's influence on Shawqi manifested in the latter's mimicry of some of the former's dramas and the use of poetry in writing historical and social verse plays. For example, Masra' Kilyobatra (The Death of Cleopatra) which is a clear imitation of Antonio and Cleopatra illustrates Shakespeare's impact on Shawqi. In her master thesis, Nu'aymah (2012) compares the two plays and concludes that Shawqi has imitated Shakespeare in style and subject. However, Shawqi disagrees with Shakespeare concerning the representation of the Queen Cleopatra. According to Nu'aymah, Shawqi portrays Cleopatra as "an intelligent queen, loyal to her country and prefers it to her love. For the sake of her country, she fights the mightiest army in the world" (2012, p. 70). On the other hand, the Western view of this orient woman as it appears in Shakespeare's plays represents Cleopatra as "a cunning woman who uses deceit and seduction to win. She has no goal except enjoying the luxurious life that she has and trapping everyone who sees her..." (Nu'aymah, 2012, p. 70). Shawqi's play can be considered a writing back to the colonialist tendencies in Shakespeare's Ceasar and Cleopatra in the same sense that the play of the Martinican poet Aimé Césaire's Une Tempête (1968) is considered a writing back to Shakespeare's The Tempest.

In her book Hamlet's Arab Journey, Margaret Litvin contends how Salah Abdel Sabur's play The Tragedy of Al-Hallaj is an evocation of Hamlet's Character in an aim to dive deeply into the the psychic side of Sabur's protagonist, giving it a political dimension. Litvin, through reference to different Arab works, show how Shakespeare most prominent tragic character Hamlet has been introduced to the Arab world in an intention to document Shakespeare's global reach. Hamlet, in Arab theatre has become an archetypal seeker of justice and right in a world devoid of humanity, or a romantic hero who struggles against corruption. Litvin considers that Abdel Sabur's play The Tragedy of Al- Hallaj is an attempt to hamletize an Arab Muslim leader. This play serves as a link between the Arab audience's imagination and Hamlet as a fighter of tyrannical regimes and for the sake of earthly justice.

Badr Shakir Alsayyab was among the modern Arab poets who were looking for a new form of poetry which will help them do away with the rigid classical forms. In some of his poems, he extensively alludes to images and quotations from European literature such as those of William Shakespeare, Lorca and T.S. Eliot. Alsayyab, under the influence of T.S. Eliot, uses images that symbolize life through death as for example the image of the eyes of pearls that merchants and sailors sell. This image is in fact an allusion to an allusion since Alsayyab derives this image from Eliot's "The Waste Land" Which alludes to a same image in Shakespeare's play The Tempest. Moreh; moreover refers to snatches and dramatic monologues that Alsayyab uses from Shakespeare and Eliot.

The poetry of Alsayyab represents the affection which he felt to the British culture, literature and authors including William Shakespeare and John Keats. Shakespeare influences his formulation of the violent tragic images. He considered Dante the greatest poet ever known and was highly influenced by T. S. Eliot that he transmitted his experience of the free verse into modern Arabic poetry. The tragic death of Alsayyab's mother in 1932 and the fact that he was left motherless with two younger brothers while his father got married a second time, turned his life into an endless tragedy which influenced the melancholic atmosphere, tone as well as the consistent tragic images in his poetry. He had a bitter childhood that he grew up with feelings of bitterness and anger. He was the Hamlet of his time who kept grieving the death of a parent and the feelings of anger for the hasty remarriage of the other parent. Like Hamlet, Alsayyab grew with a complex already exerting a tremendous pressure.

The poetry of Badr Shakir Alsayyab is full of sexualised imagery and images on the adored woman. These images deviate from the traditional image of the beloved of the classical Ghazal poetry. In some of his poems, he represents the image of woman in a way that fuses with the image of Iraq as the motherland. Both images become one at once in a way that explicitly brings together romantic, patriotic love and feelings of nostalgia. The image of the beloved in William Shakespeare's sonnets also deviate from the classical image of the beloved as a far-fetched mistress, a goddess-like and a model of beauty and perfection which classical sonnets delivered. Hence deviation from tradition is a focal point which assimilates the formulation of the poetic image of both Shakespeare and Alsayyab.

The image of the beloved in Shakespeare's sonnet is not of a woman of a perfect beauty, unlike the clichés images of Petrarchan sonnets which describe the beloved as a "lucid girl" with an "angelic smile".

Shakespearean images of the beloved in his sonnets challenge and deviate from the conventional representations of female's beauty as fair-haired and blue-eyed. Most of Shakespeare's sonnets are inspired by a seductive dark lady whose identity is unknown. Shakespeare's sonnets 127-154 have become known as the "Dark Lady" sonnets, whome the poet speaks of as mysterious but beautiful with black hair and "raven black" eyes. The attempts to identify the identity of the dark lady have mostly proved fruitless. In sonnet 127, Shakespeare contributes to blackness making it an image of beauty. He says:

**In the old age black was not counted fair,  
Or if it were it bore not beauty's name:  
But now is black beauty's successive heir,  
And beauty slandered with a bastard shame**  
(Shakespeare:66)

This sonnet is one of the so-called 'dark lady' sonnets which mark the degeneracy of the times with regard to beauty. Black hair and a dark complexion were not formerly considered beautiful. And, besides, artificial beauty had usurped the place of Nature. It was suitable, therefore, after all, that the eyes of the poet's mistress should be black, as mourning over such a state of things; and they make black itself beautiful. The beloved in this sonnet has black hair and eyes and dark skin. The speaker falls in love with a woman who is not beautiful in the conventional sense, and explains it by declaring that because of cosmetics one can no longer discern between true and false beauties, so that the true beauties have been denigrated and out of favour. This sonnet violates the Petrarchan conventions in the way it depicts the physical beauty of the beloved:

**For since each hand hath put on nature's power,  
fairing the foul with art's false borrowed face,  
Sweet beauty hath no name no holy bower** (ll:5-7)

He asserts that true beauty dulls in comparison and that black can be beautiful and only convention says that it cannot, and that due to modern methods of beautification, as make-up, everyone can be beautiful, and this belittles nature. The line "Fairing the foul with art's false borrowed face" suggests a certain two-facedness about people. They are quick to accept a painted reality, but when confronted with true beauty in a black form, they deny its splendour. This provokes an image of a woman looking into a mirror with an altered reflection staring back at her. This sonnet goes against the known conventions and is a protest against the artistic narrow-mindedness which commanded the mainstream.

Petrarchan love sonnets portray the beloved as a divine beauty and an enigmatic creature. They are full of images of grace and desire for idealized beauty. The face of Laura, Petrarch's mistress, shines with a light that leaves him without thought. Laura is not only perfectly beautiful, but untouched as well that the poet is, hopelessly, overwhelmed by his feelings to her and continues to worship her even after her death. His love for this woman almost merges with the idea of a heavenly and ideal love. As the ideal of his life, she is the embodiment of eternal and perfect beauty.

Unlike Petrarch, Shakespeare portrays his beloved as a touchable and a mortal human being. Sonnet 130 is considered a humorous parody of the typical love sonnet. His mistress is not as Laura a goddess-like lady and not as beautiful as things found in nature. **"I grant I never saw a goddess go; / My mistress, when she walks, treads on the ground."** Here the poet explicitly states that his mistress is not a goddess; nevertheless the speaker asserts in the couplet that he loves her being rare: **"And yet by heaven I think my love as rare,/ As any she belied with false compare."**(Shakespeare:67)

In his poem "Rain Song", Alsayyab makes rain a unique and universal symbol that is able to bear inner human conflicts. Iraq and the poet's beloved are interweaved in one image to whom Al-Sayyab is singing and wishing an everlasting growth and fertility. The poet uses his personal anxiety to reflect the sufferings and some problems of his fellow-citizens such as: oppression, poverty and hunger despite the richness of his country. In the opening lines of the poem, he refers to the unforgotten eyes of his beloved which are completely incorporated with, Iraq, his other big love. He compares the serenity and quietness of his beloved's eyes to palm trees forests in Iraq or balconies at dawn. He also compares his beloved's smiling eyes to the happiness and prosperity that he wishes to envelope Iraq, then life will sing its universal spiritual song.

**Your eyes are two palm tree forests in early light,  
Or two balconies from which the moonlight recedes  
When they smile, your eyes, the vines put forth their leaves,  
And lights dance . . . like moons in a river  
Rippled by the blade of an oar at break of day;  
As if stars were throbbing in the depths of them . . .**

Alsayyab inherited from Eliot his influence by the tremendous use of mythical allusions in Shakespeare plays. In an interview with him in 1963, he mentions that he was "the first contemporary arab poet to stamp his

poetry with diverse mythological connotations and references.”(Darweesh: tran. 13)

#### Conclusion:

William Shakespeare, in recent studies, has become an international literary figure so that many academic studies began to take into consideration the idea of how Shakespeare’s works can contribute to the fields of multicultural and postcolonial studies. Thus his works were appropriated by many authors around the world, including the Arab world.

Appropriation of Shakespeare in Arabic literature has been done for various reasons, including influence since most Arab authors who appropriated Shakespeare were in fact through reader of canonical English literature. Analogy is another reason behind appropriation which proves the unitary nature of the human experience despite differences of culture, language and religious dogmas. Arabic literature also witnessed postcolonial appropriations of Shakespeare to express the rejection of Arab poets and playwrights of colonialism so that such appropriation is best studied in context of postcolonial theory. Shakespeare’s works are still reconfigured by Arab authors and absorbed into Arabic language and imagery, asserting the idea of the popularity and closeness of Shakespeare and his oeuvre to the Arabic spirit, bringing into mind the old joke of Shakespeare’s Arabness which contended that Shakespeare was in fact an Arab Muslim living in Britain, and named Sheik Al-Zubir.

#### References

- Arslan, Shakib. Shawqi or A Forty Years Friendship. Egypt: Isa Al- Babi Al-Halabi and his partners Publications,1936. Print.
- Bakatheer, Ali Ahmed. Fann Al- Masrahiyyah min Tajarobi Ash Shakhshiyyah (The Art of Drama: My Personal Experience). Egypt: Maktabat Masr, n.d. Print.
- Beach, Christopher The Cambridge Introduction to Twentieth Century American Poetry, Cambridge University Press, New York, 2003.
- Brimer, Alan “Shakespeare in the Poetry of T. S. Eliot” in Shakespeare in Southern Africa, vol. 5, 1992.
- Corcoran, Neil Shakespeare and the Modern Poet, Cambridge University Press, Cambridge, 2010.
- Moreh, S. Modern Arabic Poetry:1800-1970 The Development of its Forms and Themes Under The Influence of Western Literature, E. J. Brill, Leiden, The Netherlands, 1976.
- Nu’aymah, Kur Durli. “Masrahiyyah Kilyobatra bayn Ahmed Shawqi Wa Shakespeare: Dirasat Muqaranah (The Play of Cleopatra between Ahmed Shaqi and Shakespeare: A comparative Study).” MATHeses. Tlemcen University, Algeria, 2012. Print.

- Wilson, John The New Shakespeare: The Sonnets , Cambridge University Press, London, 1969.
- Finnerty, Paraic Emily Dickinson's Shakespeare, University of Massachusetts Press, USA, 2006.
- Barthes, Roland "Theory of The Text" in R. Young (ed.) Untying The Text: Apost-Structuralist Reader, Routledge, London, 1981.
- Sanders, Julie Adaptation And Appropriation, Routledge, London, 2006.
- Al-Alamat, H. M. Salman "Between Shakespeare And Bakatheer: 'Measure For Measure' and "The Chain and The Forgiveness", University of Arkansas, USA, 2017. Availabe at: [Hamed.alamat@gmail.com](mailto:Hamed.alamat@gmail.com)