

Adapting Shakespearean Tragedy into Arab Theatre:  
A Critical Comparative Edition of Sulayman Al  
Bassam's *An Arab Tragedy*

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## Acknowledgements

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ In the name of Allah, the most Beneficent, the most merciful, without whom none of this is possible. Allah has blessed me with patience, wisdom and knowledge.

I hope this research that fastens one culture to another and links one language to another, combining theatre and reality, is enjoyable for the readers and useful for knowledge seekers.

“...The purpose of playing, whose end, both at the first and now, was and is, to hold, as ‘twere, the mirror up to nature; to show virtue her own feature scorn her own image, and the very age and body of the time his form and pressure.” (William Shakespeare’s *Hamlet*, 3.2.21-24)

Life is a theatrical stage but with non-fictional performance. O Allah please protect my beloved ones, my friends and my colleagues and make us give real, good performances for each other.

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## Abstract

This dissertation presents an annotated critical edition of Sulayman Al-Bassam's 2006 play *Richard III: An Arab Tragedy*, a modern adaptation of Shakespeare's *Richard III* set in the contemporary Arab world. The play has previously been published in a simplified and lightly annotated English-language version. This dissertation compares this final published text with the Arabic version, with the Shakespeare source-text, and with an earlier draft version in English, and by comparative textual analysis and annotation sheds light upon the process of adaptation and translation.

The annotated play is preceded by an extended critical introduction which provides a theoretical discussion of adaptation, translation, and appropriation and contextualizes the play in the history of Shakespearean adaptation more broadly, and in the Arab world more specifically. The thesis is that Al-Bassam's appropriation is not so much a radical adaptation of a fixed and stable text, but a continuation of the play's already complex and plural textual and stage history. The dissertation argues that Al-Bassam's reworking of the play must be understood in multiple contexts, as part of a continuum of meaning connected with Shakespeare and his multiple sources; with Arab literary and cultural traditions; and with the fraught political situation of the Middle East in the twentieth and twenty-first centuries. The introduction provides a detailed discussion of the complex textual history of Shakespeare's play, with a focus on the deformity of the title character as a marker of otherness which renders him particularly attractive for an Arab audience. It also analyses in detail the text of Al-Bassam's play in both English and Arabic versions, exploring the demands made on the text by the movement between languages and cultures. This analysis also explores the importance of features such as music, costume and staging in bridging between cultures and time-periods for different audiences, with particular reference to the original production of the play which opened in Stratford-upon-Avon and subsequently toured internationally. *Richard III: An Arab Tragedy* has itself been adapted into a documentary film called *Richard III: An Arab VIP*, which incorporates a recording of the original performance, and the introduction also discusses the complexities of the relationship between text, play and film.

The submission also contains two appendices: the full text of the Arabic version of the play (A); and the full text of the draft translation of the play back into English (D), which later formed the

basis for the published version (P). Each of these texts has been edited and arranged in order to make comparative analysis possible for the researcher, now and in the future, with clear line numbering being added to make precise reference to Acts and Scenes possible.

# Contents

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## Part 1: Critical Introduction

i. Why adapt Shakespeare?	1
ii. Adaptation, Appropriation, Intertextuality and Translation	7
iii. Shakespeare in the Arab World	13
iv. A History of Adaptation: The Intertextual Origins of Shakespeare's <i>Richard III</i>	21
v. The textual instability of <i>Richard III</i>	27
vi. Deformity as metaphor: Richard's body and the Arab state	46
vii. Adapting the adaptation: <i>Richard III: An Arab VIP</i>	55
viii. Staging the Arab World: Music and Costume in An Arab Tragedy	67
ix. The Language(s) of the Play: Arabic and English texts	79
x. Rhythm and Meter in the Arabic and English texts	75
xi. Arabizing Richard: Religious and Political Rhetoric	87
xii. Bibliography of works consulted	101

Part 2: Annotated P-text	112
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Appendix 1 – The A-text	196
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Appendix 2 – The D-text	246
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# Critical Introduction

“A horse! A horse! My kingdom for a horse!”

*Richard III* by William Shakespeare (5.4.8)

“Al-Ummah! Let me ride Al-Ummah!”

”حصان! حصان! مملكتي مقابل حصان!”

*Richard III: An Arab Tragedy* (4.7)

## i. Why adapt Shakespeare?

“Leadership, religion, foreign intervention, civil conflict, are some of the central themes found in Shakespeare’s history plays” according to Graham Holderness.<sup>1</sup> Transpose these themes to the Arabic world. Imagine an oil rich country, ruled by a family with absolute power, a family consumed by in-fighting and striking up tribal alliances. This is exactly what Sulayman Al-Bassam has done with his version of *Richard III: An Arab Tragedy*. Holderness has demonstrated that using the tragedies and histories of Shakespeare, Al-Bassam has played a pivotal role in bringing a new language of theatre to the Middle East; and by re-setting the play in the context of the Middle East, opened a window to a greater understanding of the region for the Western observer.

This PhD dissertation will offer a critical introduction to Sulayman Al-Bassam’s play *Richard III: An Arab Tragedy* in conjunction with an annotated critical edition of his play which provides a detailed analysis of the process of adaptation and translation which the various versions of the play have undergone. The thesis is that Al-Bassam’s appropriation is not so much a radical adaptation of a fixed and stable text, but a continuation of the play’s already complex and plural textual and stage history. This introduction offers a theoretical discussion of adaptation, translation, and appropriation and contextualizes the play in the history of both Shakespearean adaptation more broadly, and Shakespeare’s adaptation in the Arab world more specifically. The format chosen for this study is the critical annotated edition, modeled on standard edited texts of Shakespeare’s plays.

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<sup>1</sup> Sulayman Al-Bassam, *Richard III: An Arab Tragedy*, ed. By Graham Holderness (United Kingdom: University of Hertfordshire, 2014), p. 67.

*Richard III: An Arab Tragedy* has been published in a simplified and lightly annotated English-language version (which I shall refer to as the P-text). This new edition will collate this final published text with the Arabic original (the A-text), with the Shakespeare source-text, and with an earlier draft version in English by Al-Bassam (D-text), and by comparative textual analysis and annotation will trace the process of adaptation and translation. *An Arab Tragedy* is unusual in that it exists in multiple forms. This makes it a particularly rich text for analysis of the processes of adaptation and translation and the triangular relationship between different texts, particularly because the published text of *Richard III: An Arab Tragedy* in English is itself a translation not of Shakespeare but of Al-Bassam's Arabic text.

Graham Holderness has observed that

Al-Bassam finds Shakespeare a very convenient medium. Shakespeare is the best-known playwright in the world. Nobody questions the right to perform Shakespeare. His works are such classics that even when a play invites comparison with the kind of monarchies that exist in the Middle East, Shakespeare's right to say this is not questioned.<sup>2</sup>

In some parts of the world, playwrights cannot write anything that openly challenges the state. Al-Bassam's play works in the space between the censor and the original text. But his work is not propaganda for a cause. Al-Bassam treats all sides with equal irony. He pulls no punches, but he manages to avoid a partisan perspective. Consequently, his work has been performed in the Arab world and throughout the world to great acclaim.

Shakespeare, according to his contemporary and fellow playwright Ben Jonson "was not of an age, but for all time!"<sup>3</sup> Certainly, Shakespeare's plays have been a rich source of inspiration for subsequent playwrights, from the seventeenth century to the present day. Shakespearean plays offer an opportunity to modern playwrights to re-write their dramatic works in the light of their predecessors of the sixteenth century. The question one could ask, of course is why modern playwrights choose to adapt Shakespeare instead of writing entirely new plays of their own? As Holderness implies, Shakespeare's value and brand is commonly recognizable as sophisticated, important, intellectual, and so on. Shakespeare's sheer popularity is also a reason why modern playwrights adapt him, because as Dennis Kennedy once affirmed: "Shakespeare is now a machine

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<sup>2</sup> Graham Holderness and Brian Loughrey, "Arabesque: Shakespeare and Globalization", *Essays and Studies*, 59 (2006), pp. 24-26.

<sup>3</sup> Ben Jonson, *To the Memory of My Beloved the Author, Mr. William Shakespeare* (London: Jaggard, 1628), p.1.



to make theatre, to reveal other cultures, to observe their constant change”.<sup>4</sup> Shakespeare’s works are the product and the source of an ongoing blast of re-creation. When audiences for example attend a performance of Sulayman Al-Bassam’s *Richard III: An Arab Tragedy*, they are conscious of its attachment to Shakespeare, as the message of Shakespeare is still meant to be understood despite the different setting. The relationship between the plays is obvious from the onset because of the title, and the adapted play follows the plot and uses the same characters as the original, but in a different culture and different language. The complex relationship of the versions of *Richard III: An Arab Tragedy* shows that what Sulayman Al-Bassam is doing is what Shakespeare is doing. Shakespeare’s plays themselves have a complex textual history and the textual history of *An Arab Tragedy* is building upon that.

Shakespeare’s plays exist in many versions and have a complicated relationship to their own source texts. Shakespeare’s earliest plays were published in Quartos and Folios in the sixteenth and seventeenth centuries. Folios are large, tall volumes, with text which is longer than fifty passages. Unlike the Folio, the Quartos are smaller and squarer, and more cheaply produced. They are different in the content as well. Antony Hammond observed: “Quartos are inferior to Folios, less regular metrically, less grammatically correct, often manifestly less verbally effective.”<sup>5</sup> The unreliability of some of the plays is found particularly in Quartos which cheaply produced the unofficial versions of the plays, whereas Folios were more authoritative because perhaps the theatre companies themselves produced them rather than rivals more interested in profit than the integrity of the plays. Hammond illustrates an example of this difference between Quartos and Folios in *Richard III* I.IV.3, which reads in Q, “So full of ugly sights, of gastly dreames”, and in F, “So full of fearefull Dreames, of ugly sights”. Apart from the variant fearefull/gastly, there is not much to choose between the two versions: F is perhaps a little more natural, but Q is not self-evidently wrong. However, in I.IV.23 where F has “What sights of ugly death within my eyes”, Q reads “What ugly sights of death within my eies”. Here it is very persuasive that the transposition occurred because the phrase “ugly sights” had lodged in the actor’s mind from I.IV.3.<sup>6</sup>

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<sup>4</sup> Dennis Kennedy quoted in Maria Clara Galery, *Identifying Strategies for the Production and Reception of Shakespeare in Brazil and Argentina*. Unpublished doctoral dissertation. University of Toronto, Toronto, 2001, p. 42.

<sup>5</sup> Antony Hammond, *King Richard III* (London: Methuen, 1981), p.3.

<sup>6</sup> p.4

After Shakespeare's death, in 1616, his first editors John Heminges and Henry Condell grouped his dramatic works into Tragedies, Comedies, and Histories in the First Folio published in 1622-3. Of the thirty-six plays included, twelve plays are classified as tragedies; comedies comprise fourteen plays; and there are ten history plays enveloping English history from the twelfth to the sixteenth century, particularly between 1399 to 1485. The plays named and focused on the monarchy and kingship of that period are: *Henry IV* part one and two, *Henry V*, *Henry VI* part one, two and three, *Henry VIII*, *King John*, *Richard II*, and *Richard III*. According to Laurie Maguire, Heminges and Condell worked from fifty-one different manuscripts to compile these thirty-six plays.<sup>7</sup>

The work of William Shakespeare has certain features that govern his plays, and deeply affect the recipients of those plays, including insight into human behavior and his distinctive use of language. These qualities, and the reputation they have helped to generate, have contributed to the popularity of Shakespeare's plays for imitation and adaptation by later writers. Kate McLuskie and Kate Rumbold said:

Shakespeare appears to be an incontestable location for value: even people who have little direct engagement with his plays in the theatre and have not read his plays since their school days are willing to agree that he is 'a genius', while those who are more enthusiastically committed are keen to rehearse and corroborate the narratives of transformation that reinforce and reiterate the value of Shakespeare in intuitive and consensual terms.<sup>8</sup>

According to them, the factor which drives the repeated staging of Shakespeare in modern productions is the desire of the audiences to see Shakespeare comparatively. They are curious about the delivery of the performance after five hundred years and with a question in mind of how Shakespeare's play is adapted this time. McLuskie and Rumbold also observed that: "The cultural value of Shakespeare might be in adapting his plays."<sup>9</sup> This suggests that it is the active adaptation or the continuing adaptation which actually gives Shakespeare its cultural value rather than the original text. Agreeing with McLuskie and Rumbold, Holderness documents the continual use of adaptations and appropriations of Shakespeare in the twentieth and twenty-first centuries, arguing that, adaptations and appropriations are the means by which Shakespeare has impact on our

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<sup>7</sup> Laurie E. Maguire, "Shakespeare Published", in *Shakespeare: An Oxford Guide*, ed. Stanley Wells and Lena Cowen Orlin (Oxford: Oxford University Press, 2003), p.587.

<sup>8</sup> Kate McLuskie, p 60.

<sup>9</sup> p. 54.

contemporary culture.<sup>10</sup> In addition, As Marsden notes, “each new generation attempts to redefine Shakespeare’s genius in contemporary terms, projecting its desires and anxieties onto his work”.<sup>11</sup> Accordingly, readers or audiences of Shakespeare can explore their own motivations and contradictions through Shakespeare’s works, as his plays are an opportunity for the audience to conduct an internal dialogue within themselves. This occurs within the framework of Shakespeare’s high literary style which enhances the impact of the event in the recipient. In short, the culture and value of Shakespeare’s theatre has an influence on any cultural work associated with him and this might be demonstrated in the works of his adaptors. This does not only apply to Western dramatists; Arab dramatists have long paid attention to the plays of Shakespeare and found they have strong impact. They have taken advantage of this and there are thus many instances of Shakespearean translation and adaptation in Arab theatre. Graham Holderness notes that it was not

until the nineteenth century that Arab culture began to open to Shakespearean penetration. It was then that Shakespeare entered the Arab world as theatre, where to form the repertoire of dramatic companies in Egypt and other Arab countries, the plays were translated and adapted to local conditions.<sup>12</sup>

By the 1960s, Arab dramatists were producing experimental and post-colonial versions of Shakespeare, and experimental dramatic legacy which Al-Bassam has inherited.

Translation is significantly related to adaptation. It is one of the key mechanisms by which a play is reset in a different national, political and geographical context, or as Nadia Al-Bahar wrote, by which Shakespeare “was transplanted into Arab soil”.<sup>13</sup> “Transplanted” specifies not a simple transferring but a process, in which “the artefact becomes rooted in different soil, and there adapts itself to the local climate and conditions”.<sup>14</sup> The overtly political subject matter of many of Shakespeare’s history plays, in particular – which are concerned both with questions of national identity and with the machinations of individuals to gain power – has made them of particular relevance to Arab writers and audiences, seeking to interpret the tumultuous political situations of the modern Arab world.

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<sup>10</sup> Graham Holderness, *The Shakespeare Myth* (Manchester: Manchester University Press, 1988), pp.2-15.

<sup>11</sup> Jean I Marsden (Ed), *The Appropriation of Shakespeare* (Hemel Hempstead: Harvester Wheatsheaf, 1991), p.1.

<sup>12</sup> Graham Holderness, “From Summit to Tragedy: Sulayman Al-Bassam’s Richard III and Political Theatre”, in *Critical Survey*, 19:3 (2007), pp.106-125.

<sup>13</sup> Nadia Al-Bahar, “Shakespeare in Early Arabic Adaptations”, in *Shakespeare Translation*, 13 (1976), pp.13-25.

<sup>14</sup> Holderness, ‘Arabesque’ (2006), op. cit. p. 11.

*Richard III* -- both a history play and a tragedy -- is suitable for adaptations that treat contemporary political issues in the Arab World. *Richard III: An Arab Tragedy*, Sulayman Al-Bassam's version of Shakespeare's *Richard III* stands in a long line of adaptations going back to the early modern period. Al-Bassam's appropriation is not so much a radical adaptation of a fixed and stable text, but a continuation of the play's already complex and plural textual and stage history. By analysing how Shakespeare's *Richard III* is reworked into and then out of Arabic, I intend to address the issues of adaptation, intercultural relations, translation and transmission, using Al-Bassam's play as a central case study.

I will firstly discuss the history of adaptation and its relation to appropriation, clearly defining these concepts and explaining the differences between them. I will then proceed to examine how translation stands in relation to each of these practices. Following this, *Richard III*, and Sulayman Al-Bassam's adaptation of the play, will be discussed in relation to each of these theoretical concepts.

## ii. Adaptation, Appropriation, Intertextuality and Translation

Julie Sanders notes that “there is a danger, of course, that this activity of investigating or reading adaptations proves self-serving, merely stimulating the afterlife both of texts and of literary criticism as a scholarly pursuit”.<sup>15</sup> As Sanders suggests, adaptation is a complex activity that is self-perpetuating, in that it responds to changing contexts to transform an existing literary text into a new work, but in so doing, it acknowledges the fluidity and impermanence of the ‘meaning’ of a text, thereby making itself available to adaptation in turn.<sup>16</sup> Robert Weinmann has noted this “reproductive dimension of appropriation”,<sup>17</sup> whereby texts feed the creation of new texts. A student of adaptation is therefore always reading parallel texts, noting the similarities and differences between original and adaptation in order to understand not only the meaning of the text(s), but also the iterative process by which that meaning is being generated.

Indeed, in the late twentieth century, the very notion of “originality” as an essential ingredient of literature came to be questioned, as theorists recognized how fundamental and inescapable is the relationship between any writer or text and those which have come before. As Edward Said suggested in “On Originality”, “the writer thinks less of writing originally, and more of rewriting”.<sup>18</sup> This “rewriting” cannot be dismissed as simple imitation; rather, it is a function of the fundamental “intertextuality” of almost all literary productions.

Adaptations and appropriations can be distinguished by the varying nature, extent and purpose of their intertextual connections. In some film, television and theatre adaptations, the original text might be interpreted or re-read but remains fundamentally the same. The personal vision of the director dictates how the original text is ‘updated’ in terms of costume, staging, scenery and so on, but the words of the original are not significantly altered. Other more radical adaptations are possible, however, in which the genre or form of a text is shifted, and the language rewritten, so that what remains, as Sanders observes, is only a framework within which an essentially ‘new’ text emerges.<sup>19</sup>

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<sup>15</sup> Julie Sanders, *Adaptation and Appropriation* (New York: Routledge, 2016), p.1

<sup>16</sup> Sanders, p.1.

<sup>17</sup> Robert Weinman, “Appropriation and Modern History in Renaissance Prose Narrative”. *New Literary History*, 14 (1983), pp.459-495.

<sup>18</sup> Edward Said, *On Originality* (Cambridge, MA: Harvard University Press, 1983), p.135.

<sup>19</sup> Sanders, p. 22.

Intertextual connections between texts can be still more complex, and less obvious. Theorists of intertextuality -- such as Julia Kristeva – highlight the production of layered, multiple and sometimes even conflicting meanings which are enabled by the interplay between texts that takes place in the reading process.<sup>20</sup> This destabilizes the authority of the text, recognizing that meaning is produced not only by the author and the text they produce, but by the reader (or audience) and the network of cultural references on which a work draws, and within which they understand it. Kristeva observes that any text is an “intertext”,<sup>21</sup> -- that is, any one literary text is made up of other texts implicitly or explicitly by citations, transformations, replications. In addition, an intertext is a junction of a number of texts, as Jacques Derrida notes: “This interweaving, this textile, is the text produced only in the transformation of another text. Nothing, ... is anywhere ever simply present or absent. There are only, everywhere, differences and traces of traces”.<sup>22</sup> Intertextuality is not seen as a closed circle but rather like an opened book that has layers of other texts. Regarding this, the reader would come to have expectations about the texts because of what they have already read before, which means there is no text isolated from other texts. In Kristeva’s “The Bounded Text”, she explained how the texts are a product of pre-existing texts and there is no original text because the writer creates a text referring to their preceding readings.

Adaptation and appropriation have similarities as well as differences, where their practice and effects are crossed and interconnected. Obviously, adaptation is an approach that the writer or a director uses to make a step forward from the source text to a constructed literary piece or performance, clearly acknowledging and referencing the source text. For example, Shakespeare’s *Hamlet* has been reinterpreted by different directors and in different versions and has been transformed from staged drama to the screen, but in each of these adaptations clearly remains *Hamlet*. This example shows how adaptation leaves the source material relatively untouched, as Hucheson observes: “an adaptation is not vampiric: it does not draw the life-blood from its source and leave it dying or dead, nor is it paler than the adapted work. It may, on the contrary, keep that prior work alive, giving it an afterlife it would never have had otherwise”.<sup>23</sup> Unlike adaptation,

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<sup>20</sup> Julia Kristeva, “The Bounded Text”, in *Desire in Language: A semiotic Approach to Literature and Art*, trans. Thomas Gora, Alice Jardine and Leon S. Roudiez, (ed) (Oxford: Blackwell, 1980), p.36. or Julia Kristeva, *The Bounded Text*, trans. By Thomas Gora, Alice Jardine and Leon S. Roudiez, (Oxford: Blackwell, 1980).

<sup>21</sup> Kristeva, p.37.

<sup>22</sup> Jacques Derrida, *Positions* (Chicago : University of Chicago Press, 1982), p.26.

<sup>23</sup> Linda Hucheson, *Theory of Adaptation, the pleasures of adaptation* (London: Routledge, 2006), p.114.

however, appropriation has an effect on the source text that hides its identity; as Sanders has noted, appropriated texts are not always clearly signaled or acknowledged.<sup>24</sup>

Appropriation has a significant impact on the informing text because it takes a completely different journey to a new cultural product, through an act of interpolating and critique in the movement from one genre to another. According to Christy Desmet, “The word appropriation implies an exchange, either the theft of something valuable (such as property or ideas) or a gift, the allocation of resources for a worthy cause (such as a legislative appropriation of funds for a new school).”<sup>25</sup> Vandal-Sirois and Bastin observe that adaptation and appropriation frequently go together.<sup>26</sup> Historical texts typically provide noticeable examples not only of adaptation (a journey of the source text to a new cultural setting), but of appropriation, defined by Sanders as “a more decisive journey away from the informing source into a wholly new cultural product and domain”.<sup>27</sup>

Adaptation and appropriation are closely related to work in similar fields and practices including translation and intertextuality studies, demonstrating the same intertwining of various texts and textual traditions. The role of adaptation is an attempt to make texts appropriate and comprehensible for new audiences and readers through close accuracy and updating, for instance, providing youthful audiences with linguistic translation, and interpretation concerning universal intercultural contexts. Thus, adaptation and appropriation could be regarded as an artistic engine used in converting different works such as classic novels for television and cinema. Moreover, Sanders observed that “Adaptation and appropriation now provide their own intertexts such that they often perform in cultural dialogue with one another”.<sup>28</sup> By this, I mean that although adaptation and appropriation have a different purpose, they often work in conjunction with each other to produce new meaning by blending of two cultures. For example, in Al-Bassam’s *Richard III: An Arab Tragedy*, Margaret enters loudly addressing Arab dictators who cause the pain of women in the Arab world. Margaret the “curser” is an English historical figure but by speaking Arabic and addressing specific Arabic issues, the language and the setting show the merging of two cultures and point towards what these two cultures share. Adele Lee observes that “ Arab

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<sup>24</sup> Sanders, p.22.

<sup>25</sup> Christy Desmet, *Shakespeare and appropriations* (New York, Routledge, 1999), p.4.

<sup>26</sup> Vandal-Sirois Hugo and Georges L.Bastin. “Adaptation and Appropriation: Is there a Limit?” in *Translation, Adaptation and Transformation*, ed. By Laurence Raw (London and New York: Continuum, 2012), pp. 21-41.

<sup>27</sup> Sanders, p.26

<sup>28</sup> Sanders, p.33.

women are (commonly conceived, at least) as being, also similar to the female characters in Richard III, the victims of an oppressive patriarchal which system denies them either a voice or freedom”.<sup>29</sup> Clearly, Al-Bassam’s Margaret’s prelude has different speech in different language but it still spells out the same suffering of women in both cultures (the English women at King Richard III’s time and Arabic women nowadays). Sanders describes this as “complex filtration”,<sup>30</sup> indicating that the cultural dialogue that is performed between adaptation and appropriation helps the spectator or reader to keep focus on networks and webs, whereas in the absence of appropriation, the text will be read as a simple and plain piece from an original source.

The relationship between adaptation and appropriation has two particular features. First, the adapted works adopt “meanings, applications and resonance”; and second “appropriation does not always make its founding relationships and interrelationships as clear” as Sanders noted.<sup>31</sup> In appropriation, the source texts are not always as clearly signaled or acknowledged, and it requires a comparison of a juxtaposed texts for their relationship to be revealed. Al-Bassam’s *Richard III: An Arab Tragedy*<sup>32</sup> is a notable example when he attempts to translate some acts and scenes of Shakespeare’s play in a different dialect language, using idioms, proverbs, and actions from Arabic culture which shows the features of appropriation in Al-Bassam’s work, thus most of the parts in the play *Richard III: An Arab Tragedy* are Al-Bassam’s more than Shakespeare’s, and this is shown in his three texts (Arabic text, Draft Text and published text). It is thus, to use Sanders’ definitions, both a journey of a source text to a new cultural setting and a transformation of that text into “a wholly new cultural product”.

In the family tree of adaptation, as another branch is translation. Apart from translating into a different genre, the adapted text is translated into a different language from the original. Translation is regarded as an important process separate to adaptation. Vinay and Darbelnet, observed that “adaptation is similar to equivalence in the way that the translator seeks to render the source language into the target language whilst ensuring it is just as relevant and meaningful as the original was”.<sup>33</sup> Translation and adaptation both involve the process of transposing a text,

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<sup>29</sup> Adele Lee, “‘Put[ing] on Some Other Shape’: Richard III As an Arab VIP”, in *Richard III A Critical Reader*, ed. By Annaliese Connolly (London: Bloomsbury, 2013), p. 165.

<sup>30</sup> Sanders, p.33.

<sup>31</sup> Sanders, p. 32.

<sup>32</sup> Sulayman Al-Bassam, *Arab Shakespeare Trilogy* (London, Bloomsbury, 2014), p.59.

<sup>33</sup> Jean-Paul Vinay and Jean Darbelnet, *Comparative Stylistics of French and English* (Amsterdam: Philadelphia, 1995), p.40.



rearranging it and reconstituting it in order to make it fit into a new medium which may be another language, and/or new geographical and political contexts.

One type of translation process is known as Communicative Translation, which is often close to adaptation, in that both strategies bridge cultural gaps. Communicative translation keeps the exact contextual meaning of the original text where both content and language are easily acceptable and comprehensible to the reader. According to Wafa Abou Hatab, “Communicative translation aspires to create the same effect created by the SL text on the TL reader.”<sup>34</sup> Peter Newmark similarly observes that “Communicative translation concentrates on the message and the main force of the text, tends to be simple, clear and brief, and is always written in a natural and resourceful style”.<sup>35</sup>

Parts of Al-Bassam’s *Richard III: An Arab Tragedy* are communicatively translated so that the expressions found in Shakespeare’s *Richard III* have their meaning preserved for the TL reader. For example, in Shakespeare’s *Richard III* we have the line,

Richard: Tis not the king that sends you to the Tower. (1.1.63.).

This line is translated into Arabic in Al-Bassam’s *Richard III: An Arab Tragedy*:

غلوستر: ماهو الملك إلي يقودك إلى السجن. (1.1.39).

This example shows that Al-Bassam did not use the translation word-for-word to avoid the confusion of the reader, as this type of translation would alter the semantics. Indeed, if Shakespeare’s Richard’s line is translated word for word into Arabic, Richard’s line would lose its meaning in the target language. For example in Arabic culture the verb “to send” is only used for a thing not a person. “The tower” in Arabic reads “البرج” which does not mean “prison” but “higher place”. In Arabic “Tower” has positive associations related to beauty, while “prison” is associated with isolation and suffering. Therefore, Al-Bassam has used other words (“يقودك” means “drives you” and “السجن” means “prison”) to keep the same sense as the SL phrase.

Hence, “Tis not the king that sends you to the Tower” (1.1.63) has same meaning as “Not the king who drives you to the prison” (translation of the Arabic 1.1.39). Likewise, the published text is nearly the same as Shakespeare’s text, only slightly modernized in expression; “it’s not the king

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<sup>34</sup> Wafa Abou Hatab, *Advanced English-Arabic Translation* (United Kingdom: Edinburgh University Press, 2014), p. 12.

<sup>35</sup> Peter Newmark, *Approaches to translation* (Hertfordshire: Prentice Hall, 1988), p48.

that sends you to the Tower.” (1.1.35). In short, the translation from Shakespeare’s *Richard III* to Arabic and back into English (published text is in English) was not delivered word for word, but involves both communicative translation and adaptation. The SL is adapted to the TL in a way that makes culturally specific phrases understandable, because the translator depends on the communicative translation that helps the TL reader.

### iii. Shakespeare in the Arab World

Shakespeare's plays have been adapted and re-written in different ways since the seventeenth century. Given this history of adaptation, it is not surprising that Shakespeare's tragedies and histories were taken from Western culture, adjusted to reflect political crises in the Arab world, and transplanted into the geography, culture and language of the Middle East. The use of the term "indigenization" by Linda Hutcheon conveys how meaning and impact transmit in the transcultural adaptation process, in a form of dialogue between societies.<sup>36</sup> Shakespeare's works have been developed and altered to fit different times and places. Shakespeare studies today are obliged to take a global perspective and to take account of adaptation studies and translation studies to cover the full range of international cultural activity. Although Shakespeare is a "relative newcomer to the Middle East and Arabic-speaking societies, his work has found fertile ground".<sup>37</sup> In the twentieth century, for example, *Richard III* was re-envisioned as a play about political speeches and political psychology in the Middle East.

.Al-Bassan's work is part of a long tradition of Arab adaptations of Shakespeare. Shakespeare's tragedies, such as *Hamlet* and *Othello*, are among the most adapted plays in Arab theatre. Shakespeare's works were first translated into Arabic in the late 19th century, became a familiar part of the repertory of Arab theaters, and were at the forefront of dramatic study when it developed in Arab countries. The Egyptian theatre was, as Nadia Al-Bahar puts it, "void of indigenous plays"<sup>38</sup> so it was a natural consequence for them to exploit Shakespeare, who was already, as Thomas Cartelli writes, "a privileged site of authority"<sup>39</sup> right around the globe.

The earliest known Shakespearean performance in Arabic was the *Othello* in Egypt in 1884 by an unknown director, the manuscript of which was not saved.<sup>40</sup> *Othello* was performed again in 1898, directed by Tanyus 'Abdu under the title *Khayal al-rijal (The Wiles of Men)*, an adaptation which was later published in 1910. In this *Othello* the Moor was naturally "an Arab", although as Ferial J. Ghazoul observes, he is not simply an Arab character in an Arab context; he is an Arab in

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<sup>36</sup> Linda Hutcheon, *A Theory of Adaptation* (London: Routledge, 2013).pp.148-9.

<sup>37</sup> <<https://globalshakespeares.mit.edu/richard-3-al-bassam-sulayman-2007/#video=richard-3-al-bassam-sulayman-2007>> [accessed 26 January 2020].

<sup>38</sup> Nadia Al-Bahar, *Shakespeare in Early Arabic Adaptations* (Egypt, 1976). p.13.

<sup>39</sup> Thomas Cartelli, *Repositioning Shakespeare* (New York: Routledge, 1999). p.2.

<sup>40</sup> Mohamed Badawi, *Introduction. Modern Arabic Drama: An Anthology*, ed. By Salma KhadraJayyusi and Roger Allen (Bloomington: Indiana University Press, 1995), pp.1-20.

Europe.<sup>41</sup> Therefore, although it is not a surprising choice as one of the first plays to have been translated and adapted in Arabic, it also presents a distinct challenge. Through *Othello*, Shakespeare presented a foreigner in Europe; his ethnic identity alone marks him as “Other”. Translators of the play inevitably address this and must adapt and adjust the borrowed product to local conditions, to make it fit for Arab audiences – that is, in a play in which everyone is Arab, they must find some other aspect of Othello’s identity to mark his difference.

The first translations of Shakespeare's plays occurred at a time when a budding theatrical movement entered the Arab world. These early adaptations were concerned with performance and audience, and Ghazoul explains that the productions were more concerned with the oral and lived experience rather than the textual and academic aspects of the work. The most celebrated and best-known translation of *Othello* in 1912 is that of Khalil Mutran (1872-1949), the Lebanese-born poet. However Mutran’s translation was based not directly on Shakespeare’s original but on a French version of *Othello* by Georges Duval.<sup>42</sup> This journey of translation is actually quite typical of Arab translations of Shakespeare. In Mutran’s translation, characters still have their original names but with French pronunciation, except the name of the protagonist has been changed to “Utayl”, which is meant to be an Arab name, not a European name, since he was a Moor. According to Ghazoul, Mutran argued that there are two Arabic names that could have been the original name: “Atallah” (gift of God), or “Utayl” which is a diminutive of “Atil” (he who is unadorned by jewelry). Mutran dismissed “Atallah” because it is not found in Maghreb where Othello comes from, but the second name “Utayl” was chosen because diminutive names are commonly used by Arabs.<sup>43</sup> Mutran preferred Utayl because it is important for his Arab audience that this character is authentically Arab. According to Sameh Hanna, Mutran chose Othello to be Utayl claiming that he is correcting the name used by Shakespeare into its Arabic original.<sup>44</sup> Mutran Arabises not only the source of Shakespeare’s plot and the name of the hero, but also Shakespeare himself, by saying: “In Shakespeare’s soul, there is definitely something of an Arab... in all he writes, in general there is something of the spirit of Bedouins, something grounded in the constant return to the free instinct.”<sup>45</sup>

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<sup>41</sup> Ferial J. Ghazoul, “Arabization of Othello”, *Comparative Literature*, 50:1 (1998), pp.1-31.

<sup>42</sup> M. M. Badawi, “Introduction”, in *Modern Arabic Drama: An Anthology*, ed. By Salma KhadraJayyusi and Roger Allen (Bloomington: Indiana University Press, 1995), pp.1-20.

<sup>43</sup> Ghazoul, p.4.

<sup>44</sup> Sameh Hanna, “Decommercializing Shakespeare: Mutran’s Translation of Othello” *Critical Survey*, 19:3 (2007), pp.27-54.

<sup>45</sup> William Shakespeare, *Othello*, Trans. By Khalil Mutran, Utayl (Egypt: Arabic Journal, 2013), p.8.

Mutran has chosen an intermediate style, literary but accessible, with the structure of sentences echoing the conversational rather than the ceremonial. His translation is loyal to the original French version, as Nada Tomiche, observed except when syntax and linguistic conventions require transformation.<sup>46</sup> Ghazoul agrees, saying that this “self-consciousness about style in drama reflects an anxiety concerning the appropriate language on stage in a culture characterized by diglossia, where a dichotomy between the spoken and written language exists.”<sup>47</sup> Nada and Ghazoul agree that the semantics of the target language present a challenge to the translator, because each drama follows its culture and language. When one drama is transplanted in another culture, the translator in this situation has to care about transforming the text carefully to the target audience by creating a dramatic context that speaks to the culture of that audience. Mutran adopts a strategy of Arabization which gives Shakespeare’s text a distinctive Arab character, and by Arabising Othello, he declared: “I approached this play to Arabise it, as if I am intending to retrieve it into its origin.”<sup>48</sup> The strategy of Arabization is worked out in the discourse of translation mainly through the character of Othello and the specific language he uses. Classical Arabic, with its almost archaic diction and highly polished and stylized structures, is the medium of Othello’s discourse.

Mutran imbues Othello’s address to the Venetian senate (1.3), where he explains how Desdemona willingly gave him her heart, with all the qualities of the enchanting Arab storyteller. His Arabisation is easily detected in this scene:

Othello: And little of this great world can I speak  
 More than pertains to feats of broil and battle,  
 And little shall I grace my cause  
 In speaking for myself.<sup>49</sup>

In Mutran’s translation the lines are rendered as follows:

عطيل: و فيما عدا وقائع الحرب و الجلاذ لا أجد شيئاً ينطق به لساني إلا اليسير من أحوال هذا العالم الواسع فإذا  
 دافعت عن نفسي فلا قبل لي بتحلية الدفاع و لا خشية عليكم من تأثير محسناتي اللفظية.

Utayl: Apart from the feats of broil and battle, I find little that my tongue can utter of  
 the conditions of this huge world, and if I speak for myself, I cannot sweeten my

<sup>46</sup> Nada Tomiche, *Le theatre arabe* (Paris : Unesco, 1967).

Muhammad 'Udah, *Shakespeare lil-jamahir (Shakespeare for the Masses)* (Al- Jamhuriyyah, 1970).

<sup>47</sup> Ghazoul, p.5.

<sup>48</sup> Ibid. 8.

<sup>49</sup> William Shakespeare, *Othello*, ed. By G.B.Harrison (New York: Harcourt, Brace & World, 1952)1.3. 95-98

defence, and there is no need to worry about the effect of my rhetorical devices on you.<sup>50</sup>

The words such as “tongue”, and expressions as “sweeten my defence” and “no need to worry about the effect of my rhetorical devices on you” show the powerful, formal discourse of Othello. Mutran’s translation changed the assumption of Shakespeare’s text: replacing “cause” with “defence”, which places the Arabised Othello, as Hanna observed, “in the position of a powerless victim, and projects him as an Arab defendant in a western court”; Hanna further argues that “Mutran’s translation highlights the power of language as a means for shifting positions from object to subject”<sup>51</sup> which means from a defendant who must respond to his judge’s questions to a rhetorician whose language tricks control the audience.

In the Arab world Shakespeare’s plays were adapted to conform to local cultural conditions. Audiences were accustomed to stage musicals, and expected a play to be like a revue. Hamlet courted Ophelia “in the language of Arab love poetry”.<sup>52</sup> Thus *Hamlet* was also popular in Egypt in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, but in the radically altered form of reconstructed adaptations, “with whole scenes deleted and songs introduced”. Mahmoud Al-Shetawi writes: “Overall, the early stage productions of *Hamlet* were crude, vulgarizing Shakespeare’s masterpiece in order to please the illiterate audience.”<sup>53</sup>

Tanyus ‘Abdu’s translation of *Hamlet* in 1901 underlines the pressures of the cultural market as well as the taste and aesthetic expectations of mainstream theatregoers at the time. According to Sameh Hanna, ‘Abdu worked on three main changes to the original *Hamlet* to make the translation accessible to his Egyptian audience. First, he changed the plot of Shakespeare’s play -- instead of the bloody ending in Shakespeare, ‘Abdu keeps Hamlet alive and gives him back the throne of his father. The fact that Shaykh Salama Hijazi (a very popular singer-actor) played the title role in the play meant that the audiences would not have accepted seeing Hamlet killed because tragic endings would have been unusual for Arab theatre audiences at that time. Such revision of Shakespearean tragedy has a long history on the stage, of course. Nahum Tate’s adaptation of King Lear, called *The History of King Lear*, first performed in 1681, famously removed the tragic ending, and

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<sup>50</sup> William Shakespeare, *Othello*, trans. By Khalil Mutran, *Utayl* (Cairo: Dar al- ma'arif, 1976).

<sup>51</sup> Sameh Hanna, “Decommercializing Shakespeare: Mutan’s Translation of *Othello*” *Critical Survey*, 19:3 (2007), p. 42.

<sup>52</sup> Graham Holderness, *Al-Hamlet Summit* (Hertfordshire UK: University of Hertfordshire Press). p.10.

<sup>53</sup> Mahmoud Al-Shetawi, “Hamlet in Arabic”, *Journal of Intercultural Studies*, 20:1 (1999), pp.43-64.

reputedly entirely supplanted the tragic version of the play on the English stage until the mid-nineteenth century. The second of 'Abdu's changes had to do with Hamlet's language, which was converted into rhythmic and versified lyrics to be sung by Hijazi. In a third change, the language of the translation was generally a hybrid of "fusha" (standard Arabic) and "ammiyya" (the colloquial).<sup>54</sup> The translation, due to these changes, shifted the genre of the original from a tragedy into a musical melodrama. Abdu's *Hamlet* was not a tragedy, but a musical with a happy ending.

The second translation of *Hamlet* was by Khalil Mutran in 1949, who condenses the play into four acts, omitting, as he writes in the introduction to the translation, certain lines and speeches to avoid redundancy. Omayya Ibrahim Khalifa observed that "Mutran, thus, omits allusions 'not amenable to fluent translating', renders only those which are familiar to an Arab audience and often substitutes domestic cultural elements for foreign ones."<sup>55</sup> The third translation of *Hamlet* was in 1972 by Mohamed Awad Mohamed, and his translation is quite different from Mutran. Whereas Mutran omits lines, Mohamed's translation is almost literal, and stresses equivalence regarded as accuracy and precision rather than function, which is more concerned with effect. Mohamed Enani's *Hamlet* translation in 2004, by contrast, emphasised "the potentiality of the translated text to produce a response comparable to the one produced by the foreign text in its culture".<sup>56</sup> In his translation, we find verse is rendered into verse and prose into prose, with a view to produce the intended effect of the source text.<sup>57</sup> Enani availed himself of almost all strategies except omission.

Sulayman Al-Bassam, the subject of this dissertation, has uniquely undertaken a dramatic experiment consisting of adapting three Shakespearean plays, including *Richard III*. This play has been performed in Arabic and subtitled in English to audiences around the world.<sup>58</sup> Al-Bassam has explained how he came to Shakespearean tragedy after finding himself back in the dark circumstances of the Arab world.

Despite having broached the new millennia, time went into darker and darker swirls and, for more than a decade, it seemed that time in the Arab world was moving, not forwards, but backwards. We re-entered the age of the crusades, we found ourselves in the age of jihadi warriors, messianic discourse, book burning, witch hunting and blood

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<sup>54</sup> Sameh Henna, "Decommercializing Shakespeare: Mutran's Translation of *Othello*", *Critical Survey*, 19:3 (2007), pp.31-32.

<sup>55</sup> Omayya Ibrahim Khalifa, "Allusion in Three Translations of Hamlet into Arabic" in *Rewriting Narratives in Egyptian Theatre*, ed. by Sirrku Aaltonen and Areeg Ibrahim (New York: Routledge, 2016), p. 125.

<sup>56</sup> Khalifa, p. 5.

<sup>57</sup> Omayya Ibrahim Khalifa, p. 126.

<sup>58</sup> "Arab Shakespeare". MIT Global Shakespeares. [online] available at <http://globalshakespeares.mit.edu/blog/2013/07/25/arab-shakespeare/> [Accessed 16 Aug. 2018]

thirsty demagoguery.<sup>59</sup>

In this context Al-Bassam began to adapt Shakespearean pieces, which began as individual projects, each employing a Shakespeare text as a point of departure, gradually becoming an interrelated and unified body of work. *The Al Hamlet Summit, Richard III, an Arab Tragedy*, and *The Speaker's Progress*, collectively framed as the *Arab Shakespeare Trilogy*, were all made out of the events and currents that informed the period between 2001 and 2011.

Today, as Graham Holderness writes,

Shakespeareans and Arabists alike are taking a variety of approaches to the question of what Arab readers, translators, rewriters, producers, directors, critics, and audiences do with Shakespeare. This work has been done on global Arabic Shakespeare, facilitated particularly by Sulayman-Al Bassam's adaptations which move around the world, in and out of Arabic and English, and sometimes the local language of the territory in which they are performed.<sup>60</sup>

He continues, "Often these adaptations intersect with local conditions and politics";<sup>61</sup> for example Mark Bayer has shown how Shakespeare is used to act out political and geographical conflicts between Israel and Palestine.<sup>62</sup>

Sulayman Al-Bassam's *The Al-Hamlet Summit* (2006), in Margaret Litvin's words, features "not the fractured non-protagonist for recent Arab plays but rather recalls...the hero Hamlet of the 1960s and 1970s".<sup>63</sup> Compared with other recent Arab adaptations such as Jawad's *Forget Hamlet* (2006), "Al-Bassam's version of Shakespeare's tragic hero is certainly much stronger, more confident and positively defined".<sup>64</sup> The figure of the Islamic militant which Al-Bassam's Hamlet is destined to be, was different from his predecessors of that late 20<sup>th</sup> century. Due to Hamlet's attitude against corruption and militancy for justice, he becomes what Litvin calls "wholly a man of action",<sup>65</sup> who does not accept language and the intellect, devoting himself unmistakably to violence:

*Hamlet*: ..the time for the pen has passed and we enter the era of the sword.. no more words

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<sup>59</sup> Sulayman Al-Bassam, "Shakespeare, Global Debris, and International Political Theatre". In *Doomed by Hope: Essays on Arab Theatre*, edited by Eyad Houssami (London: Pluto Press, 2012), p.123.

<sup>60</sup> "Arab Shakespeare". MIT Global Shakespeares. [online] available at <http://globalshakespeares.mit.edu/blog/2013/07/25/arab-shakespeare/> [Accessed 16 Aug. 2018]

<sup>61</sup> Graham Holderness, "From Summit to Tragedy: Sulayman Al-Bassam's Richard III and political theatre". *Critical Survey*, 19:3 (2007), pp. 106-125.

<sup>62</sup> Mark Bayer, "The Martyrs of Love and the Emergence of the Arab Cultural Consumer". *Critical Survey*, 19:3 (2007), pp. 6-26.

<sup>63</sup> Margaret Litvin, "Sulayman Al-Bassam's *Al-Hamlet Summit* in the Arab *Hamlet* Tradition", *Proceedings of American Comparative Literature Association*, 13-15 May 2005, (United States: Pennsylvania State University, 2005).

<sup>64</sup> Jawad Al-Asadi, *Forget Hamlet*, trans. By Margaret Litvin (University of Queensland, 2006).

<sup>65</sup> Margaret Litvin, "Hamlet's Arab Journey: Shakespeare's prince and Nasser's Ghost", *The Translator*, 22:1 (2016), pp.94-132.



Words are dead, they died on our tongues.. council is the weakest from the faith, now we must  
Mouth meaning with our flesh.<sup>66</sup>

This statement from Hamlet in *Al-Hamlet Summit*, signifies that he is different from the heroes of earlier Arabic adaptations. His death is a sign of martyrdom -- "I hurry to the dignity of life and the eternity of death"<sup>67</sup> -- but it is only one declaration in the massacre in the final scene, where an unsuccessful coup, the coming of Western power from different directions and Fortinbras's abrogation of authority, are all presented by News Reports on a big screen on the stage.

After his translation of *Hamlet*, Al-Bassam oversaw the translation of *Richard III* and adapted it into *Richard III: An Arab Tragedy*. The translation was by Mehdi Al-Sayigh, and the performance was at the Swan Theatre in Stratford-upon Avon in 2007. Al-Bassam's re-working of Shakespeare sits between two languages, English and Arabic. It has been performed in Arabic with local language surtitles in various countries such as France, Greece, and Tunisia, and it is published in an English language version as part of the *Arab Shakespeare Trilogy*.

The background to Al-Bassam's reconstruction of *Richard III* is a long history of multiple versions and radical adaptations. *Richard III: An Arab Tragedy* used Shakespeare's play, in Al-Bassam's own words to "orient Western viewers to some traces of Gulf Arab culture and politics", in the hope that such an orientation could somehow "make sense of the violence and suffering in the region".<sup>68</sup> There was an effort made to broaden the relevance of the play, which was originally intended to have the title, "Baghdad Richard" but which was changed afterwards to expand its thematic concerns to embrace other Arab political leaders, beyond just Saddam Hussain. The scenes evoke the very recent political climate of the Arab Gulf and obviously Arabic culture is embedded in the play, such as "Gloucester's wooing Lady Anne at a funeral wearing a woman's Abaya (Hijab dress) and the princes murdered when reading the Quran".<sup>69</sup>

In an interview with Al-Bassam concerning *Richard III: An Arab Tragedy*, he declared that *Richard III* is the appropriate Shakespeare's play to portray the Arab world in adaptation. I

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<sup>66</sup> Sulayman Al-Bassam, *Al-Hamlet Summit*, ed. By Graham Holderness (United Kingdom: University of Hertfordshire, 2014), p.52.

<sup>67</sup> Sulayman Al-Bassam, *Al-Hamlet Summit*, ed. By Graham Holderness (United Kingdom: University of Hertfordshire, 2014),p.53.

<sup>68</sup> Margaret Litvin, "Richard III: An Arab Tragedy", *Shakespeare Bulletin*, 25:4 (2008), p.86.

<sup>69</sup> C Andrews, "Richard III on Film: The Supervision of the Viewer", *Literature Film Quarterly*, 28:2 (2000), pp.82-95.

suggested that the translation in Arabic should be done in classical Arabic rather than Arabic Kuwaiti dialect, in order to make it familiar to different Arabic speakers. In response, Al-Bassam argued that whether the translation of the play is successful or not, in the end, the play has a message to deliver.<sup>70</sup> Al-Bassam said that if *Richard III* exemplifies inescapable violence embedded in history, it also marks the literary birth of the personality cult in politics. Once more, Al-Bassam described *Richard III* as, “a problematic history; it is deformed like its hero’s back – and that’s why it’s brilliant”.<sup>71</sup> Al-Bassam is suggesting that Richard’s deeds and deformity represent the violence and civil wars in the Arab world. The Middle East offers multiple examples of ‘how not to govern’. Imperialism, tyranny, barbarism, oppression, and assassination are becoming the rule in the Gulf and in the history of the Arab world.

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<sup>70</sup> An interview with Sulayman Al-Bassam

<sup>71</sup> Micheal Billington, “The Death Of Kings” *The Guardian*, 15 March 2008, p.1.

#### iv. A History of Adaptation: The Intertextual Origins of Shakespeare's *Richard III*

Shakespeare's plays have been adapted from their inception. *Richard III*, the fourth play of the first historical tetralogy, is among the more notable of these. According to Alison Weir, "It is a theatrical presentation of the final event of English Wars of the Roses, a dynastic struggle between the noble royal houses, Lancaster and York, between 1455 and 1485."<sup>72</sup> Shakespeare's play exists in multiple versions – most notably, the first Quarto (Q1, 1597) and Folio (F, 1623). Shakespeare had no monopoly on dramatic versions of Richard's story, though, as evidenced by the anonymous play *The True Tragedy of Richard III* (1594). These theatrical versions of Richard's story draw heavily on key historical works by Sir Thomas More, Edward Hall and Raphael Holinshed. In the eighteenth century, *Richard III* was radically adapted by Colley Cibber, who changed the original work so extensively that it became something like a new play. Kolbrun Gunnarsdottir notes that "Cibber altered the setting and emotion of the play by cutting out crucial characters and by removing a number of scenes".<sup>73</sup> As a result, from the outset *Richard III* can be found in different versions, and these "often have more to do with the way great actors and directors from the eighteenth to the twentieth centuries interpreted the role and the play, rather than Richard III's historical reputation".<sup>74</sup>

*Richard III* was classified as History play in the first Folio. This category normally refers to the ten plays that depicted English history from the twelfth to the sixteenth century (particularly between 1399 to 1485). Each play named and focused on the monarchy and kingship of that period: *Henry IV* part one and two, *Henry V*, *Henry VI* parts one, two and three, *Henry VIII*, *King John*, *Richard II*, and *Richard III*.

The popularity of *Richard III* was established in Shakespeare's own lifetime and has continued since. There were eight editions of the play published between 1597 and 1634 in Quarto, before the play was included in the First Folio of 1623. This was followed by three subsequent folio editions, before the first critical editions were produced by Rowe (1709) and Theobald

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<sup>72</sup> Allison Weir, *The Wars of the Roses* (United States: Ballantine, 1995), p. 193.

<sup>73</sup> Kolbrun Gunnarsdottir, *Modernizing Shakespeare's Richard III: Observations on a Number of Recent Adaptations* (University of Iceland, 2012), p.6.

<sup>74</sup> Graham Holderness, "From Summit to Tragedy: Sulayman Al-Bassam's *Richard III* and political theatre", *Critical Survey*, 19:3 (2007), pp. 106-125.

(1733).<sup>75</sup>The History of *Richard III* is driven by Richard's hunger for authority, his craving to seize the throne, his plots and manipulations to remove the barriers that may prevent him from gaining power. Richard's thirst for power leads him to betray and even murder his closest friends, agents, and even members of his family. This play is a historical tragedy, in which Richard's life is stained by bloodshed and crimes. According to Samuel Taylor Coleridge, in *Richard III*, Shakespeare "develops, in a tone of sublime morality, the dreadful consequences of placing the moral in subordination to the intellectual being".<sup>76</sup>

The power of *Richard III* derives from the charisma of Richard himself. The vivacity of the play relies upon its central character more entirely than that of any other Shakespearean works, to the extent that *Richard III* without Richard might be more absurd than *Hamlet* without the prince, as E.A.J Honigmann has observed.<sup>77</sup> Indeed, Richard is an exquisite psychological study improving on any previously found in English theatre. It is a play that creates an enormously powerful and influential dramatic character, derived by Shakespeare from different sources.

Marjorie Garber has noted that Shakespeare's play misrepresents the historical Richard III, who was rarely portrayed negatively in accounts contemporary to his own life, but whose reputation was attacked by later historians (including, for instance, Thomas More) partly as a means of legitimizing the seizure of his throne by King Henry VII and his Tudor descendants, including Elizabeth I, who sat on the throne at the time the play was first performed. Shakespeare picks up on this tradition of attacking Richard and extends it, transforming Richard into one of the most memorable villains of the English stage. Thomas Hobbes described history as "the register of knowledge of fact";<sup>78</sup> and as William Robert has observed, this means that history is not the whole of the past, because there are things that may have happened in the past which were not recorded or observed.<sup>79</sup> Such an observation affects our relationship with the past, which ceases to appear fixed; it renders the past unstable, leaving gaps for interpretation and imagination. Such an

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<sup>75</sup> There are, as with all Shakespeare plays which exist in both forms, numerous variations between Quartos and Folios. The first Quarto (Q1) contains 27 passages not presented in the Folio, while the first Folio includes variant passages ranging from single words or phrases to complete lines. See Antony Hammond, *King Richard III* (London: Methuen & Co. Ltd, 1981), p.7.

<sup>76</sup> Sophia Howes, *Richard III at Folger Theatre* (2014) <https://dcmetrotheaterarts.com/2014/02/02/richard-iii-at-folger-theatre-by-sophia-howes/> [accessed 24 November 2021].

<sup>77</sup> E.A.J Honigmann, *King Richard III* (England: Middlesex, 1968), p.8.

<sup>78</sup> Thomas Hobbes, *Leviathan*. Chapter 9, p. 40.

<sup>79</sup> Robert C William, *The Historian's Toolbox: A student's Guide to the theory and Craft of History* (New York: Routledge, 2015). pp. 94-149

approach was clearly familiar to Shakespeare and his contemporaries, who were untroubled by any potential deviation in their work from what “really happened.”

In the light of this, “Shakespeare may be considered either no more than a follower to Thomas More, Hall and Holinshed, or as a contributor to their dynastic narrative of the kings and Queens”.<sup>80</sup> Shakespeare took the opportunity to make the Plantagenet king defeated by the grandfather of Elizabeth appear unworthy of the throne, deformed in both person and personality. Certainly, then, it is hard not to see the play as political in its original context.

In the work of English historians, Edward Hall and Raphael Holinshed, Shakespeare would have found a depiction of his main character that was already an achieved work of art. These chronicles such as *The Union of the Noble and Illustre Famelies of Lancastre and Yorke* (1548),<sup>81</sup> afforded a general evaluation of the character, and provided convincing psychological details in a narrative that often transforms direct speech into dramatic instability. E.A. J Honigmann quotes Holinshed’s description of the appearance and behavior of Richard III, which makes clear the extent to which his monstrosity was well-established in these sources:

Richard, the third son... was in wit and courage equal with either of them [his Brothers], in body and prowess far under them both, little of stature, ill-featured Of limbs, crook-backed, his left shoulder much higher than his right, hard favored Of visage .... He was malicious, wrathful, envious, and from afore his birth ever Forward. It is for truth reported that the Duchess his mother had so much ado in her Travail, that she could not be delivered of him uncut; and that he came into the world With the feet forward ... and, as the fame runneth also, not untoothed.

(p. 712; compare II.4.27-9, IV.4.163-8)

In this quote describing Richard’s physique, Holinshed portrayed him to be bodily warped and unnatural, but with wit and prowess equal to his brothers. Shakespeare also acknowledges this “wit and courage” and the extent to which Richard’s labour and loyalty enabled his brother Edward to be king;

Ere you were queen, yea, or your husband king,  
I was a packhorse in his great affairs;

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<sup>80</sup> Marjorie Garber, “Descanting on Deformity: Richard III and the Shape of History”, in *Shakespeare’s History Plays*, ed. by R.J.C. Watt (London: Pearson Education Limited, 2002), p.64.

<sup>81</sup> E.M.W. Tillyard, “The Historical Background”, in *Shakespeare’s History Plays*, ed. by Tillyard (London: Chatto & Windus, 1956), p.42.

A weeder-out of his proud adversaries,  
A liberal rewarder of his friends.  
To royalize his blood I spent mine own.  
(1.3.120-24)

Holinshed's descriptions also vividly evoke the latent malice of Richard, always on the point of bursting out, and some of these features clearly affected later performances of the character even if they don't explicitly appear in Shakespeare's dramatic text. For instance, Holinshed states that:

when he stood musing, he would bite and chew busily his nether lip;  
as who said that his fierce nature in his cruel body always chafed, stirred,  
and was ever unquiet: beside that, the dagger which he wore he would, when  
he studies, with his hand pluck up and down in the sheath to the midst,  
never drawing it fully out: he was of a ready, pregnant, and quick wit,  
wily to feign, and apt to dissemble.

(p.760; compare IV.2.27)

According to Honigmann this description implies the malice, fury, envy, deceit, and shrewdness of Richard. In particular, the mannerisms described here lend themselves to dramatic characterization, and it seems likely that they manifested in many stage performances of Shakespeare's play.<sup>82</sup> Although Shakespeare's text does not mention this detail, it appears that an actor – probably Burbage – used it in his characterization of Richard, and thereby transmitted the character trait to the audience. Richard Dutton notes that by 1600, when Shakespeare's contemporary Samuel Rowlands produced his satirical verse pamphlet *The Letting of Humour's Blood in the Head Vaine* (1600) the 'restless hand on the dagger' so closely associated with Richard had become almost a cliché, a formulaic way of conveying an impetuous, threatening personality either on the stage or in real life. Rowlands, mockingly described the behaviour of certain "gallants", who '... like Richard the usurper, swagger, that had his hand continual on his dagger'.<sup>83</sup>

The detailed components of character ascribed to Richard by the historians afforded Shakespeare with an advantageous beginning of his own dramatic portrayal. Shakespeare shared the historians' interest in the connections between the corruption of the human and the condition of the state.

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<sup>82</sup> John Honigmann, *King Richard III* (England: Middlesex, 1968), p.9.

<sup>83</sup> Samuel Rowlands, *The Letting of Humour's Blood in the Head-Vaine* (London: W White, 1600), p. 3. Cited in Richard Dutton, *Shakespeare's Theatre: A History* (Oxford: Wiley Blackwell, 2018), p. 263.

Indeed, the historical works themselves are part of a genealogy of influence and inheritance, even down to the details of language.

The story that Shakespeare read in Hall and Holinshed can be traced back to two early sixteenth century accounts, Thomas More's *Life of Richard* and Polydore Vergil's *Anglica Historica*, neither of which Shakespeare himself seems to have looked at. Later chronicles borrowed from each other and in the usual manner of the time, they adapt freely from these two contemporary historians. Richard Grafton (1543) borrowed from both chronicles (More and Polydore), and was himself copied by Hall (1548), from Grafton, he rooted out more pieces for his second version (1569). Holinshed, finally, used More, Polydore, Hall, Grafton, and others as sources. These chronicles are often quite similar textually, to the extent it cannot be certainly averred that one rather than another was checked. Thus, though Honigmann claimed that Shakespeare glanced at a second chronicle for facts not mentioned by Holinshed, and assumed it to be Hall's, it could be well have been Grafton's (1569).<sup>84</sup>

Honigmann, in his analysis of *Richard III*, notes that for the many of the most memorable dramatic scenes, Shakespeare, via his principal sources – Edward Hall and Raphael Holinshed – was particularly indebted to Thomas More.<sup>85</sup> More was particularly influential on later portrayals of Richard, because he created dramatic conflict, and drew parallels between Richard's state of mind and body, and his historical actions. For example, in More's analysis, certain events – the conspiracy of Richard and Buckingham in sending Catesby to check the loyalty of Hastings (III.1.170), the betrayal of Catesby to his friend Hastings, and the death of Hastings – are all considered to be just by Richard as long as he is a king.

Yet Shakespeare's willingness to draw on other texts was not limited to histories; *Richard III* also exists in an intertextual relationship with other plays and poems. In William Baldwin's *A Mirror for Magistrates* (1559), for instance, where the ghosts in the play lament their misfortunes, that of Clarence blames his murderers, who "...in a butt of malmsey standing by, / New christened me, because I should not cry."<sup>86</sup> Although Shakespeare would have found in Holinshed the idea that "Clarence was cast into the tower, and therewith adjudged for a traitor, and privily drowned in a

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<sup>84</sup> p.13

<sup>85</sup> p.9

<sup>86</sup> William Baldwin, *A Mirror for Magistrates* (England, 1559).

butt of malmsey” (p.703: compare I.4.157, 273), he clearly absorbed the image of the “new christening” and transposed it to another part of the play, as Richard speaks the phrase to Clarence at I.i.49-50. Other details borrowed from *A Mirror of Magistrates* also make their way into Shakespeare’s text.<sup>87</sup>

The connection of Shakespeare’s *Richard III* to the anonymous *True Tragedy of Richard III* (1594) is uncertain. The precise date of composition of Shakespeare’s *Richard III* is uncertain. As James R. Siemon notes, “*Richard III* was written after 1587, when the second edition of Holinshed’s *Chronicles* was printed, and before 20 October 1597, when the First Quarto (Q1) was entered in the Stationer’s Register.”<sup>88</sup> Some experts (such as Honigmann) date Shakespeare’s play as early as 1590, whereas others (such as Jonathan Bate) place it as late as 1594. The authorship and exact date of the *True Tragedy* are unknown, but it is generally thought to be slightly earlier than Shakespeare’s play, and it appeared in Quarto in 1594; however, the play had been staged by the Queen’s Men as early as 1588. The second Quarto was printed by Thomas Creede in 1598, then the third Quarto was printed in 1602 for Wise, meaning it was in theatrical and textual circulation at exactly the same time as Shakespeare’s version. Naturally, as its subject matter is the same, there are numerous similarities between the two texts. The key events that the plays depict are largely the same— the reconciliation of the nobles, the death of king Edward, the fall of the Queen’s kindred, the fall of Hastings and Buckingham, the death of the princes, the hypocrisy and treachery of Derby with Richard, the Battle of Bosworth. Even the famous screaming of Richard at Bosworth: “A horse! A horse! My kingdom for a horse!” (V.4.1. p 199) – has a close echo in the *True Tragedy*. Honigmann suggested that it is equally plausible that this play may have preceded *Richard III* and influenced Shakespeare, or may have followed *Richard III* and be influenced by it. The precise nature of the relationship is rendered difficult because the anonymous *True Tragedy of Richard III* survives unfortunately only in a corrupt text, and many of the overlaps between the plays might be explained in different ways. Consequently, the surviving text is probably merged and twisted to be both *True Tragedy* and Shakespeare’s *Richard III*.<sup>89</sup>

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<sup>87</sup> E.A.J Honigmann, *King Richard III* (England: Middlesex, 1968), p.13.

<sup>88</sup> William Shakespeare, *King Richard III*, ed. James R. Siemon (London: Bloomsbury/Arden, 2009), p. 44.

<sup>89</sup> p.14



## v. The textual instability of *Richard III*

*The Tragedy of King Richard the third* was the first of six Quartos that were printed before the printing of the first Folio in 1623. The publisher Andrew Wise had entered it in the Stationers' register on 20 October 1597:

Andrew Wise Entred for his copie under thandes of mr Barlowe, wise/ and mr warden man./  
The tragedie of kinge Richard the Third with the death of the duke of Clarence.<sup>90</sup>

and the title page indicated that it "hath beene lately Acted by the/ Right honourable the Lord Chamber-/laine his seruants" (sig. Air). The play of the Quarto that was printed for Wise by Valentine Simmes and by Peter Short, was probably provided by Shakespeare's acting company, the Lord Chamberlain's Men, and has long been thought to be a 'bad Quarto'. A bad Quarto is an unreliable text, probably printed based on an author's poor work from some non-authoritative source such as a transcript, or from one or more actor's "memorial reconstruction" – that is, to have been put together by memory by the actors who had originally learned the lines from Shakespeare's manuscript text. Scholars place numerous other Shakespeare Quartos in this category, including 1 and 2 *Henry VI*, *Romeo and Juliet* Q1 (1597), *The Merry Wives of Windsor* Q (1597), the chronicle history of *Henry the fifth* Q (1600) and *Hamlet* Q1 (1603) also fall into the former group. However, W.W. Greg observed that the case of *The Tragedy of Richard III* along with the "Pied Bull" Quarto of *King Lear* (1608) are "doubtful Quartos", since they include issues that have as yet found no generally accepted solution.<sup>91</sup> The popular opinion is that the Quarto was printed from the performance version, assembled by actors themselves. By this logic, the Folio version is more "authorial", drawing on a different and more reliable source text that is assumed to be closer to, if not actually, Shakespeare's original. However, by the standards of many Quartos, Q1 of *Richard III* is remarkably good, and the Folio version is identical to it in large parts. Therefore, because of the "characteristics shared by Q and F, it is thought that in part, at least, both draw on a common manuscript source."<sup>92</sup> Greg suggests that rather than being a full memorial reconstruction, the Quarto was the result of a manuscript "made for the stage and adapted in the process" – we know, for instance, that this version of the play was acted by "the Chamberlaine's Men in the summer of

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<sup>90</sup> Edward Arber, *A Transcript of the Register of the company of Stationers of London 1154 – 1640* (Birmingham, 1894), p.25.

<sup>91</sup> W.W. Greg, *A Bibliography of The English printed Drama to the Restoration* (London, 1939), p. 230.

<sup>92</sup> Kristian Smidt, *Memorial Transmission and Quarto copy in Richard III* (Oslo and New York, 1970), p.44.

1597 when a restraint on acting in London forced them into the country, to Kent in August and to Bristol in September".<sup>93</sup>

Greg's hypothesis is supported in D.L. Patrick's *The Textual History of Richard III* (1936). Patrick observed that Q1 was an actor's version, and that it included "errors which result when the actor attempts to recite passages which associate themselves in his memory with similar passages in other parts of the play".<sup>94</sup> So far the debate involved whether the Quarto text is either a "memorial reconstruction of an acted version of the play or partially memorially contaminated revision of an authorial text".<sup>95</sup> Thus, the issue, has been the relationship of *The Tragedy of Richard III* to an authorial manuscript which, it is certain, lies somewhere behind the Quarto: "It is generally admitted that the Q text of *Richard III*, whether or not it is memorially contaminated, exhibits a degree of completeness and coherence which relates it not too distantly to an authorial text."<sup>96</sup>

One of the effects of such textual complexity is to decentralize the author from a position of authority in the generation of the text and its meaning. Stephen Orgel has recently argued:

We assume... that the authority of a text derives from the author. Self-evident as it may appear, I suggest that this proposition is not true: in the case of Renaissance dramatic texts it is true less often than we think.<sup>97</sup>

On the title-page of *The Tragedy of Richard III* Q1, there is no mention of an author. This version simply identifies the "dramatic protagonist, presents a summary of the essential stages of the narrative, gives details about recent performances, and of the printer and publisher". The account is incomplete -- the attribution of the performance is misleading, and in attributing the printing only to Valentine Simmes, Drakakis considered it as "inaccurate"<sup>98</sup> as Simmes shared printing responsibilities with Peter Short, who printed the final five of the twelve Quarto sheets of Q1. An understanding of the layered textual history of Shakespeare's plays leads, in the words of Margreta de Garzia and Peter Stallybrass to the stripping away of "the illusion of transparency – the

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<sup>93</sup> W.W. Greg, "The Editorial Problem in Shakespeare. A Survey of The Foundations of the Text", *The Review of English Studies*, 19:76 (1943), pp.85-86.

<sup>94</sup> D. L. Patrick, *The Textual History of Richard III* (Stanford and London, 1936), p 18.

<sup>95</sup> Patrick, p.19.

<sup>96</sup> Smidt Kristian, *Memorial transmission and Quarto copy in Richard III* (Oslo, 1970), p.8.

<sup>97</sup> Stephen Orgel, "what is a text", in *Staging the renaissance: reinterpretations of Elizabethan and Jacobean drama*, ed. By David Scott Kastan and Peter Stallybrass (New York and London, 1991), p.83.

<sup>98</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p. 16

impression that there is some ideal “original” behind the text”.<sup>99</sup> . . . Indeed, as Holderness, Loughrey and Murphy put it, “This identity of the text arises not from the ascription of a mysterious authorial presence, or of an immanent “depth” of meaning and value: but precisely from the text’s original character as a commodity, with an exchange value more manifestly marked than its use-value.”<sup>100</sup>

Some examples of textual variances and the ambiguous material practices they point towards will help to clarify further the elusiveness of an immanent “Shakespeare” lying behind the text. *The Tragedy of Richard III* Q1 contains some obvious typesetter error which later versions attempt to correct, but these corrections themselves can lead to further errors and ambiguities. For instance, at 3.7.42ff the repetition of the speech-prefix “*Glo*” results in confusion over who is speaking a particular line – Richard (Gloucester) or Buckingham.

Q1:     *Glo.*    Will not the Maior then, and his brethren come.  
          *Glo.*    The Maior is here at hand, and intend some feare,  
                  Be not spoken withal, but with mighty suite:

The second of these lines should be attributed to *Buc.*, a detail which is corrected from Q3 onwards, although F offers a different correction again which drops an entire line:

F:         *Rich.*   what tongue-lesse Blockes were they,  
                  would they not speake?  
          *Buck.*   The Maior is here at hand: intend some feare,  
                  Be not you spoke with but, but by mightie suit:

is the original misattribution was probably, as Drakakis observes, simply a scribal error which may have its source in the printer’s copy, one of the number that a reader must tackle in this Quarto.<sup>101</sup> Its correction in later Quartos makes sense, but the further amendment in the Folio invites the question of whether this was a reversion to an earlier ‘master copy’, or a later editorial decision, or simply another scribal error.

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<sup>99</sup> Margreta de Grazia and Peter Stallybrass, “The materiality of the Shakespearean text”, *Shakespeare Quarterly*, 44:3 (1993), p.256.

<sup>100</sup> Graham Holderness, Bryan Loughrey and Andrew Murphy, “‘what’s the matter?’ Shakespeare and textual theory”, *Textual Practice*, 9:1 (1995), p.105.

<sup>101</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.17.

We can find another complicated example at 3.2. 90ff. when Lord Hastings pauses to speak to a character who has just entered. Q1 includes the curious detail that this incidental character is also called Hastings, but F removes this and calls him a more vague “Pursuivant”. According to Allardyce and Josephine Nicoll, “[t]he detail is telling because it derives from the historical sources – More, Hall and Holinshed all specify that Hastings encountered an individual at this point who shared his name”.<sup>102</sup> This suggests that Q1 might be closer to an original which retained this ‘authentic’ detail, whereas F removes it to avoid potential confusion, or in the mistaken assumption that it is merely a printer’s error.

Sta. They for their truth might better weare their heads,  
Then some that have accusde them weare their hats:  
But come my Lo: let us away. Enter Hastin.  
Hast. Go you before, Ile follow presently. (a Purssvant)  
Hast. Well met Hastings, how goes the world with thee?  
Pur. The better that it please your Lo: to aske.  
(sig. f4v)

The unusual repetition of the speech-prefix “Hast” is probably an addition by the printer to try to avoid confusion in the unusual situation of two characters with identical names addressing each other, a problem that is specifically textual and would not have been evident during performance, when the audience would have been able to physically differentiate between the two speakers. We see here, perhaps, the constraints of the physical page faced by the typesetter, who lays “enter Hastin” on one line, but cannot squeeze in “a Purssvant” until the end of the following line, and so includes the speech prefix ‘Hast’ for the line “Well met Hastings, how goes the world with thee?” because otherwise it is not obvious who is speaking.<sup>103</sup>

Moreover, the shift between the speech-prefixes “Hast” and “Purssvant” to describe the same character demonstrates a point made by Random Cloud – namely, that the identity of characters on stage is “relational and interactive – an interaction no less between one role and another on stage, than between a role and its scriptor”.<sup>104</sup> By this, he means that who the characters are, and

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<sup>102</sup> Allardyce Nicoll and Josephine Nicoll, *Holinshed’s Chronicle as used in Shakespeare’s plays*, (London and New York, 1969), p148.

<sup>103</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p18.

<sup>104</sup> Random Cloud, “‘the very names of the persons’”: Editing and the Invention of Dramatick Character’, in *Staging The Renaissance*, ed. By David Scott Kastan and Peter Stallybrass (New York and London, 1991), p.93.

who we perceive them to be, is not fixed or entirely determined by the author; rather, it shifts according to who they are interacting with on the stage.

These examples illustrate that minor variants could have numerous different explanations and significations, and demonstrate the futility of appealing to any single text or manuscript as entirely authoritative. They also show the ways in which previous and alternative versions of the play – either in performance or in print – leave their traces in later versions. De Grazia and Stallybrass also observe that “identifying an accident can be difficult when dealing with materials produced prior to the establishment of standards of correctness” so that “what we identify as anomalies might to a Renaissance reader have been quite literally typical”.<sup>105</sup> Thus, there is a danger that when later editors ‘correct’ perceived errors they are actually imposing standards and meanings derived from their own context, not re-establishing an authoritative ‘original’ text. Indeed, de Grazia and Stallybrass argue that in the absence of an ‘original text’, such editorial reconstruction is a valid exercise, but one that editors themselves are loathe to draw attention to, so devoted are they to the notion of a recoverable author, whose ‘authentic’ work might be accessed through their own labours. De Grazia and Stallybrass challenge “depth as the object of analysis”, and the dichotomous separation of a text into “outer/inner, form/content, appearance/reality”. Instead they argue that the materiality of Renaissance texts renders them instable and elusive; so for them the Shakespearean text is, “like any Renaissance book, a provisional state in the circulation of matter, a circulation that involved an extraordinary diversity of labors”.<sup>106</sup> This, perhaps, also contributes to their constant reinvention, their persistent circulation, translation and adaptation.

Such a position, which diminishes the status of Shakespeare as the definitive source of authority for the plays, has of course been challenged.<sup>107</sup> Holderness and Loughrey claim that de Grazia and Stallybrass’s focus on the instability and uncertainty of the Shakespearean text – even at the level of individual words – does not necessarily commit them to a deconstructive, and hence non-referential, theory of language. Rather it commits them to an investigation of the material conditions under which language acquires referential status.<sup>108</sup> It is obvious, they argue, that

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<sup>105</sup> Margreta de Grazia and Peter Stallybrass, “The materiality of the Shakespearean text”, *Shakespeare Quarterly*, 44:3 (1993), p. 263.

<sup>106</sup> Margreta de Grazia and Peter Stallybrass, “The materiality of the Shakespearean text”, *Shakespeare Quarterly*, 44:3 (1993), p.280.

<sup>107</sup> Graham Holderness, Bryan Loughrey and Andrew Murphy, “‘what’s the matter?’ Shakespeare and textual theory”, *Textual Practice*, 9:1 (1995), pp. 102-3, pp. 106-8.

<sup>108</sup> Graham Holderness, Bryan Loughrey and Andrew Murphy, “‘what’s the matter?’ Shakespeare and textual theory”, *Textual Practice*, 9:1 (1995), p.103.

although a variety of labours participated in the production of play and text, and it is not rational to conclude that from this argument the play ‘exists’ only as an ideal. Although the discourse that included the play was produced under limited circumstances, many of which cannot be recovered, there are also texts which were produced under restricted terms, only some of which cannot be beyond recovery. Accordingly, Drakakis suggested that when at any level the reader taps into moments when subject matter comes together in a determinate form – a play, for instance – they encounter areas of discourse which take them on different paths: to the process of textual composition and the relations inscribed within it, to the material details and relations of printing house practice, to the process of textual transmission, to the conditions under which texts were circulated and consumed, to the relationship between text and performance.<sup>109</sup> Each process has its own specific history which requires to be read, not as the embodiment of an authorial independence, nor in terms of a structuralist sample for setting up the attribution of evidence, but rather, as Holderness and Loughrey observed, as the intercession of a controversial process which consensuses value both to the relations of production and exchange.<sup>110</sup>

*The Tragedy of Richard III* Q1 is, as the title page shows, a version of the *Richard III* text “As it hath beene lately acted by the Right honourable the Lord Chamber-laine his servants” (sig. Air).<sup>111</sup> Drakakis points out that

This presentation is common in many of title pages of Quartos printed during the period. If it is alleged that the text is a record of performance, then, this becomes a claim for an event which lies behind the printed text, and which hypothesises itself as delayed presence. However, as has already been argued, the “event” itself cannot be interpreted in reductively positivistic terms.<sup>112</sup>

Shakespeare became a shareholder or “sharer” in the The Lord Chamberlain’s Men in 1594, when he purchased a one-eighth share of the theatrical company. Gerald Eades Bentley observed that sharers in theatrical companies of the period 1590 to 1642 were commonly made up of the most distinguished popular performers in the troupe, excepting, of course, the boys who achieved the fame early during their apprenticeship. Shakespeare was perhaps an exception to this, who compensated for being an undistinguished performer by writing most of the company’s play-

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<sup>109</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.19

<sup>110</sup> Graham Holderness, Bryan Loughrey and Andrew Murphy, “‘what’s the matter?’ Shakespeare and textual theory”, *Textual Practice*, 9:1 (1995), pp. 106-8.

<sup>111</sup> Edward Arber, *A Transcript of the Register of the company of Stationers of London 1154 – 1640* (Birmingham, 1894), p. 25.

<sup>112</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.19.

scripts.<sup>113</sup> One of the roles of the participants was to provide at least some of the running capital for the company, and to invest in its stock of costumes, or to satisfy monetary obligations to other members of the company and their dependents.<sup>114</sup> Although it would be anachronistic to suggest that either the participants or the hired men worked within a modern capitalist framework, both sides were still, in the Elizabethan theatre, “proprietors of their means of production”<sup>115</sup> in which they sold both their own work and the products of their work. Therefore, the “event” itself intervened in a set of professional relations in which the identity of Shakespeare was imprinted, although Drakakis notes that “the only individual name cited on the titlepage is “*King Richard the Third*””. It is likely that Richard Burbage, the leading tragic actor with the Lord Chamberlain’s men, played the title role and hence it was not the author but the actor whose own fictionality was advertised.<sup>116</sup>

An anecdote recorded in the Diary of John Manningham, a student at the *Middle Temple* in 1602, suggests the extent to which the status and identity of author, actor and character were all intertwined:

One evening when Richard III was to be performed, Shakespeare observed a young woman delivering a message to Burbage in so cautious a manner as excited his curiosity to listen to. It imported that her master was gone out of town that morning, and her mistress would be glad of his company after the play; and to know what signal he would appoint for admittance. Burbage replied, three taps at the door, and it is I, Richard the Third. She immediately withdrew, and Shakespeare followed “till he observed her to go into a house in the city; and enquiring in the neighborhood, he was informed that a young lady lived there, the favorite of an old rich merchant. Near the appointed time of meeting, Shakespeare thought proper to anticipate Mr. Burbage, and was introduced by the concerted signal. The lady was very much surprised at Shakespeare’s presuming to act Mr. Burbage’s part; but as he (who had wrote Romeo and Juliet) we may be certain did not want wit or eloquence to apologise for the intrusion, she was soon pacified, and they were mutually happy till Burbage came to the door, and repeated the same signal; but Shakespeare popping his head out of the window, bid him be gone; for that William the conqueror had reigned before Richard III.”<sup>117</sup>

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<sup>113</sup> Gerald Eades Bentley, *The profession of Player in Shakespeare’s Time* (Princeton, 1984), p.28.

<sup>114</sup> P.28-9.

<sup>115</sup> Slavoj Zizek, *The Sublime Object of Ideology* (London, 1989), p.23.

<sup>116</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.20.

<sup>117</sup> Samuel Schoenbaum, *William Shakespeare: A Compact Documentary Life* (Oxford University, 1987), pp. 205-6.

This story could be apocryphal, but it gives another way of thinking about the idea of appropriation and adaptation in relation to the play-text and the historical character it represents. The character has become a currency, to be exchanged in this instance for the sexual favours of a young fan. We see here how even the anecdote becomes intertextual, cross-referencing to another play, *Romeo and Juliet*, to lend plausibility to its claims. Performance and extra-theatrical reality have become entangled. Behind the curtain is another performance, in which we see the fantasy life of actors and spectators alike, and which comically encapsulates how the theatrical performance becomes marketable. Although in this instance, the author reasserts control over the product he has created, we sense here how easily an “actor’s version” of a theatrical text could take on a life of its own.<sup>118</sup> Two leading shareholders of the Lord Chamberlain’s men compete over the generation and removal of a consumer demand. Performance as product is formulated here as an object of a sexual relationship, which employs the promise of power and mastery (“conquest”) over both spectator and rival performer by the author.<sup>119</sup> Part of the text’s power, then, may dwell in its ability to give a template for social behavior rather than simply a history of theatrical performance.

Kristian Smidt starts his reevaluation of Q1 with the assumption that “In the process of adapting a play text for the Elizabethan stage one may suppose a number of things happening”.<sup>120</sup> However, this assumes that the text of a play requires the adaptation of a hitherto authentic text for performance; whereas in fact the text and performance may be inextricably interlinked and contiguous. We know, for instance, that after becoming a sharer in the Lord Chamberlain’s men, Shakespeare started writing parts for specific performers in the theatrical troop, so that the performance in a sense predates and shapes the creation of the character and the lines they utter. But arguably, the play is never an accomplished product, but an unsteady structure which changes according to the conditions of performance. And so long as print technology remained unfavorable to the general process of standardization, the principle of instability that is associated with performance also applies in the case of the printed text.<sup>121</sup> In Jacques Derrida’s formulation, “as long as [a text...] is dominated by speech, by a will to speech, by the layout of primary logos which

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<sup>118</sup> p. 21

<sup>119</sup> Karl Max, *Capital*, trans. By Ben Fowkes (Harmondsworth, 1982).

<sup>120</sup> Kristian Smidt, *Memorial transmission and Quarto copy in Richard III* (Oslo, 1970), p.10.

<sup>121</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.21.



does not belong to the theatrical site and governs it from a distance”,<sup>122</sup> the search for origins still will be doomed to dissatisfaction.

D. L. Patrick argued that Q1 was “an abridgement and an adaptation for the stage – in fact an arrangement of the text for simplified production with a limited cast of actors”<sup>123</sup>. He continued:

The real explanation... lies in the fact of the oral transmission of the quarto text. As the lines of the play came from the mouths of the actors, lapses of memory frequently resulted in the damage to the meter. The actors make the meter halt but not flounder. Used as they are to speaking blank verse, their emendations, conscious and unconscious, often assume that rhythm.<sup>124</sup>

Kristian Smidt, echoing Patrick, notes multiple examples in Richard III of what has been called the process of “actor-economy”, which is the saving on roles in performance to suit the resources of the theater company. One example is the minimizing of the roles of the keeper and Brakenbury in Q1.<sup>125</sup> The text does not provide the names of the guards who accompany Clarence on his first entry; the Q1 stage direction simply reads “Enter Clarence with/ a gard of men” (I.i., p.3), while F reads: “Enter Clarence, and Brakenbury, guarded”. A little later in Q1 (I.iv., p. 22), the stage direction reads, “Enter Clarence, Brakenbury”, whereas F reads, “Enter Clarence and keeper”. Smidt’s suggestion is that the part of the keeper has been cut out from Q because the resources of the company were restricted and there were not enough actors to supply two different characters in this scene. In Q1 (I. iv) Clarence speaks to Brakenbury and the “keeper” in the same speech:

O Brakenbury I have done those things,  
Which now beare evidence against my soule  
For Edwards sake, and see how he requites me.  
I pray thee gentle keeper stay by me,  
My soule is heavy, and I faine would sleepe.

This scene in Q admittedly seems at first glance to be a compression of the Folio version, in which Brakenbury only enters immediately after these lines. However, Drakakis argues that the figure of Brakenbury in F, entering at this particular point, is an echo of the earlier anonymous *The True*

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<sup>122</sup> Jacques Derrida, *The Theatre of Cruelty, Writing and Difference*, trans. By Allan Bass (London, 1978).

<sup>123</sup> D.L. Patrick, *Textual history of Richard III*, (Stanford and London, 1936), p.33.

<sup>124</sup> Ibid. p.34

<sup>125</sup> Smidt Kristian, *Memorial transmission and Quarto copy in Richard III* (Oslo, 1970), p.10

*Tragedie of Richard III* (1594). In *The True Tragedie of Richard III*, Clarence is already dead, and his ghosts approaches the personified figures of "Truth and Poetry" who proceed to conduct a preliminary dialogue in which his death and Richard's character are narrated.<sup>126</sup> Later in the play the murderer Terrel approaches Sir Robert Brakenbury who held the guardianship of the two young princes in the Tower, and they had the following conversation:

- Braken. Maister Terrel, the king hath written, that for one night I should deliver you the keyes, and put you in full possession. But good M. Terrel, may I be so bold to demand a question without offence?
- Ter. Else God forbid, say on what ere it be.
- Bra. Then this maister Terrel, for you coming I partly know the cause, for the king oftentimes hath sent me to have them both dispatcht, but because I was a servant to their father being Edward the fourth, my heart would never give me to the deed.
- Ter. Why sir Robert you are beside the matter, what neede you use such speches what matters are betweene the king and me, I pray you leave it, and deliver me keyes.
- Braken. A here with teares I deliver you the keyes, and so farewell maister Terrel. Exit.<sup>127</sup>

Q recalls the emotion and the danger attendant in this conversation, but transplants it to the scene embracing the death of Clarence:

- Bra. I am in this commanded to deliver  
The noble Duke of Clarence to your hands;  
I will not reason what is meant hereby,  
Because I wilbe gultes of the meaning:  
Here are the keies, there sits the Duke a sleepe,  
Ile to his Maiesty, and certifie his Grace,  
That thus I have resignd my charge to you.  
(sig. Div-2)

The Folio keeps the essence of Brakenbury's speech, but it "distinguishes between the keeper who is here introduced as the confidant of Clarence's fearful thoughts, and who agrees to remain with him while he sleeps (though F does not indicate the point at which he exits), and Brakenbury whose entry is followed shortly by that of "two murtherers"<sup>128</sup>. The echo from *The True Tragedie* remains in Brakenbury's lines:

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<sup>126</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.23

<sup>127</sup> Horace Howard Furness, Jr, *The Tragedy of Richard The Third: A New Variorum Edition of Shakespeare* (Philadelphia and London, 1908), p. 529.

<sup>128</sup> Drakakis, p. 24.

Bra. I am in this, commanded to deliver  
 The Noble Duke of Clarence to your hands.  
 I will not reason what is meant heereby,  
 Because I will be guiltlesse from the meaning.  
 There lies the Duke asleepe, and there the keyes.  
 Ile to the king and signifie to him,  
 That thus I have resign'd to you my charge. Exit.<sup>129</sup>

Here, however, the structure of the scene tends to move away from the anonymous play, which would have been less relevant in 1623 than in 1597, and a more idiomatic phrasing is presented through the exchange of “There lies the Duke asleepe” for “there sits the Duke asleepe”. Obviously, the keeper scene is expanded in the Folio, “but there is no reason to determine from this that the Quarto is a contracted version of the scene”.<sup>130</sup> An awareness of the intertextual references to the anonymous *The True Tragedie*, which had fallen out of currency by the date of the Folio, suggests a different logic for the alterations than a specific theatrical occasion on which the resources of the company were stretched.<sup>131</sup>

The long speech in which Clarence recounts his dream in 1.4.9ff, provides further interesting examples of the relationship of the Quarto to the Folio of the play. In Q, Brakenbury’s prompt “what was your dreame, I long to heare you tell it”, becomes in Folio a line belonging to the keeper, further marked by a more deferential tone: “what was your dream my Lord, I pray you tel me.” The speech starts in Q with the lines:

Me thoughts I was imbarckt for Burgundy,  
 And in my company my brother Glocester,  
 Who from my cabbine tempted me to walke,

However, Folio tells more of a story of Clarence’s dream, including an “intermediate stage in the process, in which Clarence dreams that he has escaped from the Tower”<sup>132</sup>:

Me thoughts that I had broken from the Tower,  
 And was embark'd to crosse to Burgundy,  
 And in my company my brother Glouster,

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<sup>129</sup> Helge Kokertiz and Charles Tyler Prouty, *Mr. William Shakespeares Comedies, Histories, and tragedies: A Facsimile edition* (New Haven and London, 1968), p.516.

<sup>130</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p24.

<sup>131</sup> p. 24

<sup>132</sup> Drakakis, p. 25.

A little further on in the speech the Quarto line “Me thought that Gloucester stumbled, and in stumbling” is changed in Folio to “Me thought that Gloucester stumbled, and in falling”. Drakakis points out that “The adjustment (stumbling to falling) in Folio is typical of the Folio’s tendency to tidy up the literary style of the Quarto – in this case, by introducing more lexical variation”.<sup>133</sup> In Quarto, Clarence’s dream seemed to be vividly immediate, which becomes in Folio frequently a more controlled and measured recitation. The Quarto version is more fragmented, but to some extent is more vigorous, as in the following lines, so expressive of strong emotions of revulsion and disgust:

Wedges of gold, great anchors, heapes of pearle,  
Inestimable stones, unvalued jewels,  
Some lay in dead mens sculs, and in those holes  
Where eies did once inhabite there were crept  
As twere in scorne of eies reflecting germs,  
which woeed the slimy bottome of the deepe.

This is altered in F to the more cohesive:

Wedges of Gold, great Anchors, heapes of Pearl,  
Inestimable stones, unvalued Jewels,  
All scattred in the bottome of the sea,  
Some lay in dead-mens Sculles, and in the holes  
Where eyes did once inhabit, there were crept  
(As’ twere in scorne of eies) reflecting gemmes,  
That woo’d the slimy bottome of the deepe,

D.L. Patrick contrasts the Folio lines in this speech, “So full of fearefull Dreames of ugly sights” and “what sights of ugly death within mine eyes”, with their equivalent in Q: “So full of ugly sights, of gastly dreames” and “what ugly sights of death within my eies”. He cites this as an example of an actor’s altering the lines in performance: “The reason for the exchange “ugly sights of death” appears in the juxtaposition of “ugly” and “sights” in the similar line of the same speech, I.iv.5. The order has become established in the actor’s mind”.<sup>134</sup> This makes sense if we imagine that Q1 is memorially reconstructed by actors. However, as previously discussed, such assumptions rest upon an unquestioned faith the notion of a stable authorial composition, “the

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<sup>133</sup> Drakakis, p. 25.

<sup>134</sup> D.L. Patrick, *Textual history of Richard III*, (Stanford and London, 1936), p.37

separation between the composition and performance, and a hierarchical relation between writer and actor”<sup>135</sup>, none of which can be taken for granted.

Patrick explains why such memorial reconstructions might have been needed at this particular historical moment. After the scandal of Jonson and Nashe’s *The Isle of Dogs* that had caused the prohibition of plays in London during the summer of 1597, the Chamberlain’s Men planned a tour of the provinces. Andrew Wise’s entry for his copy of *Richard II* in the stationers’ Register on 20 October, two months later, like *Richard III*, is thought to have had “some connection with the tour, the former having been entered during the travels of the company and the latter immediately after the tour terminated”.<sup>136</sup> It is tempting, therefore, to think of Q1 as a copy of the play as it had emerged in performance on the tour, representing the input of actors and the experience of staging. Unlike the Folio, the Quarto does not include act and scene divisions, and there are many times when stage directions are incomplete or are truncated, all of which indicate that the copy was not cleanly prepared for the press. This understanding of Q1 assumes the “literary authority of the Folio, which extends the Quarto version by some 170 lines or more, and which is used to discredit the integrity of the Quarto”.<sup>137</sup>

On the other hand, Steven Urkowitz, in an article entitled “Reconsidering the Relationship of Quarto and Folio Texts of *Richard III*”, has disputed this interpretation, originating with Patrick, but continued in a number of modern editions of the play. Urkowitz takes as one of his examples the difference between the Quarto stage direction at sig. Eiv (p.33): “Enter the/ Quee” and the Folio direction: “Enter the Queene with her haire about her ears,/Rivers & Dorset after her”.<sup>138</sup> Patrick argues that the Quarto excludes Rivers and Dorset, for the benefit of actor-economy, and that the Queen’s exclamation: “Oh who shall hinder me to waile and weepe?” is what remains of the original version to signify the deletion. After examining parallel interjections in plays such as *Hamlet* in which this question is rhetorical, Urkowitz concludes:

Patrick discovers inconsistency in the Quarto version of the Queen’s entrance based solely upon his directional interpretation that Rivers and Dorset enter seeking to restrain her. Perhaps this action for the two men would work well in a production, but it seems to contradict the rhetorical structure found in both Q and F, an intense

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<sup>135</sup> Drakakis, p. 25.

<sup>136</sup> p.32

<sup>137</sup> Kristian Smidt, *Memorial transmission and Quarto copy in Richard III* (Oslo, 1970), pp. 15.

<sup>138</sup> Steven Urkowitz, “Reconsidering the relationship of Quarto and Folio Texts of *Richard III*”, *ELR*, 16: 3 (1986), pp.115ff.

expression of grief modelled on conventional conceits of personification. In any case Patrick's intuition about the stage action cannot be considered as evidence that the Quarto omits Rivers and Dorset. The Folio may just as well have added them.<sup>139</sup>

Urkowitz refutes Patrick's assumption that the Folio is more 'authentic' whereas Q is corrupt, demonstrating that in Patrick's analysis of this scene, he reveals the dangers inherent in his application of personal aesthetic judgement.<sup>140</sup> According to Urkowitz, the concept of actor-economy is both confusing and, in the case of the Quarto/Folio variations including the entry of Dorset and Rivers, illogical. He observed that "Actor-economy became important only in major scenes that brought the entire company onto the stage, or in those transitions between scenes when most of the company would be moving on or off at once".<sup>141</sup>

Urkowitz argues that there is no reason for any text entrances to be "smoothly arranged"; rather, as in the case of Richard III, "they also may be made to stand out as terrifyingly disruptive".<sup>142</sup> Concerning the roles of the keeper and Brakenbury in the Quarto, Urkowitz has nothing to say about the echoes of *The True Tragedie*, but persuasively argues that "Brakenbury is the keeper in the Quarto, so there is nothing anomalous in Clarence once again calling him "keeper"". <sup>143</sup> He then analyses the case of the Quarto entrance of Dorset on sig. E4r (p. 38):

Qu. Pitchers have ears. Enter Dorset.  
Car. Here comes your sonne, Lo: M. Dorset.  
what newes Lo: Marques?  
Dor. Lo: Rivers and Lo: Gray are sent to Pomfret,  
with them, Sir Thomas Vaughan, prisoners.

In the Folio version, Dorset's lines are given to a Messenger:

Qu. Pitchers have ears.  
Enter a Messenger.  
Arch. Heere comes a Messenger: what Newes?  
Messenger. such newes my Lord, as greeves me to report.  
Qu. How doth the prince?  
Mes. Well Madam, and in health.  
Dut. What is thy Newes?  
Mes. Lord Rivers, and Lord Grey  
Are sent to Pomfret, and with them,  
Sir *Thomas Vaughan*, Prisoners.

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<sup>139</sup> p. 446

<sup>140</sup> p.446

<sup>141</sup> p.446

<sup>142</sup> p.447

<sup>143</sup> p.449

Patrick's claim that Folio supersedes Quarto, is refuted by Urkowitz, who argues for the priority of the Quarto, suggesting that the Folio version might just as well be a record of a rehearsal of the scene presented in the Quarto, when, perhaps, "the playwright noticed the apparent coldness between mother and son, just as Patrick and the Cambridge editors themselves noted it".<sup>144</sup> Urkowitz also expands the claim to cover Dorset's role in IV.i as it appears in the Folio, and determines that the sum total of the impact of his character on the reader of the Folio would be "a consistently unpleasant and emotionally frigid character".<sup>145</sup>

The distinctions between the Quarto and Folio can sometimes seem quite minor and insignificant, but at times they can significantly alter the audience or reader's experience of a scene. An example of this is the scene in which Richard rejects Buckingham, which I will examine in detail. The Quarto version is lengthy and unambiguous:

Buck. My Lord, I claim your gift, my dew by promise  
 For which your honor and your faith is pawnd,  
 The Earldome of Herford and the moveable,  
 The which you promised I should possesse.

King Stanley looke to your wife, if she convey  
 Letters to Richmond you shall answere it.

Buck. What raises your highnes to my just demand.

King As I remember, henrie the sixt  
 Did prophecie that Richmond should be king,  
 When Richmond was a little peevisch boy:  
 A king perhaps, perhaps. Buck. My Lord.

King how chance the prophet could not at that time,  
 Have told me I being by, that I should kill him.

Buck. My Lord, your promise for the Earldome.

King Richmond, when last I was in Exeter  
 The Maior in curtesie showd me the castle,  
 And called it Ruge-mount, at which name I started,  
 Because a Bard of Ireland told me once  
 I should not live long after I saw Richmond.

Buck. My Lord.

King. I whats a clocke?

Buck. I am thus bold to put your grace in mind  
 Of what you promised me.

King. Wel, but whats a clocke?

Buck. Upon the stroke of ten.

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<sup>144</sup> p.450-51

<sup>145</sup> p.151

King. Well, let it strike.  
 Buck. Whie let it strike?  
 King. Because that like a Jacke thou keepst the stroke  
 Betwixt thy begging and my meditation,  
 I am not in the giving vaine to day.  
 Buck. Whie then resolve me whether you will or no?  
 King. Tut, tut, those troublest me, I am not in the vain. Exit.  
 Buck. It is even so, rewardst he my true service  
 With such deep contempt, made I him king for this?  
 O let me thinke on Hastings and be gone  
 To Brecknock while my fearefull head is on. Exit.  
 (sig. Iiv-12)

Buckingham's persistent interrogating is confronted with Richard's largely tangential responses until the scene reaches the climax of rejection. Drakakis notes that "After Richard leaves the stage, Buckingham's final comment emphasises the political realities of monarchical power while at the same time introducing the turn of the latter's fortunes".<sup>146</sup> The same exchange in Folio is much shorter; identification of Richard the character in speech-prefixes is explicit; and the overall dramatic impact far weaker:

Buck. My Lord, I have consider'd in my minde,  
 The late request that you did sound me in.  
 Rich. Well, let that rest: Dorset is fled to Richmond.  
 Buck. I heare the newes, my Lord.  
 Rich. Stanley, hee is your wives sonne: well looke unto it.  
 Buck. My Lord, I clayme the gift, my due by promise,  
 For which your honor and your faith is pawn'd,  
 Th' Earldome of Hereford, and the moveables,  
 Which you have promised I shall possesse.  
 Rich. Stanley looke to your wife: if she convey  
 letters to Richmond, you shall answer it.  
 Buck. What sayes your Highnesse to my just request?  
 Rich. I doe remember me, Henry the Sixt  
 Did prophecie, that Richmond should be king,  
 when Richmond was a little peevish boy.  
 A king perhaps.  
 Buck. May it please you to resolve me in my suit.  
 Rich. Thou troublest me, I am not in the vaine. Exit.  
 Buck. And is it thus? repayes he my deepe service  
 With such contempt? made I him king for this?  
 O let me thinke on Hastings and be gone  
 To Brecknock while my fearefull head is on. Exit.

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<sup>146</sup> p.30



(sig. F3v: p. 194)

Richard's rejection of Buckingham in the Quarto version conveys malevolent force, but in the Folio version, he seems more inattentive than deceptive, and hence his rejection of Buckingham seems less Machiavellian. In addition, Buckingham in the Folio is made to seem irrationally persistent, and the final confession of his strategy is almost a sign of grumpiness. Compared with Q, the scene is superficial and unproductive:

in both versions it is stuck between the king's two interviews with Tyrell and is, by contrast, less visibly thrilling, but in Quarto, much more dynamic sense of Machiavellian process can be derived, as Richard's volatile disposition is more fully disclosed and is shown to have immediate effects upon others, his own political confidants in particular.<sup>147</sup>

In Quarto "the speech-prefix "Glo" is used until the moment when Richard ascends the throne (sig. H4v, p. 63), but thereafter, he is defined as "king""<sup>148</sup>. In Quarto, therefore the naming follows the role of the character rather than the individual's identity. Unlike Quarto, in the Folio the speech-prefix "Rich" is used throughout, thus, title is of secondary importance compared to individualisation of character.

According to Hammond, the instability in Quarto generates a non-individuated dramatic characterisation of Richard, emphasising its essentially interactive and relational nature. However, Folio reduces this flexibility to a coherent identity, a practice which modern editions have been unwilling to give up.<sup>149</sup> Another reason for the shortness of the scene in the Folio might be political wariness; the references to the vanishing of a Duke of Buckingham could have been interpreted by readers in the 1620s as a negative comment on the Marquis of Buckingham, George Villiers, a powerful adviser of Charles I.<sup>150</sup> Folio does retain the lines which Buckingham says before he exits in Quarto, though with slight alteration:

Q: It is even so, rewardst he may true service

F: And is it thus? repayes he my deepe service

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<sup>147</sup> p.31

<sup>148</sup> Drakakis, p. 31.

<sup>149</sup> Antony Hammond, *The Tragedy of King Richard III* (London and New York, 1981), p. 15

<sup>150</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.32

Quarto is concerned to focus on Buckingham's loyalty to the king -- "my true service" -- whereas Folio's "my deepe service" holds a further level of meaning, with "deep", hinting at both political stratagem and an implicit confession of guilt. Quarto emphasises the duty of Buckingham towards his king, In Folio, the political maneuverings of Buckingham are hinted at and convey his implicit guilt as well as outrage at Richard's betrayal. By contrast in Quarto, "Buckingham is still the loyal subject whose conduct is shown to have reached moral and ethical limits".<sup>151</sup>

In general, however, the belief that the Quarto of *The Tragedy of Richard III* is a memorially reconstructed text has continued to prevail; as has the belief that both Q1 and F1 emerged from a common source text which was authoritative. Smidt cites a variety of evidence for this hypothetical source text: the agreement between Quarto and Folio "in the use of the names Stanley and Derby",<sup>152</sup> the occasional faultiness of metre in both texts, and line division.<sup>153</sup> Drakakis only accepts that the Quarto occupies an inferior position if it is primarily considered as an evidence in the complex chain of textual transmission beginning with a hypothetical authorial manuscript; whereas the Arden editor, Antony Hammond, is less definitive still, remarking that "the evidence concerning the nature of the manuscript underlying Q is inconclusive".<sup>154</sup>

Of course, when Andrew Wise entered his copy at the Stationers Register on 20 October 1597, he was unconcerned about questions of textual authority.<sup>155</sup> Similarly, textual discrepancies would not have troubled early readers of the Quarto. The reader of the late sixteenth century would not have access to information about compositorial responsibilities, about the distribution of work on the Quarto, about the evidence from the repetition of running titles, and watermarks. Therefore, what is needed is to reappraise the Quarto of *The Tragedy of Richard III* (1597) as "the book of the play", and this involves a reading practice which must abandon any commitment to the standardising practices of modern print technology.<sup>156</sup> Like the performances to which the title page refers, each copy of the printed text was *expected* to have

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<sup>151</sup> p. 32

<sup>152</sup> Smidt Kristian, *Memorial transmission and Quarto copy in Richard III* (Oslo, 1970), pp.30-1

<sup>153</sup> pp.34-5

<sup>154</sup> Antony Hammond, *The Tragedy of King Richard III* (London and New York, 1981), p.19

<sup>155</sup> John Drakakis, *True Tragedy of Richard III* (Hertfordshire, 1996), p.33.

<sup>156</sup> p.33

been distinctive. When the details of the text are corrected or standardised, then the reader loses sight of the fact that the literate practices which have become almost second nature to them are actually, acquired. Reading Q1 pulls the curtain back on these practices, and confronts the reader with the extent to which the text has been 'smoothed' and normalised for ease of consumption.<sup>157</sup>

Perhaps, then, the only text which would be able to challenge the reader fully in its strangeness is a photo facsimile text, which removed editorial interference. The modern editor, like *Hamlet's* player, is compelled to "tell all", but like the Chorus of *Henry V* invites the spectator/reader to "piece out our imperfections with your thoughts".<sup>158</sup> If we are to judge from John Marston's prefatory address "To my Equal Reader" at the front of the second Quarto of his play *The Fawn* (1606), the practice of correction and modification were meant as much to be the responsibility of the reader as of the printer:

Reader, know I have perused this copy to make some satisfaction for the first faulty impression; yet so urgent hath been my business, that some errors have still passed, which thy discretion may amend.<sup>159</sup>

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<sup>157</sup> p.33

<sup>158</sup> p.34

<sup>159</sup> John Marston, *The Fawn*, ed. By Gerald A. Smidt (London, 1965), p.5.

## vi. Deformity as metaphor: Richard's body and the Arab state

From the beginning of the Shakespeare play, Richard is presented as a distorted character in both personality and physical appearance. His only aim is to become king, so in every respect, Shakespeare shows Richard as a devil, but also a complex character. On the basis of Shakespeare's caricature Richard is widely thought of as monster, and in the centuries since both his reign and Shakespeare's play, numerous commentators have focused on the supposed relationship between physical and psychological deformity – a relationship which renders the analogical connection between Richard and the Arab world particularly apparent. In Shakespeare's play, Richard is deformed, a hunchback with a withered arm. His external appearance, in its blatant violation of "fair proportion" (*Richard III*, i.i.18), is made to reflect his inner nature. He has been rejected as "flawed" in all the literature, and as displaying a "disgusting disability".<sup>160</sup> In the play he is a reckless killer whose will is to get rid of anyone impeding his aim to reach the throne of England, even his own close family. In the play, Richard is a deformed person, a wicked son, and tyrannical ruler, who blames his deformity for his evil and considers it as an obstacle to his good nature. In other words, physical deformity is used as an explanation, if not perhaps an excuse, for his evil and his autocracy.<sup>161</sup>

At the beginning of the play Richard declares that he was born deformed and incomplete:

Deformed, unfinish'd, sent before my time  
Into this breathing world, scarce half made up (1.1.20-21)

Anne and Elizabeth describe him as "infection of the man", "hedgehog", "stuffed spider", all deeply degrading insults. At that time, physical deformity was certainly considered to be God's work. Richard believes that his deformed body is a proof of his evil, agreeing with the people around him who also think of his physical deformity as a sign of malevolence. Richard is treated very inhumanly by his family and his society. Such harsh behaviour towards him, raises a question in his mind, whether he is evil by nature or made so by the attitude of people towards his deformity. Discussing Richard's distortions, critics ask whether the deformed appearance is the cause of evil, or the internal manifestation and origin of evil.<sup>162</sup> In an earlier play in this cycle of History plays,

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<sup>160</sup> Sharon Snyder, "Unfixing disability", in *Bodies in Commotion: Disability and Performance*, ed. By Carries Sandahl and Philip Auslander (Ann Arbor: MI: University of Michigan Press, 2005), p. 272.

<sup>161</sup> Snyder, p.273.

<sup>162</sup> Ian Frederik Moulton, "A Monster Great Deformed: The Unruly Masculinity Of Richard III", *Shakespeare Quarterly*, 47:3 (1996), pp. 251-68.

Richard suggests that God has made him deformed, which makes his evil inevitable, and to some extent shifts the blame away from his individual moral choices:

Then, since the heavens have shaped my body so,  
Let hell make crook'd my mind to answer it.

(3 Henry VI, 5.6. 78-79)

Richard is determined to prove a villain in different ways, being a villain by force of will. Richard displays his distorted body in ways that define its methods of political leadership. Physical incapacity obscures his mysterious political manoeuvres. Marjorie Garber states: “Richard’s deformed body is a mirror for the self-confessed ugliness”.<sup>163</sup> The attractive personality of Richard is unconvincing to readers, actors and especially to critics.

Richard's use of “deformed” and “unfinished” underscores his realization that he lacks some special characteristics, that he is a disabled man. According to Lady Anne, Richard is a “diffused infection of a man” (1. ii. p. 78). The deformity of Richard breaks his many masks, and appears to other characters as a clear sign of ruthlessness and unnaturalness. The ramshackle body of Richard is also a potent symbol of a turbulent world that is shredded by civil war, a feature which Al-Bassam adopts for his adaptation. For Richard himself, awareness of deformity provides a desire to act, a motive for revenge:

Why, I, in this weak piping time of peace,  
Have no delight to pass away the time,  
Unless to spy my shadow in the sun  
And descant on mine own deformity:  
And therefore, since I cannot prove a lover,  
To entertain these fair well-spoken days,  
I am determined to prove a villain  
And hate the idle pleasures of these days. (1.1.24-31)

Additionally, made conscious of weakness by the failure of his own body, it becomes Richard’s habit to start looking for and noting the weakness of others, and to use it as a weapon against them. In this way, Chernaik considers that deformity can be a means of political elevation.

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<sup>163</sup> Marjorie Garber, *Descanting on Deformity: Richard III and the Shape of History* in: Dubrow, Heather Strier, Richard (Hg.): *The Historical Renaissance* (Chicago: London, 1988), p.81.

In the following lines, Richard reflects on his physical qualities that cause him to appear as a distorted monster, hideous to women, so bad that even dogs bark at him when they see him:

I that am curtailed of this fair proportion,  
And that so lamely and unfashionable  
That dogs bark at me as I halt by them. (1.i.1 [...] 8, 22, 23)

Richard takes his deformed body as a reason that leads him to seek revenge on the world which has created him, and in which his indecent family consider him as a curse. Crucially, his rejection by women who find him repulsive underpins his contempt and mistreatment of them elsewhere in the play, which can be figured as a retaliation for sexual humiliation.

Moulton argues that Shakespeare used Richard as a symbol of the ultimate masculinity. In the 1590s, when the play was first performed and printed, England was under the control of a woman, Elizabeth I. Gender roles were subverted and some men or boys on the stage adopted the roles of women. According to Moulton, the personality of Richard is a reaction to this phenomenon, a personality that idealizes the masculine and resists everything feminine. As Moulton observed: “In the absence of strong masculine royal authority, English manhood, unruly and untamed, turns to devour itself. It is this unregulated, destructive masculine force that is personified in the twisted and deformed body of Richard III”.<sup>164</sup> This unregulated masculinity is vividly transposed to the deeply patriarchal Arab world by Al-Bassam, who conjures, if anything, a version of Richard who is even more hostile to women.

In contrast to the emphasis on Richard’s deformity found in Shakespeare and his sources, Al-Bassam’s Richard is not physically deformed (despite the medical collar around his neck apparently, which does not imply deformity but a little injury), but rather, spiritually. The explanation of “deformity” in *Richard III: An Arab Tragedy* tends to the chaos and political issues involved in the Middle East. There is a sense of dissonance, therefore, when Richard (Kazak) appears on the stage – handsome, energetic, standing upright, with a strong voice, wearing a military uniform, holding a file (a totally different appearance from Shakespeare’s Richard) -- and he declares to the audience that he is, “انا من ولدتني أم ضيقة الحوض اخرجت بي مفعوص ناقص مبتور!! اجلح” (A, 1.1.12-14) “I, born to the mother with the narrow pelvis, / spat into this world so beaten, buckled and battered that even maids start at me” (P, 1.1.11-12) (“spat

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<sup>164</sup> Moulton, p.258.

into this world” is added later during the translation). Richard here declares not what can be seen in his appearance but rather felt through his deeds, including the manipulations, crimes, and usurpation of the crown. The audiences at the beginning of the play, seeing Richard in good health, may experience confusion due to Richard’s description of himself, while throughout the play, they interpret the words “beaten, buckled and battered that even maids start at me” psychologically rather than physically. Richard is just one example in Al-Bassam’s play that appears different in look and behavior from the established *dramatis personae* of Shakespeare’s *Richard III*. He represents the deceptiveness of politics, which lies behind all the chaos that appears on the stage and in the Middle East, and other Arab countries.

Apparently, there are simple analogies in the play between the characters and situations to be found in Al-Bassam’s contemporary Middle East, and those in Shakespeare’s play, but each situation belongs to its environment. This dimension was undoubtedly the important axis of the play’s British reception, ‘intoxicated with orientalism’<sup>165</sup>:

It is as though the Swan Theatre has been put on a magic carpet and flown to Saudi Arabia. For the gripping two-hour direction of Sulayman Al-Bassam’s Arabian account of Richard III, we see not dukes, earls and queens, but turbaned sheiks and women in burkas. We hear not alarums but strange beguiling ululations. Shakespeare’s language comes to us as though through secret service intercept: in Arabic surtitles.<sup>166</sup>

In this review, Dominic Cavendish also observed that the play has an urgent important topicality, conceiving and assimilating Shakespeare’s tragedy for the jihadi age.<sup>167</sup> As Holderness puts it, “Shakespeare’s play is suitable for such parallels, supplied as it is with arrests and executions, secret assassinations, political in-fighting and photo opportunities, hostage taking, character assassination and show trials, religious hypocrisy, forced confessions, usurpation, invasion and civil war. All these aspects of the plot are ripe to be Arabized and transferred to the play’s unnamed oil-rich kingdom or Emirate.”<sup>168</sup>

*Richard III*, then, is a play particularly suited to the Arab world, but its preoccupation with ruthless, brutal kingship has made it a popular choice for performance and adaptation in multiple, global contexts, reflecting the dominance and tyranny of rulers, kings, or even presidents in the present

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<sup>165</sup> Graham Holderness, “From Summit to Tragedy: Sulayman Al-Bassam’s Richard III and Political Theatre”, *Critical Survey Arab Shakespeare*, 19:3 (2007), p132

<sup>166</sup> Dominic Cavendish, “Putting the Sheikh into Shakespeare”, *The Telegraph*, 15 February 2007, p.1

<sup>167</sup> Holderness, p.132

<sup>168</sup> Note on the production, in *RSC programme*, ed. By Graham Holderness (London, 2007).

day. *Richard III* has seen several changes and editions since the eighteenth century, but its popularity has increased in the twentieth and twenty-first centuries through television and film adaptations. The best-known film adaptations are the 1955 version directed by Laurence Olivier, who played the lead role, and the more recent 1995 version also another notable version starring Ian McKellen, which imagines a fictional 1930s fascist England.<sup>169</sup> *Richard III* has also of course been translated and adapted into many other languages, among them Arabic.

Al-Bassam's dramatic experiment of reshaping *Richard III* into a new play, *An Arab Tragedy*, changes in the setting to the current Middle East, a world of oil, finance, foreign policy and surveillance. It was the first performance of a play in Arabic by the Royal Shakespeare Company.<sup>170</sup> The RSC's Complete Works season alternated some productions in parallel. Al-Bassam's *Arab Tragedy*, initially titled *Baghdad Richard*, was performed as a "response" to the production of *Richard III* directed by Michael Boyd. The play was performed in Arabic with English surtitles projected onto screens. Subsequently *An Arab Tragedy* was performed in Washington DC, Abu Dhabi, New York, Kuwait, Damascus, Athens, Paris and Amsterdam.<sup>171</sup> The play places the action of *Richard III* in an unidentified "Gulf State" since Al-Bassam did not wish to restrict the reference of the play. This approach was criticized by some analysts who wanted to see the play refer directly to the Gulf monarchies. Al-Bassam, however, preferred to present the play to include the whole Middle East,<sup>172</sup> as he explained:

More generally, the modern Middle East, like so many of Shakespeare's tragedies, offers a painful plethora of examples of how not to rule. Modern imperialism, tyranny, barbarism, oppression, plots, assassinations and civil wars are sadly becoming the rule not the exception in our region. The players in this grim game of politics, natural resources and strategic power are many, and like all the characters in *Richard III*, none are innocent; all have bloodied their hands.<sup>173</sup>

In this adaptation of *Richard III*, Al-Bassam has developed this play and filled it up with examples of imprisonment, capital punishment, exhibitions of disloyalty, acute political debates, continuous surveillance, paparazzi, photo-opportunities, hostages, religious hypocrisy, forced confessions, coup d'états, civil wars. All these characteristics belong to a Middle Eastern world, an "unnamed

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<sup>169</sup> Micheal Brooke, *Richard III*, (1955) <<http://www.screenonline.org.uk/film/id/467017/index.html>> [accessed 12 July 2020].

<sup>170</sup> Graham Holderness, "From Summit to Tragedy: Sulayman Al-Bassam's *Richard III* and Political Theatre", *Critical Survey Arab Shakespeare*, 19:3 (2007), pp. 106-125.

<sup>171</sup> The Athens performance, at the Pallas Theatre, was recorded and can be viewed in full on the Global Shakespeare website:

<https://globalshakespeares.mit.edu/richard-3-al-bassam-sulayman-2007/#video=richard-3-al-bassam-sulayman-2007>

<sup>172</sup> Holderness, 'From Summit to Tragedy', op. cit, p. 125

<sup>173</sup> Sulayman Al-Bassam, *The Arab Shakespeare Trilogy* (London: Bloomsbury, 2014), p. xii



oil-rich Kingdom or Emirate”.<sup>174</sup> Thus, in *An Arab Tragedy*, *Richard III* is re-aligned to reveal the conditions that shape the politics and society of the Middle East.

Al-Bassam provides his actors with a space on stage reflecting the reality of the chaos that disfigures the Middle East: like his Buckingham, who is a double agent, who initiates and maintains contact with the Americans, simultaneously, while supporting Richard’s kingly ambitions.<sup>175</sup> Buckingham’s role is interpreted on screens that show him emailing cryptographs, much like John Nixon, the CIA agent who grilled Saddam Hussein and who looked for leads that might take the Americans to Saddam.<sup>176</sup>

Another such role is that of Richmond, who is portrayed as a Christian US general who installs a temporary government. His language mirrors the speech of President George W. Bush in 2004 in which he claimed that special envoy Lakhdar Brahimi, and Iraqi prime minister Iyad Allawi should be members of Iraq’s new interim government.<sup>177</sup> In this way Al-Bassam re-writes the events of Bosworth Field in 1485 to represent the modern wars in Afghanistan or Iraq.<sup>178</sup>

As discussed above, the sequence of Shakespearean plays to which *Richard III* belongs follows the chronicle history of the Wars of the Roses. The function of the play in that historical cycle is to show the dramatic outcome of the evils of civil war in the cathartic death of *Richard III*. But Shakespeare developed his character beyond this purely instrumental function, and developed his *Richard III* into an individual piece of theatre. *Richard III* became a celebrated study of individual and personal psychology. The text exposes the underpinning war, violence, cruelty and brutality to which society is exposed, but traces these evils in the human soul. Richard of Gloucester gathers everything that happens in his society into one brightly burning individual life. Richard’s relentless energy and malign creativity might be enjoyed by the audience, but those unfamiliar with the history might be unaware of the underlying reasons behind his criminality.<sup>179</sup>

Al-Bassam here follows Shakespeare’s example. He saw Saddam Hussein as a similar historical character to *Richard III*, and set out to draw a parallel between these two brutal rulers in the context

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<sup>174</sup> P.xii

<sup>175</sup> P.xii

<sup>176</sup> Adam Eley and Adam Alston, “The ex-CIA agent who interrogated Saddam Hussein”, *BBC News*, 04 January 2017, p.1

<sup>177</sup> Washington, US. Department of State Archive, 2001-2009, The Iraqi Interim Government.

<sup>178</sup> Graham Holderness, “From Summit to Tragedy: Sulayman Al-Bassam’s *Richard III* and Political Theatre”, *Critical Survey Arab Shakespeare*, 19:3 (2007), p.133

<sup>179</sup> Sulayman Al-Bassam, *The Arab Shakespeare Trilogy* (London: Bloomsbury, 2014), p.65

of the roots of this twentieth century dictatorship, starting with the history that was formed behind the rise of Saddam Hussain: the fall of the Ottoman Empire during WWI, the British, French and American efforts to control the Middle East, the execution of the King Faisal II and the announcement of Abdul Kareem Qassim's presidency in 1958. The Hashemite monarchy in Baghdad lost all chance of restoration when it was maintained in Jordan by the aid of western military power. The Sunni and Shia divide in the Islamic world was exacerbated by the American invasion of Iraq, US isolation of Iran, and the invasion of Kuwait. All these significant political events built the walls of modern history and provided the background to Al-Bassam's adaptation of *Richard III*.<sup>180</sup>

In the cross-cultural circumstances of his play Al-Bassam draws parallels between 15<sup>th</sup> century English despotism and that dominating the contemporary Middle East. At the same time, he was very sensitive to the possibility that the figure of Richard might play into orientalist fantasies of the Arab in general, thus shifting the blame back onto the people who are the primary victims of both Arab despotism and western interference.<sup>181</sup> If Al-Bassam's implicit comparison between *Richard III* and Saddam Hussein is to hold good, it would be necessary to show not only that they have similar personalities, but also that the roots of the twentieth century dictatorship, starting with the history that was formed behind the rise of Saddam Hussain, resonates with the wars of the Roses and the rise of Gloucester.

The focus on Saddam was likely, as Al-Bassam was acutely aware, to draw a parallel between the Arab and moral evil. The characteristics of Richard (vitality, sexual potency, political Machiavellianism) could easily play into an orientalist fantasy about the evil nature of Arabs.<sup>182</sup> Thus, the play might have strengthened in Western audiences their prejudice against the Arab. *Richard III's* physical deformity would be depicted as the deformity of the Arab nature, and his style of kingship would be a coherent approximation of the kingship of Arab kings.

When King Salman of Saudi Arabia came to the throne in 2015, he was expected to continue to provide the relative stability which characterized the rule of his half-brother, King Abdullah. Instead, the reign of Salman Ben Abdulaziz Al Saud has been marked by wars in Yemen and Syria,

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<sup>180</sup> P.66

<sup>181</sup> P.66

<sup>182</sup> P.66

an ongoing feud with Iran and mass executions. This picture might be equivalent to the announcement of the first image of villainy in Richard:

Plots have I laid, inductions dangerous,  
By drunken prophecies, libels, and dreams,  
To set my brother Clarence and the king,  
In deadly hate, the one against the other...  
(1.1.32-35)

The treachery of Richard, who plots against his brother Clarence, and engineers the pitiful murder of his innocent nephews, his tyrannical usurpation and the whole course of his life are suggestive of the daily life of the ruling Gulf monarchies. Part of this goes back to what had occurred during the rule of king Salman, when he was determined to break the old order and appoint his favourite son, Prince Mohammed Ben Salman, a controversial figure who has been described as ‘the most dangerous man in the world’.<sup>183</sup> Where the power of the father is joined with his son’s dominance, this dramatically increases the dangers of such dynastic rule. After two months of his reign, the coalition of Saudi Arabia with ten nations led to the terrible war in Yemen which lasts till today. In addition, king Salman ordered the bombing of Shia Houthis, and the forces of the former president of Yemen, who was deposed in the 2011 uprising.<sup>184</sup>

The main parallel between the world of Richard III and the current Gulf monarchies lies in this crisis of succession. The deeds Richard performs to reach the throne - his treacherous plotting and planning with Buckingham, the murder of Clarence and the two young princes - show that monarchical succession leads to systematic sabotage. This is exactly how Al-Bassam presents the contemporary monarchy in his play: if the current king fades away, the situation is unclear about who is going to succeed to the throne. This instability relates back to tribal conflicts and struggles for power, and can be tipped into civil war if an outside power intervenes.<sup>185</sup>

In Al-Bassam’s play, Gloucester is not presented as a principle of evil, or a type of Arab tyranny; but rather as the incarnation of the type of danger and threat likely to arise in a tribal petro-monarchy. Criticizing the Gulf kings within their realms is, as Al-Bassam points out, a state security offense. So while he puts on stage characters who, by costume and language, resemble

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<sup>183</sup> Samuel Osborne, “King Salman: The man in charge of ‘The most dangerous man in the world’”, *Independent*, 22 January 2016, p.1.

<sup>184</sup> Anonymous author, “Mohamed Bin Salman: The dark side of Saudi Arabia’s crown prince”, *Al-Jazeera*, 20 October 2018, p.1.

<sup>185</sup> Sulayman Al-Bassam, *The Arab Shakespeare Trilogy* (London: Bloomsbury, 2014), p.68.

very closely the royalty of the Gulf, he avoids specific identifications. It could even be said that he used Shakespeare as a protective shield to avoid powerful opposition.<sup>186</sup>

*Richard III: An Arab Tragedy* was performed a combination of Arabic dialects, both colloquial and classical.<sup>187</sup> Character is to some extent expressed through language variety. Richard's opening monologue is poetic, suggestive of rural poetry which differentiates him from his very urbane brothers who use more pure, proper Arabic. Likewise, the language used by Margaret was developed from ancient tribal metaphor, and her curses are adapted from ancient Sumerian lamentation literature.

Comparing Shakespeare's *Richard III* with Arab dictators provides an effective parallel. Richard builds up his power base in a dexterous manner, with some loyal agents surrounding him, and with the punishment of any person who could be a threat or obstacle to his path to the throne, even killing members of his family. But in the end, he is not invincible, but rather a paper tiger. In his 2012 production of *Richard III* at the Old Vic theatre in London, director Sam Mendes had his kings on stage wearing paper crowns to suggest something similar. Like *Richard III*, the Middle East tyrants have stores of weapons in their hands: they are politicians of the twenty-first century, who don't have much time for mercy, and who are supported by propaganda, media agencies, sophisticated weapons and developed technology. They have these means to keep their population under their dominance. In this regard, a path of brutal ascension to the throne is one of the characteristics of Arab dictators, as it is of King Richard.

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<sup>186</sup> Sulayman Al-Bassam, *The Arab Shakespeare Trilogy* (London: Bloomsbury, 2014), p.68.

<sup>187</sup> P.69.

## **vii. Adapting the adaptation: *Richard III: An Arab VIP***

The multiple transformations characteristic of *Richard III* have taken place on the cinema and TVscreen as well as on the stage. An example of this is the film *Richard III: An Arab VIP* (2010), a documentary about the production of *Richard III: An Arab Tragedy*, directed by Shakir Abal and Tim Langford. The chaotic and disorderly atmosphere of the documentary, in which footage of the play performance is intercut with hand-held camera footage of the actors' lives and experiences, reflects the situation in Arab world. The documentary follows the touring Arab theatre company in a variety of global settings, from the United Arab Emirates to Washington D.C. The film develops its commentary on Arab political turmoil by intersplicing individual interviews with the cast and crew, with some scenes from the rehearsals in the oil-rich Arabian Gulf State of Kuwait, and footage the performance of *Richard III: An Arab Tragedy*. The film picks up some of the themes of the play and extends its focus beyond the stage, deliberately making the boundaries between the actors in real life and their dramatic personae indistinct.

The dramatic structure of the film is complex, involving many cuts between different places and times of filming, so that the viewer has to work hard to establish the chronology of events. The cast and the crew have been followed as they travel to several Arab capitals, such as Damascus, Baghdad, Beirut and Abu Dhabi, conveying the reality of the Middle East, with all its energy, chaos and contradictions. It records the challenges which the troop encounter in various locations; the nature of these difficulties are representative of the cultural preoccupations of these different places. For instance, we witness the complex security situation in Iraq, as well as some organizational difficulties related to the separation of men and women in the UAE. In contrast, security in the United States seems relaxed, even in a post 9/11 context – the crew easily film in front of the White House, for example. However, America throws more mundane legal obstacles in their path: during the filming, the team face opposition from theatre managers who are afraid of filming the audience without their permission, and need to obtain the permission of the management of the theatres while filming in New York. Throughout, Al-Bassam is shown to inspire in his cast a spirit of optimism, balancing serious commentary at certain moments with an atmosphere of comedy at others.

The film stresses the need to preserve the heritage and culture of the Middle East. It portrays the region as a world full of contradictions, containing traces of competing cultures, races and

religions which somehow fuse together into a hybrid form. However, it also advances a critique of Arab consumerism which, it is implied, has stifled original thought in the Arab world and rendered the society passive in the way it absorbs global economic and cultural influences without questioning or shaping them. As the Syrian actor Fayez Kazak says in the film: “we get hoo! from China’s invention of the mobile, Hoo! Japan for the car, Hoo! Europe for the plane, Hoo! America for the missile, Hoo! Hoo! Hoo!..., and it is clear that this amazement will accompany us to death”. This idea is developed further in a scene at the end of the film, when we witness a similar response to Western (and Eastern) products which are appropriations of Arab culture for profit: camel toys, ‘Ramadan-style lanterns,’ even prayer rugs – all commodified and exploited for profit but received with paralysing astonishment by ‘Ain Arabi’, the eye of the Arab.

This film speaks to Arab audiences and Western audiences, who both have different opinions. The Arab audience will recognize and identify with the cultures and challenges being depicted, whereas Western audiences will become more knowledgeable about the nuances and complexities in the Arab society as they watch. This film, like the play, is a political piece of art, mixing between the performance on the stage and the daily life in some Arab countries. Also like the play, the film speaks to the question of how Shakespeare relates to the Middle East, and uses these performances of a work by the world’s most famous playwright to draw the attention of Western viewers to issues and experiences that might otherwise escape their attention. As discussed elsewhere in this introduction, the villainy of Richard can be understood as a tool to reflect the chaos in Middle East, and establishes a cultural connection between the world of Shakespeare and the contemporary Middle East. *Richard III: An Arab V.I.P* also showcases Shakespeare as a link between distant cultures, an effect which Rebecca Lemon described as the “song” of Shakespeare.<sup>188</sup> In turn, Al-Bassam brings the “song” of Arabic literature, knitted into the translation of Shakespeare through verse and music, to Britain and America. As Fayez Kazak, the actor who played the ‘Emir Gloucester’ (Richard) puts it: “whenever I sing you my song, and you sing me your song, then we become relatives on this earth. Otherwise we will be

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<sup>188</sup> Rebecca Lemon, *King Richard III: Language & Writing* (London: Bloomsbury, 2018), p.145.

enemies”.<sup>189</sup> Kazak’s words echo Al Bassam’s intention, namely that by offering his song to Western audiences, including the adaptation of Shakespeare’s text woven in with famous Arabic poetry, the play becomes accessible to global audiences as well as those of the Gulf States and the Arab world. *Richard III* is the ideal choice because it fits closely the context of the contemporary Middle East. Al-Bassam is extremely aware that native adaptations of Shakespeare can be, as Sukanta Chaudhuri observed, “easily pilloried as a ploy to tickle foreign fancies, but they ensure a global platform for geo-specific cultural statements that could not otherwise be made”.<sup>190</sup>

This film is about the actors’ lives. The camera follows them in documentary style, and a recording of the play in performance is interspersed with little interviews in which they discuss their own life experiences and perspectives about the play. During this process, the line sometimes becomes unclear between the actors and the characters they perform. For example, we encounter Amal Omran in a taxi, expressing her perspective regarding sexual and religious freedom in a conservative society. She tells her interviewer about her conversation on the phone with someone called “Abdeldayem” although she calls him “Abdelwahed” as she has a problem with remembering the names. She talks about the obstacles that are found in this conservative society,

“what is personal is forbidden, we talked a lot, he said that after all it is art and at the end of the day you live in a conservative society, and what you are saying is how do I put it, it is very hard to get them to be 100% free, because you are in a society that has a lot of taboos. I told him I don’t want to break through from outside but from within for them to see what they want, do they want to keep their complexes? Keep having barriers, because these barriers would hinder the creativity, how do you overcome these complexes? Is not by pretending that they don’t exist and as if you have no problem with sexual and religious freedom...but that again is not great, you have to be strong enough to say you are not scared”.

Her perspective reflects the complexities of her society that she mentions earlier in the play.

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<sup>189</sup> Faye Kazak, “A tale of two Richards: Terry Grimley meets Sulayman Al-Bassam and talks to Michael Boyd about two contrasting takes on *Richard III*”, *Birmingham Post*, 2 February 2007.

<sup>190</sup> Sukanta Chaudhuri and Chee Seng Lim, *Shakespeare without English: The reception of Shakespeare in Non-Anglophone Countries* (New Delhi: Dorling Kindersley, 2006), p.xii-xiii.

Again, in a rehearsal room, she instructs a female student to be more immersed in the dramatic action: “when he trapped you and had a hold of your finger, you hit him, he released you...then hit you, okay that was good when you did that, don’t cheat, she gripped your hand, don’t cheat, you are too busy in playing”. At these moments, because of the way she is talking to the interviewer and to other people, the uneven, jagged rhythm of her sentences is highly reminiscent of the angry and outspoken Margaret, the character she plays, as though the character has somehow merged into the reality of the world beyond the stage. The film thus blurs the distinction between the theatre and the world; Omran almost performs the role of Margaret off stage and outside the selected playing-space of the company (the stage is presented as the grounds of Al Jahili surrounded by candles). Amal, washing dishes, asks the interviewer to call her Suhir not Amal, as her father names her Amal but she prefers Suhir. The instability of identity here echoes that of Margaret, the character she plays; so that ‘Margaret’ struggles with her name even in reality.

There are other, similar examples of this imbrication of character and actor. The actor Monadhil Daood in one scene confirms an appointment for a rehearsal with a woman, threatening to kill her if she comes late: “I will kill you if you are five minutes late”. The woman replies, “I swear not”, and Daood responds, “I swear to kill you”. This is destabilizing and uncomfortable for the viewer, who cannot easily tell if Daood is still in character (the lines are not part of the play-script). Similarly, in Baghdad National theatre, Daood asks Abou- Ghayth about the rehearsal: “are you okay?” Abou-Ghayth replies “that phone took all memory, call made me forget everything, as I was reciting the line, the mobile rang and I was gone”, and Daood responds, “I feel sorry for you, we had never agreed, never ever did”. The dialogue here has a theatrical quality that distinguishes it, as though Daood is speaking in character as Catesby even beyond the confines of the stage and the script. On one level, this fulfils the film’s purpose as a ‘behind-the-scenes’ documentary, revealing something about the actor’s process as they immerse themselves so deeply in the characters, that even if they forget their lines on stage they can smoothly improvise without breaking character. On another level, it functions as a metafictional commentary on the relationship between the stage and the real world, which points us towards a deeper understanding of the play’s political commentary. If the actors and the characters are almost indistinguishable at times – if their lives and concerns are interchangeable despite the gap in chronology and culture between them – then the action of the play might also have a



relevance and significance to today which belies its historical setting. Regarding this combination of documentary and drama, Sébastien Lefait observed that it “makes perfect sense when it comes to *Richard III*, given its use of the play-within-the-play-device – a device which always leads to the theme of *Theatrum Mundi*”.<sup>191</sup> Hence, the permeable nature of the relationship between the documentary and fiction in Abal and Langford’s film highlights the similarities between the Middle East of the twenty first century and Shakespeare’s play.

The actors are each interviewed individually before they meet in Kuwait for rehearsals, including the leading actresses: Nadine Jomaa, Carole Abbod and Amal Omran. These actresses express their perspective passionately in a way that is reminiscent of the characters they play on the stage. These conversations bring political matters quite explicitly to the fore in a highly personal manner. For example, Nadine Jomaa acknowledges in one interview that Richard is present in the whole Arab world but the degree of the crimes differs. Amal Omran agrees with Nadine – she tells the interviewer that Richard is present in the Gulf and in other Arab countries; he is everywhere, even in America. In another interview, Nadine expresses her sorrow about her father who likes jasmine flowers at the entrance of the door-house, but laments that there is no more jasmine because of the July War.<sup>192</sup> She recalls how many people left Beirut, how she witnessed the MK missile falling down, as she watched it live on TV, smoke everywhere, the collapse of the buildings. Carol, similarly, talks about the misfortune that follows any differences of identity; if she for example is registered as Maronite, she will be at risk, because of the ideologically-driven oppression of people depending on their cultural, ethnic and religious identity, during the war.

Nadine’s reflection on the war and dictatorship (she expresses her satisfaction of seeing George Bush hit by a shoe); Amal’s complaint about society’s strict rules and about the patriarchy in the Arab world; and Carol’s heartbreak and sarcasm on the tribulations of identity, all find echoes in the performances the actresses give on the stage. There are parallels in Anne’s grudge against Richard who symbolizes dictatorship; Margaret’s anger with everything and her opening

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<sup>191</sup> Sébastien Lefait, “The Hybridisation of Film Form in *Richard III*”, in *Shakespeare on Screen: Richard III*, ed. By Sarah Hatchuel and Nathalie Vienne-Guerrin (Rouen: Publications de L’université de Rouen, 2005), p.44. Cited in Adele Lee, p. 167.

<sup>192</sup> This is a reference to the 2006 Lebanon War, also called the 2006 Israel–Hezbollah War. It is known in Lebanon as the July War, and in Israel as the Second Lebanon War. This was a 34-day conflict in Lebanon, Northern Israel and the Golan Heights, fought between Hezbollah and the Israel Defence Force.

scene that is so scathing about Arab society; and Queen Elizabeth's son's death and DNA issue that Richard and Catesby claimed.

Another character presented in the film whose life intersects with the role he plays is Monahdil Daood (Catesby). He passionately expresses his fear from the bombing of his home city, a similar place of darkness to that which produces the violent conspirator Catesby. Just as on the stage, Catesby spends some enjoyable moments by creating Shore's evening, in real life, Daood spends his evenings having pomegranate and drinking "Arrak" (a distilled alcoholic drink favoured in the Middle East) with his group, exchanging different poems that express the pain of war. Nicolas Daniel, who plays the character of Hastings, recalls with horror and melancholy that he witnessed "all the wars in Lebanon, from the civil war till the war of July, fear for your son and daughter is indescribable, when the shells are falling, an indescribable feeling, fright, anger, despair".

At the heart of the film and the play is Al-Bassam, arguably the most charismatic presence of all. Indeed, Adele Lee has wondered whether he might be the real "VIP"<sup>193</sup>, who himself features in the documentary discussing the political aspects of his production, sometimes in English, then in other scenes in Arabic. I think that in his role as the director of the play, he has the priority to be a VIP, but Lee suggests that this status befits him more because of "his attitude towards his cast". His contribution originates in his ability to gather the actors from different Arab countries to be part of his play; as Nadine Abbod says in one of the interviews in *Babel*, "see how Sulayman influences the theatre". This influence manifests itself also in his ability to motivate the troop in the face of difficulties, responding to challenges with ironic good humour. For instance, as Adele Lee observed, Al-Bassam declares in one of the scenes: "actors perform better with little food or sleep and should be kept on a tight regime", thereby repositioning a negative as a positive. His attitude towards his actors shows his qualities as a leader and his ability to manage his team. Al-Bassam's own hybridity between Western and Arab worlds helps him to straddle both worlds, enabling the troop to merge one culture in another; keeping the original and serving the new one.

At the opening of one of the performances of the play captured in the documentary, Margaret

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<sup>193</sup> Adele Lee, "New Directions: 'Putting on Some Other Shape': Richard III as An Arab VIP", in *Richard III A critical Reader*, ed. By Annaliese Connolly (London: Bloomsbury, 2013), p. 169.

stands outside of an important place: “Al Jahili Al Ain”, which is owned by the ruling family Al-Nahya in Abu Dhabi. This fort, an important historic building, is the first place shown in the film and a brief analysis of this scene as depicted in the documentary shows how the staging exploits the associations of the location. The stage is surrounded by candles, conveying a foggy, gloomy atmosphere redolent of despair, in anticipation of Margaret’s defensive speech. Margaret here speaks Arabic, and the non-Arabic-speaking spectator has access to her words only through translation. Al-Bassam’s choice of Margaret to open his play introduces his critique of patriarchal society. He intended to let Margaret as a woman create the first impression on the audience and to present the issue of Arab women’s suffering first, not as an afterthought. The suffering of Arab women during the war is similar to what is found in Shakespeare’s play, but Al-Bassam prioritizes this thematically by allowing Margaret to open the action. Margaret with a long, black dress embroidered with different colorful beads and pearls, stares with big, open eyes full of tears and anger, and with frizzy, curly hair covering her head and shoulders, strewing sand around the borders of the stage. Sand symbolizes the passing of time in an hourglass, and the historical timeline of the conflict in the Middle East. The strewing of the sand could also represent the slipping away of her dreams, rights, life, leaving her desperately waiting for the fall of her enemies. However, in the film, Margaret does not need to strew the sand as she stands in front of (or rather, on the *outside* of) a yellow sandy old building (Al Jahili Ain), a location which itself speaks of a history of conflict. Her stage movement doubly reinforces this sense of Margaret’s marginalization: when she strays beyond the line of the sand made on stage and departs with a suitcase after the fall of the portrait, this indicates that she takes asylum in another country or that she has been exiled.

A portrait of an Arab king hanging on the stage falls after Margaret finishes throwing the sand around the stage, signifying the death of the king. When the portrait falls, Margaret yells and holdsit. Furiously Margaret glares towards the camera and the audience, accosting the viewer with “I am Margaret” in an offensive tone:

I am Margaret. You needn’t be concerned about me; we lost. It is your right to ignore me. I would ignore myself if my history let me. I don’t want your loans, your gifts, your reconstruction grants. I don’t want your pity – we lost. All I ask from you is not to question my thirst for revenge. It’s not because I’m Arab, I read history and

see. In all events, my name is not Margaret but our history is so awful, even the victors have changed their names (Exit Margaret singing an old Syriac death song.)<sup>194</sup>

Margaret's tone is accusatory, and directly challenging to the western viewer. She holds a bag of sand, scattering it on the ground, as a sign of dead hopes become ashes. She opens the speech with "I", but completes the sentence with "we", implicitly addressing the women of the Middle East, and suggesting their common experience of a bitter and dispossessed life. Margaret accuses Western audiences with the rights that they enjoy, while observing those same rights denied to the women, widows, mothers, those whose tears fill the ground of Iraq, Iran, Syria and Libya. Like the women of Shakespeare's play who lost their sons, husbands, fathers, brothers, their sadness is expressed in religious lamentations.

The women of Shakespeare's *Richard III* are like the women of the contemporary Middle East: their losses, cries, curses are a form of rebellion. Like the contemporary Middle Eastern victims of violence and terrorism, Shakespeare's women – Margaret, Elizabeth, the Duchess of York – are victims of the Wars of the Roses.

Al-Bassam deliberately broke with convention by opening his play not with the king but with a queen; not with a man, but with a woman; not with a figure of rising power, but with a victim of defeat. The higher-ranking that Margaret was looking for in Shakespeare's play, she finds in Al-Bassam's play, where he gives her the power of the speech and a striking presence that rivals Richard's fluency. Through this, Al-Bassam is using the process of adapting Shakespeare to consider the position of women in the Arab world.

Despite her accusatory tone, however, Margaret does not suggest that the responsibility for all the troubles in the Arab world can be solely attributed to Western intervention, to the legacy of colonialism; nor is it their job to fix it. The problems of Arab society are much more deeply rooted in history, a cycle in which the West is merely a part, not the originator. Margaret Litvin argues that in an important shift from the *Al-Hamlet Summit*, Al Bassam's *Richard III* "denies that

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<sup>194</sup> Sulayman Al-Bassam, *The Arab Shakespeare Trilogy* (London: Bloomsbury, 2014), 1.1.1.

the West is omniscient or omnipotent. There is no figure equivalent to the ArmsDealer in the *Al-Hamlet Summit*".<sup>195</sup> Thus the assertive monologue of the deprived Lancastrian Queen Margaret is much more challenging as she laments what she has lost, and accuses the criminal roots of the historical cycle. Here Margaret invokes the barbaric forces of history and memory in the Middle East. She remains scornful of Western involvement. Her position on the stage underscores the intractable nature of Arab culture and politics, which will never be resolved by Western interventions of education.

In the beginning of *Richard III: An Arab Tragedy*, we see Margaret step on the stage holding a suitcase of clothes. The audience can see that when she opens and closes it, the suitcase symbolizes the journeys Margaret has made in her life and expresses the mobility between times. Holderness observed that Margaret establishes an immediate link between the different "pasts" of the play – c.1400 and the early 1590s – and the present. He shows clearly how Margaret is represented in the three periods of time. In the history of the play, the Wars of the Roses, she is represented as Henry VI's wife, one of the besieged Lancastrian clan. In the structure of the play in the late sixteenth century, Margaret speaks about revenge: "Bear with me! I am hungry for revenge" (IV.4.61). But today, in the presence of a modern audience, she is distinguished as a figure of rejection, dispossessed from her properties, and she ends up as a refugee, ignored by politics and history.<sup>196</sup> In addition, in Al-Bassam's *Richard III: An Arab Tragedy*, Margaret speaks for revenge as she represents women of the Middle East: "All I ask from you is not to question my thirst for revenge...it's not because I'm Arab" (P.77), and in the Arabic version, "عطشي" (1.1.6). This Arabic verse by a Middle Eastern Margaret reveals the pain she feels of great loss – of son, father, brother, and husband – and her eagerness for vengeance. Under those circumstances, Al-Bassam's Margaret in the present is a symbol of both periods of time in Shakespeare's play.

Furthermore, although Margaret appears on the stage as stateless and stripped of her rights, with a bag of the few possessions she has been able to keep, her pride makes her rally the public's

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<sup>195</sup> Margaret Litvin, "Richard III: An Arab Tragedy", *Shakespeare Bulletin*, 25:4 (2007), pp.85-91.

<sup>196</sup> Graham Holderness, "From Summit to Tragedy: Sulayman Al-Bassam's *Richard III* and Political Theatre", *Critical Survey Arab Shakespeare*, 19:3 (2007), p.125.

compassion. As Holderness said:

Stateless, propertyless, abandoned, her suitcase contains the few belongings she has managed to keep with her. She has changed her name, lost her identity, and is insulted and patronized by the fake philanthropy of post-invasion reconstruction. But she retains enough pride to muster a fierce rejection of the audience's 'pity'.<sup>197</sup>

Margaret's use of the word "you" in that speech is targeted at specific members of an audience. 'You' might be the West, as invaders and colonists who settled the land of Arab countries (Syria, Iraq, Libya...); or it might be directed at some particular Arab spectators who with their political powers and traditional cultures exile Arab women internally. In addition, Margaret repeats the word "history", but each use of the word invokes a slightly different sense: history that cannot be forgotten and history that has been hidden.<sup>198</sup>

There is kind of analogy between Margaret and Richard throughout *Richard III: An Arab Tragedy*, and the documentary about its staging. Margaret's characteristics are a kind of shadowy phenomena to Richard. Her appearance as ignored, outside the castle in the opening scene saying "we are lost", is parallel to the following scene where Kazak holding a package of food, told the interviewer that he "was lost", the interviewer asks him "where did he get lost", Richard replies "I don't know, if I knew, I would not get lost". This analogical perspective on the situation of both characters reflects their problem of finding their way, or their identity, not only on the stage but in real life as well. Being lost in matter of identity or history, as Margaret claimed at the onset of the play, reflects not only her situation. Even Richard gets lost when he is displaced in another land. Richard dressing a military uniform, expressing his joy at wearing that which reminds him of good times he had in the military service, is the mirror of the political history in the region. In one of the interviews with Kazak, he expressed his feeling about going to Washington, suggesting that he did not feel comfortable, "because of the politics of the United States, as a government and presidents, I say it openly that there has been always an objection to visit this country". This echoes the attitude of Richard towards the Western world which is

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<sup>197</sup> P.125

<sup>198</sup> Margaret Litvin, "Richard III: An Arab Tragedy", *Shakespeare Bulletin*, 25:4 (2007), p.89.

reflected in his speech before the battle of Bosworth.

In the documentary film, as with the other characters, we encounter a blurring of the lines between Kazak as Richard, and Kazak as himself. He has charismatic presence on the stage and on the street which the camera shows him in the supermarket in Damascus. The interviewer asks Kazak, “does the model of Richard III exists in the Middle East? Kazak dodges the question, asking a question in response: “what do you mean?” This attitude parallels Richard’s way of skipping subjects which makes it hard to separate him from the character he plays. Richard, for instance, escaped from a question in a same way when Buckingham asked him for the offer of the Northern lands, Richard ignored it by asking Buckingham about poems. The bleeding of one into the other works in reverse, too, as frequently, in performance, Kazak add words and comments which are not in the play-text, and which come from himself.

Throughout the documentary, Kazak is the most mysterious actor regarding his gestures and attitudes, compared to the others, able to perform all Richard’s speeches in different environments. In a hall in one of the building in Damascus, outside the White House, and even in the Desert. Kazak tells the interviewer “in each of us, *Richard III* could be”. Kazak’s statement not only acknowledges how much of himself he has found in the role, and inserted into the performance, but suggests that Richard’s darkness is ubiquitous – typical, rather than exceptional. It is not surprising that Kazak fits the role of Richard as he is a talented actor who occasionally performed villain characters in some Syrian series such as “Kasr Al-Adm” (which means “Breaking the Bone”) about a villain governor who collects money and power at the expense of the people.

As Kazak stands outside of the White House delivering his soliloquy, it indicates his unhappiness towards the atmosphere and the politics inside the White House, likewise, on the stage, he is not happy with the peace inside the castle. But his attitude in the film is stronger as it represents more political perspective of the real life that happens inside any governmental building.

Al- Bassam’s *Richard III: An Arab Tragedy* is a piece that explores, in its own way, different issues of power, corruption, radical ideologies, forces that take societies towards fracture and

decay. Accordingly, Litvin observed that this theatrical piece criticizes the dominant political practices within the Arab world, while also revealing the face of Western political deviousness that has corrupted the history of this region.<sup>199</sup>

In *Richard III: An Arab Tragedy*, Al-Bassam has transferred the real stage of Arab society to his theatre. Although the play is widely considered a successful example of political adaptation, it is also viewed critically. The play and the documentary film can also be understood to be working for the benefit of Arab art, and this perspective is supported by Tanjil Rashid, who while protesting at what he sees as the remaining elements of Orientalism in the play, suggest that it still manages to produce an ‘authentic Arab theatre’:

Even Al-Bassam’s *Richard III* was hijacked by references to the Quran, Kohl and camels. In creating authentic Arab theatre out of a history play set during that most iconically English period, the War of the Roses, it was for this one critic a meta-meditation on the mobility of literature between England and the Arab world.<sup>200</sup>

The transformation of *Richard III*’s centre from its central character to the world he dwells in means that this production is less concerned with the particularities of character portrayal. Instead, it is a huge satiric image, which like the dynamism of the villain extends outwards towards a global perspective. Even if Margaret opens the play, Richard naturally remains centrally important. He represents the kings and presidents in this region over centuries, a heartless, poisonous, violent tyrant. Richard is a character at odds with the society he is in. Shakespeare’s Richard is portrayed as a person with a personality disorder and with antisocial attitudes and behavior. As played by Fayeze Kazak, in *Richard III: An Arab VIP*, Richard looks elegant and energetic, but he is still a somewhat manic character, having a habitual spasmodic contraction of the muscles in his sweating face when he speaks, and, as Adele Lee notes, his “head flicks dramatically from side to side”.<sup>201</sup> He walks fast and in a robotic way. He has rough and loud voice like he has a problem with his vocal cords. Kazak’s Richard does not have a hunchback nor a limp, but his surprising and unusual body motions convey his inner turmoil.

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<sup>199</sup> Margaret Litvin, “Richard III: An Arab Tragedy”, *Shakespeare Bulletin*, 25:4 (2007), p.91.

<sup>200</sup> Tanjil Rashid, “Theatre’s Arab Turn”, *The White Review*, July 2012, n.p.

<sup>201</sup> Adele Lee, p.175.



Kazak plays a suitable double role and he speaks and behaves differently on different occasions. He wears a military uniform but often utters words more appropriate to a traditional, religiousman, suggesting the way that religion is often co-opted to legitimize military and political actions: “paltry heathen, murtad, ...holds Bible in his hand and buries Torah in his heart...” (5.4.9-12). At other moments, though, he seems much more modern, as when he reveals his plot to rule the world with a PowerPoint presentation. These different perspectives demonstrate Richard’s fluid ability to reinvent himself as the occasion requires, for different purposes.

### **viii. Staging the Arab World: Music and Costume in *An Arab Tragedy***

The original staging *An Arab Tragedy* merits further examination. Having commissioned a new Arabic translation of Shakespeare's text, and recruited a talented Arabic cast, Al-Bassam paid similarly careful attention to all aspects of the performance, including costume and music. Al-Bassam worked with Abdullah Al Awadi as the costume designer, who fashioned distinctive items such as the sophisticated Hijab for Queen Elizabeth (Carole Abboud) and the pink, poodle-shaped handbag for lady Anne (Nadine Joma'a).<sup>202</sup> These items exemplify the blend of tradition and modernity found in the fashion of some Arabic societies, such as Qatar. Traditional items of clothing specific to particular occasions occur throughout, rooting the performance in the Arab world – for instance, the golden half-dressed robe, suitable for festivals, provided for Shore; or the black "Abbayas" and face covering worn for the wooing scene, and the mourning of Elizabeth after losing her sons. A different, heavy costume was chosen for Margaret to wear throughout the play – a black, long dress embroidered with different agates and seashell fragments, added to her curly hair to give the impression of a witch. For the Arab men, the costume was to the "Dishdasha" (long dress) with "Ikal" (a tightly woven black woolen head strap on a long scarf), with occasional use of army uniform in certain scenes.

Music is an essential component of the theatre in Arab world as far back as the tragedies of old tribes and Bedouins. Accordingly, *Richard III: An Arab Tragedy* utilizes a wide range of Gulf Arab songs and Bedouin melodies composed or adapted for the performance. As Kendra Preston Leonard has noted, the recording of the play hosted on the Global Shakespeare website is introduced with a short line of violin from Rimsky-Korsakov's orientalist *Scheherazade*, evoking the Arabian Nights; but the body of play is accompanied by Arabic style music, written by the melodist Lewis Gibson and performed onstage by a band of Kuwaiti musicians.<sup>203</sup>

The music contributes to the weight of Arabic history which lies behind the play. As Ben Brantley noted in his review of the play in *The New York Times*, "it has the timeless, propulsive sound of centuries passing to a steady, ominous beat."<sup>204</sup> The music, just like the costumes, combines the past and the present, tradition and modernity, West and East, an effect extended still further by the

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<sup>202</sup> Margaret Litvin, "Richard III: An Arab Tragedy", *Shakespeare Bulletin*, 25:4 (2007), p.86.

<sup>203</sup> Kendra Preston Leonard, "Listening to global Shakespeare", *MIT Global Shakespeare*, 23 July 2013.

<sup>204</sup> Ben Bentley, "Gloucester's Emir, Handsome this time", *New York Times*, 11 June 2009.

projection of pictures, documentaries, and News reports which juxtapose images of historical and contemporary dictatorial governments. Video broadcasts of historic events, narrated by a smiling news reporter; transmitted texts from BlackBerry-sent messages to unnoticed allies; cellphones used to take pictures in a documentary format for temporary alliances – all these contemporary elements play a specific role, and are sometimes used for comic and satirical effect.<sup>205</sup>

Gibson composes a marching song for Richard's army, walking stiffly on the screen. Dramatic drumming underscores moments of crisis such as the executions of the Queen's relatives (Rivers and Grey), Margaret's presence symbolising the curse, as she watches them die as she desired, added to the murder of Buckingham and the princes. Kendra Preston Leonard notes that their beheadings are signified with sharp, sudden crescendo.<sup>206</sup>

At the onset, slow timpani drumbeats predict the approaching of the tragedy, while a burst of mechanical engine sound accompanies the sudden fall of the portrait of the former ruler that is hanging above the stage. This tragic prelude ends up with Margaret's melancholic song, which is her own creation – the song she sings does not refer to any of Arabic songs elsewhere in the play. Music is similarly central at other key moments in the play, such as when the music band interrupt Richard's soliloquy – “هي ذي الأرض أبدلت ثوبها... يبادلها همس الشوق و صيحات اللذة و المجون” (1.1.1-7) “The earth has changed its robes... slipping around in a lover's bed oiling whisper lusts with pleasure screams.”(1.1.1-8) – with clapping, tambourine and snare drumbeats to indicate the moment of joy for the house of York. This type of celebratory drumbeat is not dissimilar to the Bedouin style which transports the audience to Arabic Saharan tents and “tea nights”, so that audience unfamiliar with Shakespeare's work might think that this play originally belongs to Arabic culture.

Other scenes adapt songs to lend pathos and power to dramatic scenes, such as Clarence's dream. When Clarence starts telling the dream, which takes place on the sea, one of the musical band sings “O Ya Maal”, an Iraqi song which tells a story of betrayal. This song was not chosen by accident, but deliberately to fit the dream of drowning. To make Clarence's dream dramatic, “O Ya Maal” is mixed with some slow beats to match the rhythm of Clarence's dream story. Actors also sometimes create their own connections to Shakespeare's text in their performance: for instance, Richard leaves the wooing scene happily singing “shine out, fair sun” (1.2.267) in Arabic language

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<sup>205</sup> *ibid.*

<sup>206</sup> Kendra Preston Leonard, *op. cit.*

playing on an Arabic Bedouin tabs, followed by a song “Allah alik Ya Wlid El-Nas” (2.2.86, for footnote 75).

Religious music and songs are also important in the play; the Quran and call for prayers feature in scenes of melancholy such as the death of Edward, which is announced by sung prayers, or the lamentations of Anne on the death of her husband and his father. In the wooing scene, the call for prayers interrupts Richard from kissing Anne, and Catesby hits the solaces to go to pray. These moments display the reality of Arab society in which the personal freedom (kisses between lovers, for instance) is not allowed to be practiced at the prayer’s call, out of respect.

The musical landscape of the play connects the wider Arab world to the action of the play. There are songs used in the play which refer to Iraqi culture, for example, as when Catesby sings Kadeem Al-Saher’s folk song “La-bouk” (“Damn you”) (4.3.13-16, footnote 301) after murdering the princes, blaming his loyalty to Richard. Similarly, the video presenting black and white pictures of war that comes immediately after Prince Edward’s speech -- “If I live until I be a man, I’ll win back our ancient rights in the Holy Lands, or die a soldier in the battlefield” (3.2.64-66) -- is extracted from the war song “Tal Slahi”, a Palestinian song. This song fits prince Edward’s determination to free the holy land (Palestine).

## ix. The Language(s) of the Play: Arabic and English texts

The Arab music, then, forms a subliminal aural backdrop to the modern power games. The songs and music accentuate the tragedy and drama; they ground the action emphatically in the Arab world and contribute the play's overall effect of linking tradition with modernity. But if the music was crucial to the original staging, there is a still more important element to the audience's aural experience – the Arabic language of the play. *Richard III: An Arab Tragedy*, as explained above, has a complex textual and linguistic history, which I will examine in more detail here. The Shakespearean play was translated into Arabic and this formed the basis of the performance script (A-text). This translation is quite faithful to the original, but Al-Bassam confessed that he was sometimes led to re-write or to write new things and he exercised some independence in the translation.<sup>207</sup> For publication, the Arabic script was translated back into English by Mehdi Al-Sayegh, with some reference to the original Shakespeare text, and this exists in a draft version (D-text) and published version (P-text), between which there are some minor differences. In addition to this, during the Arabic performance, the Arabic lines were translated into fairly literal surtitles which were projected for non-Arabic speakers to be able to follow the play. The surtitles contain some things which are absent in all other versions – in particular, descriptions of the specific incidents of staging of the original production (such as the picture of the Arab ruler falling from the wall in the Prelude).

Shakespeare's plays, broadly speaking, utilise iambic pentameter: each line has five metrical feet (pentameter), and each foot has two syllables, with the stress placed on the second syllable in each foot (iambic). Shakespeare's *Richard III* is no exception, with this verse-form being particularly apparent in speeches of high drama or tragedy (comedy, by contrast, is often rendered in prose by Shakespeare). In contrast to this, the three texts of Al-Bassam – even the English versions of the play – use different types of rhythm and meter, which reveal the impacts of translation and adaptation on the text as it bends back and forth between the rules, poetic conventions and dialects of each language.

Shakespeare's metre cannot survive the process of translation, and the imposition of another language's rules. Arabic has a very different natural rhythm to English. Iambic pentameter, though

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<sup>207</sup> Edith Honan, "Kuwaiti director stages an Arabic Richard III", *Reuters*, 12 June 2009.

it is a controlled verse form, is not dissimilar to common English speech patterns, which are based on the regular succession of stressed syllables, with unstressed syllables filling in between them.

The meter and the rhythm in Arabic is complex and changeable depending on the action of verbs and nouns, and is profoundly shaped by accents which govern the vowels and consonants and which change from one country to another, and even from tribe to tribe in one country. Before analysing the Arabic of the play in detail, it is crucial to briefly summarise the varieties of Arabic language, in order to understand the types of Arabic that are used in Al-Bassam's play, and the rhythms which these dictate. Old Arabic, dating back to the first millennium BCE, is a pre-Islamic precursor to Classical Arabic which came into use in the 7<sup>th</sup> century.<sup>208</sup> There are not many differences between Old Arabic and Classical Arabic. Classical Arabic is the Quranic language that is used and recorded in poetry in the Islamic period. Modern Standard Arabic (MSA) derives from classical Arabic, and the difference between them is that Classical Arabic is regarded as the language of the Quran; its lexis and stylistics are more archaic, but it is otherwise very similar. MSA is the written language employed since the late-nineteenth century in Arabic publications and used for formal speeches. Linguist Wolfdietrich Fischer sees no alterations made in morphology and syntax from Classical Arabic to MSA, over many centuries,<sup>209</sup> and Nizar Habash asserts that MSA is the official language of the Arab world, and it is syntactically, morphologically, phonologically based on the Classical Arabic.<sup>210</sup>

Furthermore, Bedouin Arabic is the colloquial Arabic spoken by speakers who consider themselves to be of Bedouin origin.<sup>211</sup> It is a nomadic language, referring to several dialects of the Arabic language, differing somewhat between tribes in all Arab countries. Its features, in contrast to MSA, include loss of grammar including the manner of categorizing nouns, pronouns, adjectives, participles, numerals, word order, feature of verbs, passive voice, and loss of feminine conjugation. In addition, it is distinguished from Classical Arabic in pronunciation and the motion of the word in the sentence, and in using stress which plays big role in the accent.

The language used in *Richard III: An Arab Tragedy* is a collection of both Bedouin and Classical Arabic. Al-Bassam used Classical Arabic in translating Shakespeare's text, as more appropriate

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<sup>208</sup> Roger Woodard, *Ancient Languages of Syria, Palestine and Arabia* (Cambridge: Cambridge UP, 2008), p.80.

<sup>209</sup> Wolfdietrich Fischer, "Classical Arabic", In *The Semitic Languages*, ed. By R. Hetzron (London: Routledge, 1997), pp.187-219.

<sup>210</sup> Habash, Nizar Y, *Introduction to Arabic Natural Language Processing* (San Rafael: Morgan and Claypool Pub, 2012)

<sup>211</sup> Judith Rosenhouse, "Bedouin Arabic", *Encyclopedia of Arabic Language and Linguistics*, 15 January 2021.

for a historical literary text. However, he invokes Bedouin Arabic every now and then, as his intent is jointly to domesticate the cultural artefact to be more suitable to Arabic society, and to apply ancient poetic style. The play is put in the form of a paragraph in Arabic context before my attempt to arrange it in another format and style; by breaking this paragraph into neat and balanced lines, it becomes ready to be read rhythmically. Similarly, the same method is followed in (P) and (D) texts, as the only manner to define the meter and rhythm.

The meter (known as sea in Arabic poetry) and rhythm are in Arabic called “علم العروض” (Ilm Al-Aroud), the “science of prosody”, and it is the study of the tune and rhythm in Arabic poetry. The rhythm in Arabic poetry is achieved by every line of the poem ending upon a specific tone. Arabic poetry is categorized into two main types, rhymed and prose; the rhymed outnumbering the prose.<sup>212</sup> In the study of the meter, the focus relies completely on the pronunciation of the word rather than its way of writing. Al-Khalil Ibn Ahmad Al-Farahidi explains that any letter not pronounced or silent, it does not effect the rhythm, even if it is written.

There are fifteen different meters set by this Arabic philologist (Al-Farahidi), which are: Al-Tawil, Al-Madid, Al-Basit, Al-Wafer, Al-Kamil, Al-Hazaj, Al-Rijs, Al-Raml, Al-Sarii, Al-Monsariih, Al-Khafif, Al-Modarii, Al-Moktadib, Al-Mojtath, Al-Motakarib. A further meter called Al-Motadarik was added by his student (Al-Akhfash). In addition, two more meters have been added: Al-Khabab and Al-Modrib. The most useful meters are those of Farahadi, and each one of these has its own measuring unit: “تفعيلة” (Tafiila) “foot of a verse”. Some meters extend to eight feet. He expressed the feet by “ف ع ل” “f, a, l” and he put its derivatives such as...مستفعلن, متفاعلن, فاعلن,<sup>213</sup> “faailun, motafaailun, mostafiilun...”, until he completed all the parts of each meter.

We can clarify this by looking at an example of the process determining the Al-Tawil meter in an Arabic poem: كَفَى بِكَ دَاءًا أَنْ تَرَى الْمَوْتَ شَافِيًا , “kafa bika da’an an tara lmawta shafiya”, “Enough disease for you to see the death as healer”. The first thing we do is to re-write the line depending on the pronunciation by using the symbol (/) for the vowel and (0) for the consonant, then we write the feet relying on the weight ( ف ع ل and its derivatives) of the symbols:

كَفَى بِكَ دَاءًا أَنْ تَرَى الْمَوْتَ شَافِيًا

<sup>212</sup> Zainab A. Khalaf, “BASRAH: Arabic Verses Meters Identification System”, *Asian Language Processing, International Conference*, 2011, pp. 41-44.

<sup>213</sup> Mahdi Al-Makhzoumi, *Al-Khalil Ibn Ahmad Al-Farahidi, his works and curriculum* (Iraq: Baghdad, 1970), p. 198.

0//0// 0/0// 0/0/0// /0//

فعول مفاعيلن فعولن مفاعيلن

Al-Farahidi believes that the rhyme (the final word in the line) has an intelligible impact on the musical quality of the poetry, which is considered crucial. The rhyme includes an “Al-Rawii” “rhyme letter” (the final letter of the rhyme, that classifies the poem as belonging to it and named with it). Al-Farahidi analyzed the rhyme to complete the prosody study, so he divided it into parts and names: he named the rhyme “ضرباً” “Darban”, then he gave names to the important letters of the rhymes: “القافية” “Al-Kafiyah”, “الردف” “Al-Radf”, “الصلة” “Al-Sila”, “الخروج” “Al-Khoruj”, “التأسييس” “Al-Taasis” and “الدخيل” “Al-Dakhil”.<sup>214</sup>

Each letter of the above has its own movement that controls the “Al-Rawii” in the rhyme: “التوجيه” “Al-Tawjih” is the movement of the letter that precedes the final letter in the restricted Al-Kafiyah (which has a silent rhyme letter). “المجرى” “Al-Majra” is the movement of the final letter in the free Al-Kafiyah. “الرس و الإشباع” “Al-Ris” and “Al-Ishba’a” are movements which come together in the letters Al-Taasis and Al-Dakhil of the rhyme (Al-Dakhil is related to the existence of Al-Taasis’s “alif”). Al-Ris is the movement of the letter that comes before Al-Taasis, however Al-Ishba’a is the movement of the letter Al-Dakhil that comes before the final letter. “الحدو” “Al-Hathu” is the movement of the letter that is before Al-Radf (it could be one of the three vowels ألف, واو, ياء “alif, waw, ya’a”), which itself comes before the final letter in the rhyme. And the last one is “النفاذ” “Al-Nafath” which is the movement of the letter “هاء” “ha” that is followed by Al-khoruj (al-khoruj is an added letter that follows “ha” which comes immediately after the final letter al-rawii). These are the movements of Al-Kafiyah, “the rhyme”. It is related always to its final letter, Al-Rawii, thus to define the rhyme one needs to define the final letter of it.

The rhymed line of a verse is divided into two hemistiches, and only the second hemistich is responsible for measuring the meter. Also, in rhymed poetry, every last letter of the last word in the second hemistich of every verse must end with the same rhyme throughout the poem, for example: في, لي, بي / bee, lee, fee. Al-Khalaf therefore notes that adjusting the meter in a poem by adding or removing a consonant or a vowel can shift the verse from one meter to another.<sup>215</sup> Each

<sup>214</sup> ibid. p. 198.

<sup>215</sup> Al-Khalaf, p.41.



one of these eighteen meters has many possible compositions owing to the different forms of foot for each meter.

Al-Khalil observed that every foot in every verse includes a similar sequence of consonants and vowels which differ in number. They are ruled by fixed collocations of easily recognizable rhythmic elements of a determinate length called pegs, with elements of changeable length called cords. For example: the cord consists of two letters and it is either a heavy cord of two vowels, or a light cord of vowel+ consonant.<sup>216</sup> Wajeeh indicated how the pegs are determined – each peg has three letters and it is either a joined peg of two vowels+ consonant, or a separated peg of vowel+ consonant+ vowel.<sup>217</sup> Harkat the prosodist suggested another rhythmic factor called “interspace”, that is an integration of more than three vowels followed by consonant, and it is either a small interspace that consist of three vowels+ consonant, or a large interspace that includes four vowels+ consonant.<sup>218</sup>

The names of these rhythmic elements and other metrical terminology have been borrowed from Bedouin life (especially from the parts of a tent). From pegs, cords and interspaces, al-Khalil drew larger entities called feet that reach more than three hundred weights (as mentioned before “ ف ع ُ ” and its derivatives). These three elements can be compiled in different ways to produce the eighteen traditional meters of Arabic prosody. Al-Khalaf remarks that a foot must contain double cords or a peg and a cord, and must not contain two pegs or three consecutive cords.<sup>219</sup> Mukhtar explains that there are ten feet known as primary feet, and that these were formed from cords, pegs and interspaces. However, slight changes may emerge in some parts of the primary feet, which mutate into new types of feet called alternative feet. The first alteration is a short relaxation which has an impact on the cords of a line. The other is a large defect that only affects the end of the last foot of a hemistich.<sup>220</sup> These alterations appear through addition or omission of the metrical terminology.

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<sup>216</sup> M. H. Abdullateef, *Al-Bena' Al-'Arudi lilqasidah Al-'Arabya* (Cairo: Dar Ghareeb lIteba'a wa al-Nasher, 2007).

<sup>217</sup> M. A. Wajeeh, *Al-'arud wa al-Qafiya bayn al-Turath wa al-Tajdeed* (Cairo: mo'ssat al-Mukhtar lnasher wa al-Tawzee, 2007).

<sup>218</sup> M. Harkat, *Al-Lesaneyat al-Readhya wa al-'arud* (Dar al-Hadatha lIteba'a wa al-Nasher, 2007).

<sup>219</sup> Al-Khalaf, p.42.

<sup>220</sup> A. Mukhtar, *Al-Wehda fi awzan al-shi'r al-'arabi* (Tunis: Al-Monadhama Al-Arabia lIitarbya wa Al-Thaqafa wa Al-'Ilom, 1985).

## x. Rhythm and Meter in the Arabic and English texts

With this in mind, we can turn to the rhythm found in Al-Bassam's *Richard III: An Arab Tragedy* in Arabic version. Al-Bassam's text is constructed in prose, and to determine the rhythm there, it had to be re-written and broken into lines (I attempted to do so). Margaret's opening speech is presented in classical Arabic, and all her utterance is empty of metaphor. This speech has irregular lines, and each verse has its own meter because some lines outnumber the others, which affects the feet.

There are three rhymes which govern the final words of lines one to four. The first four lines end with “ي” “ya'a” (إلي...تجاهلوني...نفسى...لي) (1.1.1-4) (elei...tatajahalouni...nafsi...li). That is, these words end with “I”, or rather “me”. This suggests that Margaret attracts the audience initially by talking about herself, telling the audiences about her concern, then deviates from this by saying “we” in the following verse (we are lost). Again, other lines end with words that have a different rhyme letter; “قروضكم, عطاياكم, مساعداتكم و لا حتى شفقتكم” (1.1.6-7) (koroudakom, atayakom, mosaadatikom, not even your shafakatakom), (your loans, your gifts, your reconstruction... your pity) (P, 1.1.5-6). The rhyme letter here is “m”, and the rhyme is “kom”, “your”, which is used for the masculine plural in Arabic grammar. The use of the pronoun “you” is representational or reporting, and here it is informative and not constructive if we use the classical language of rhetoric. Margaret's use of the masculine plural means that she is particularly addressing *men*, who, she points out, are the cause of her pain.

Subsequently, the rhymes in these lines vary between the use of objective pronoun “me” and the subjective pronoun “you” in the masculine plural, with some breaks between lines using “we”, which is significant. Margaret describes her grievance, followed by blaming men for that, and at the end, she and her community are lost. She employs the rhetorical device of anaphora in the speech, which feels like orderly repetition – “we are lost...we are lost...we are lost”, making this point particularly emphatic. Margaret's focus on repeating “we are lost” reflects her psychological state that draws an emotional response from the audience. “We are lost” functions poetically like a silent moment and a break that Margaret takes each time to have a breath for her next point.

The meter differs from one verse to another depending on their length and on the metrical terminology. For example, the meter Al-Motakarib occurs in the first verse:

أنا مارغريت لا داعي للإنتباه إلي “I am Margaret. You needn’t be concerned about me” (1.1.2-2)

أَنَا مَرْغَرِثٌ لَا دَاعِيَ لِلتَّنْبَاهِ إِلَيَّ (re-written relying on the pronunciation, to determine vowels and consonants)

0//0/0//0// 0/0/0/0// 0/0// (these are the symbols of vowels and consonants)

فعولن فعولن فعولن فعولن فعولن (these are weights of feet written depending on the symbols)

The weights of feet have minor changes because of vowels and consonants but they are still feet of Al-Motakarib meter.

Another verse determines another meter: Al-Rijz.

إلا أن تاريخي لا يسمح لي

إِلَّا أَنْ تَارِيحِي لَا يَسْمَحُ لِي

0/ 0//0/ 0/ 0/0/0/ /0/ 0/0/

مستفعل متفعل مستفعل متفعل

There are some minor changes to the feet here as well, but they still identify the Al-Rijz meter. Such changes of the metrical terminals are normal, but if the verse is in Bedouin, the change that happens to metrical terminals is far from normal. The accent of Bedouin has big effect on the written word which in turn affects the placement of vowels and consonants. As a result, it becomes unachievable to define the meter of the verse, or if it is achieved, it would be different from the one found when the verse was in Classical Arabic. An example is found in the first line of Richard’s soliloquy as spoken in performance by Kazak: هي ذي الأرض أبدلت ثوبها (1.1.1). This verse is written in Arabic but with a Bedouin accent, which alters it as follows:

Accent of Bedouin	Accent of Classical Arabic
“هي ذي” (hiya thi) or as Kazak pronounced it “haad”	“هذه” (hathihi) “this”
“الأرض” (l’ard)	“الأرض” (l’ardo) “earth”
“بَدَلْتُ” (bdalat)	“أَبْدَلْتُ” (abdalat) “changed”
“ثَوْبَهَا” (thoubha)	“ثَوْبَهَا” (thawbaha) “its robe”

In this example, if the verse determines the meter, it will have two: Al-Kamil meter if it is accented in classical Arabic, and when it is accented in Bedouin, it is not possible to define the meter because of the vowels that come together. In case two vowels change to consonants, it will define a different meter, not Al-Kamil, but Al-Motakarib.

The verse accented in Bedouin Arabic	The verse accented in classical Arabic
<p>هي ذي الأرض أبدلت ثوبها هي ذي لرضُ بَدَلتْ ثُوبَهَا 0/00/0//000/0///</p> <p>Too many vowels come continuously, so no meter is defined unless the vowels break into consonants, for example:</p> <p>هي ذي لرضُ بَدَلتْ ثُوبَهَا 0/0/0//0/0/0///</p> <p>فعلاتن فاعلاتن فع These feet are in Al-Raml meter.</p>	<p>هذه الأرض أبدلت ثوبها هَذِهِ لَأَرْضُ أَبْدَلتْ ثُوبَهَا 0//0/0//0//0/ 0///</p> <p>متفاعل متفعّل متفاعل These feet are in Al-Kamil meter</p>

Both classical and Bedouin Arabic have beautiful rhythm and meter variations, beside their musical accents. However, in classical Arabic, the process of the prosody is direct, neat, and easier than in Bedouin.

Richard's opening soliloquy is adapted into Bedouin pronunciation, however the translation of the text into English disguises that Bedouin rhythm. Thus, Richard's soliloquy sounds differently and works differently to an English-speaking, non-Arabic audience. Here the culture and the language play the role. The soliloquy as delivered by Kazak in Arabic sounds like this:

غلوستر: هي ذي الأرض أبدلت ثوبها  
أدبرت أيام الشتاء وقرص الصقيع وحل الربيع أبشمسه ودفاه  
الحرب أوضعت أوازرها ما عاد لها من صوت  
ما عاد نسمع سوى ضحكات الرخا وكركرة الميوعة  
وياكن من حمل السلاح وخاض غمارها تراه اليوم ناعم الملمس.  
جميل الوجه يندس أسرير الحبيبة

يبادلها همس الشوق وصيحات اللذة والمجون

التصفيق

و انا من اثقل صدره قلب قاس شديد صلدا

مالي من حاجة بذى الاعايب، مالي قدرة النواعم

من جنس الذكور و محاسن الرجال المخنثين.

ولا لي وجه تنظره عين حسنا شغوف

انا من ا ولدتني أم ضيغ الحوض

اخرجت بي مفعوص ناقص مبتور !! اجلح الخلفة

تنبه بوجهه الكلاب من شد فزعها(يعوي كالكلب)

طالما أني عاجز عن اكون ذلك العاشق الذي يملأ هذه الأوقات سحرا.

فوا لله لأكون مجرما أكرر صفوة هذه الأيام التافهة.

لقد رسمت مؤامرة تهدف إلى خلق عاصفة

من الحقد القاتل بين أخي كلارنس والملك أدورد

وبما أن الملك أدوارد شريف وأمين

بقدر ما أنا ماكر وخائن فسيودع كلارنس السجن في هذا اليوم بالتحديد

بفضل نبوءة تقول إن اسما يبدأ بحرف الجيم سيقضي على نسل أدوارد

إذا كان لبعض الجنرالات ان يقودوا هذا العالم بعصا البورنويت

ألا يستطيع ريتشارد أن يحوله إلى قاع صفصفا

بحفن من سفنكس و عصابة مقنعة

عودي يافكاري وغوصي في أعماق ملفاتي

فها هو جورج كلارنس قادم

(1.1.1-26)

During the translation of Shakespeare's text to the Arabic language, some parts are imitative while other parts are free, and these changes then transfer back into English during the next stage of translation. This part has been translated twice into English – the first translation (D) was a draft and then refined into the final version for publication (P), a process explained in more detail in the annotated text. Despite the impact of translation on the texts, the meaning still resides there. The translation of (A) text to (D) is quite direct and close to the word for word translation, however, sometimes, some of the lines in (A.1.1.10, 15, 23, 24, 25) are jettisoned, and some lines imitate Shakespearean lines, for example, (D.1.1.14, 15),

The earth has changed its robes  
 The sorrows of winter and the cold bite of metal given way,  
 To the lazy warmth of spring.  
 War is too fat for its armour, too drunk to roar.  
 All we hear today are the blasts of pleasure giggles,  
 Fighters who waged the valiant fight  
 are seen today clean whiskered, soft skinned,  
 slipping around in a lover's bed oiling whisper lusts with pleasure screams.  
 But I, whose chest is weighed with a weatherproof heart,  
 Dispossessed of a mug to draw a lusty female eye;  
 I, who was born to a mother with a narrow pelvis,  
 who spat me into this world so battered, beaten,  
 buckled and underdone that even dogs bark at me!  
 Therefore since I cannot prove a lover  
 I am determined to prove a villain,  
 Plots have I laid, to set Clarence and the King in deadly enmity.  
 And if King Edward be as true and just as I am subtle and treacherous  
 then Clarence will be imprisoned because of a prophecy,  
 which says that 'G' will be the murderer of Edward's heirs.  
 Dive thoughts into my files. Here comes Clarence. (D.1.1.1-20)

In the D and P texts, of course – the English versions translated from the Arabic version – the rules of the meter applied are those of the English language, which relate to but are not identical with Shakespeare's *Richard III*. In this soliloquy, the meter differs greatly from one version to another. The first line in P -- "The earth has changed its skin" -- is written in iambic trimeter as the line consists of three feet, starting with unstressed and stressed syllables. The second line "the cold bite of metal given way to the lazy warmth of spring" is written in octometer; but it scans as iamb/trochee/trochee/trochee/trochee/iamb/iamb/iamb with a masculine (stressed) ending. The staccato trochaic meter of the first line does not flow like iambic meter, where the stressed endings of the feet carry the reader forward. Instead, the final three feet of the line end on an unstressed syllable, giving a halting, uncomfortable sensation in tune with the discomfort created by winter. When the trochees give way to iambic meter in the next line, there is a sense of release which mimics the pleasant thaw of spring. This octometer is not typical of the speech, knocking the reader off balance as he develops this long metaphor. Richard's following lines, by contrast, are neatly balanced with an internal rhyme, and repeat the opening word anaphorically ("...war...war...").

War's too fat for armour, too drunk to roar  
 War's a shaven testicle in Olga's scented paw

The symmetry of the line “War’s too fat for armor, too drunk to roar” creates balance used for rhetorical effect, as the last half is a completion of the first. The line includes assonance with the repetition of “too...too”, and it is an internal rhyme. The control and harmony of the verse form sits in tension with the increasing bitterness of Richard’s satirical words. In Shakespeare’s version, as Lemon has pointed out, the punctuation reveals the Richard’s instability, but here in Al-Bassam’s version, Richard seems comfortable while expressing his thoughts, even as he bitterly mocks the useless warriors.

Richard follows this with a self-confident declaration :“But I, whose chest is weighed with a weather-proof heart”. The heavy stresses of initial spondee (But I //) and final spondee (proof heart //) signals the aforementioned change in the subject. This change is when Richard’s irony shifts its scorn for peace and warriors to his physical deformity. The meter found here is hexameter, which is rarely used in Shakespeare’s *Richard III*, but is occasionally found in Al-Bassam’s play. Al-Bassam relies more on the meaning of the sentence than the length of it, and thus the verses vary in meter. Some lines exceed the usual number of feet with no recognizable meter – for example:

spat/ in/to/ this/ world/ so/ bea/ten/, buck/led/ and/ bat/tered/ that/ e/ven/ maids/ start/ at/ me/  
 / / - / / / / - / - - / - - / - / / - -

This line includes ten feet which is longer than the longest conventional metrical form – nonameter. It scans as: spondee / iamb / spondee / trochee / trochee / iamb / pyrrhic / trochee / spondee / pyrrhic. This verse includes heavy stresses which confirm the rage of Richard about his deformity. Remarkably, the line includes multiple adjectives which makes it long and which shows that Richard could not take breath or interrupt himself from expressing his desperation. The alliterative, plosive “b”, used three times in one line, conveys the appearance of Richard’s body as the subject of violent beating, and reveals the paranoid anxiety of Richard.

Another long line in Richard’s soliloquy includes nine feet:

Cannot Richard reduce it to ashes with a few boxes of Semtex  
 / - / - - / - - / - - - / / - - / -

This line reads as trochee / trochee / iamb / pyrrhic / trochee / pyrrhic / spondee / pyrrhic / trochee. The focus here is on what Richard can do to the world with simple tools. So the stress falls on

“Richard...ashes...semtex”; the line is trochaic at the beginning, in the middle and at the end. The trochees here link these concepts, as does the half-rhyme on the ‘e’ of “ashes” and “Semtex”. The line thus communicates in a compressed way the destructive plotting of Richard and his desire to create a calamity.

Although the lines in this soliloquy are long and contain a variety of meters, it still presents Richard as calm and logical in his devious plans. By way of contrast, Richard shows this demented logic starting to break down with the emotional intensity of the final act, in a speech which Al-Bassam renders in free verse:

Will the Ambassador not speak to me? 5  
I have a conscience that wants to talk to him  
about the consequences of being  
an enlightened man of learning!  
Where can I take this stray dog of mine?  
Where to kennel it?  
If my dog bites you, Ambassador,  
it will infect you and your frail masters –  
filth in: filth out! My hands are covered in it,  
but I don’t boast otherwise  
you two-faced democrat dog! 15  
Now be careful what you say, Ambassador,  
you’re in my country. Oh really?  
Well, I have snipers in The Hague too!

(P, 5.3.5-18)

The rhyme and rhythm of Richard’s lines are not stable as he speaks uncharacteristically, in short sentences that stop in the middle of the line. Indeed, this speech is on the phone in Buckingham’s surveillance suite stands out for its chopiness, suggesting that anger governs him and fear of failure governs his hesitant words. In the second line there is an extra beat which breaches the normal number of metrical feet, as though his anxiety and anger are bursting out from the structures which seek to contain them. The same happens in line thirteen: “filth in: filth out! My hands are covered in it”, where “it” dangles uncomfortably at the end of the line, obstructing the smooth flow of the iambic pentameter.

This line includes two punctuation marks that break up the line; the colon and exclamation marks used to book-end two opposite movements: “filth in: filth out”. This is presented almost as an equation or an algorithm for a machine – you get out what you put in, part of a disjointed argument Richard is putting forward that his deeds are not his fault, but the product of the “filth” which had



been inputted. “My hands are covered in it” repeats “in” -- a figure of speech called epistrophe, the repetition of a word or phrase at the end of a successive clause, which again makes the outcome seem to follow logically from what preceded it.

The minor differences in these lines between the (P) text and (D) text, and some extra lines in (D) – because the draft text follows the stage text and translates most of the Arabic words. Because of the difference, the rhyme and metrical balance differ:

Will the Ambassador not speak to me?  
I have a conscience I want to talk to him about,  
it's something he should understand  
being an enlightened man of learning!  
Where can I take this stray dog of mine?  
Where can I kennel it?  
If my dog bites you Ambassador  
it will infect you and your masters,  
expose your filth that I know too well!  
I have studied how to plant bombs  
in the bowels of your democracies  
your hands are not clean,  
sir, I will unveil your complicity!  
Neither are my hands clean,  
but I don't boast otherwise  
you two-faced hypocrite, democrat dog!  
Now be careful what you say, Ambassador,  
you're in my country. Oh really?  
Well, I have firing squads in the Hague too! (D, 5.3.5-23)

The words “dog” and “ambassador” are repeated on different occasions in the lines above, which rhetorically links the two. This repetition far from seeming orderly and organized, instead feeling anxious and hysterical – he is outraged and cannot hide his anger and fear from the ambassador. When he asks his first question “Where can I take this stray dog of mine?”, he cannot answer his own question. The dog here represents the consciousness of Richard, his furious internal workings (the sweating and vocal tone of Richard in this scene look like an angry dog who cannot stop barking). Richard's speech fixates on this word and image, worrying it like an anxious dog gnaws a bone. This fixation emerges through what is almost another kind of repetition, anadiplosis: the repetition of a word that ends one clause at the beginning of the next. He says, “Where can I take this stray dog of mine? / If my dog bites you Ambassador/ you two-faced hypocrite, democrat dog!

(5.3.9,11,20). Here, the anadiplosis demonstrates Richard's lack of equilibrium. He speaks in run-on, irregular lines, offering no metrical, balanced and regular conclusion to his phone call (which he only held in his imagination).

This speech interrupts itself. Richard darts back and forth in his imagination, questioning himself. The instability of the rhythm here could be used to make an argument about Richard's emotion without resorting to evidence based on transitory punctuation, but these differences in line length and organization reinforce the emotional situation of Richard, in which he is at a breaking point. Compared to the formal control he had in his opening speech and his rhetorical mastery, his inner speech before the battle of Bosworth is drifting.

Going back to Kazak's (Richard) soliloquy, it is obvious that is in contrast of the play's ending, a different kind of challenge. His control over the speech is stable and he felt complacent, it is unobscured and structured. He naturalizes the oppositions he invokes, moving from winter to spring, war to peace, as if such cycles were inevitable however the rhythm differs from one line to another. There are extra syllables at the final words of each line which control the iamb.

In the Arabic text, the most rhythmic and regular lines are derived from Quranic verses, but when they are translated, they lose that rhyme, thus, the Quranic verses have been cut from the English translation. However, there is another example of musical rhyme in this play, in a group song which has regular, rhythmic lines and distinct rhyme:

There are suicide ploys in those madrassa boys  
And cells that cower in the palm of rush hour  
There are enemies within, like parasites on skin  
But all of the above have their luck running thin  
'Cause they ain't got the wag of the dog ...  
No, they ain't got the wag of the dog ...  
There are bombs on the way and drones on display  
Laws are being cooked, eyeballs unhooked  
Bags are being filled, but nobody's been killed,  
Just so we understand each other you and me, I mean, brother,  
There's no ideological impurity in National Security,  
I repeat, there is no impurity in National Security  
They don't hit the screen – the mentally unclean –  
So, let bags be filled, and the sweet earth tilled  
You gotta get with the wag of the dog,

Yes, you gotta get with the wag of the dog!

This song has not been performed, which make it difficult to define the musical rhyme or feel it, but it is regular. This regularity appears in the repetition of some lines as well as the repetition of the final rhymes in most of the lines. Unlike these English verses, the songs in the Arabic version are different at the level of meaning and rhythm. The beauty and the stability of the meter in the Arabic text is generated by one rhyme which controls the final syllables:

يا رب احميننا يا رب و أحفظ بلدنا يا رب God!	O God! Defend us, O God! Protect our nation O God!
أعطونا سلاح يا رب نعطي الإصلاح يا رب	give us arms! O God! We'll give reforms! O God!
بارك خطوتنا يا رب بارك صحتنا يا رب O God!	Bless our actions! O God! Bless our precautions!
اضرب وصيب يا رب النصر قريب يا رب	Blow them high! O God! Victory is nigh! O God!
(A.3.5)	(translation of the surtitles with my edition)

The repetition of “يا رب” “Ya Rab” “O God” gives an order and organization as well as the stability of the rhythm. This kind of repetition is, as mentioned before, an epistrophe, but here it is used to express the unity and power of a group rather than hysterical, tyrannical rage of an individual.

To conclude, we can see that although rhyme and meter are crucial to different versions of the text, particularly the Shakespearean original and the Arabic translation, these features of the language can be difficult to preserve in the transitions from one language to another, particularly as the translations are shaped to reflect not only the linguistic but cultural features of the target audience can be built regularly at time of creation not at time of translation. Compared to Shakespeare’s *Richard III*, Al-Bassam’s *Richard III: An Arab Tragedy*, in its published English version, is far less metrical and more irregular. One reason, of course, is the differences between Elizabethan English and modern English, and the move away from the use of iambic pentameter (or indeed any verse form) as a standard vehicle for dramatic dialogue. Just as significant is the desire to modernize the play; the textual language now incorporates the language of blogs and texts, far from the controlled verse conventions of the 1590s. The breakdown of metrical form is more

conspicuous in the P text, because this was intended to be an adaptation as well as a translation, preserving the effect of the original, but not its precise language.

## **xi. Arabizing Richard: Religious and Political Rhetoric**

How, then, is this process of adaptation – of Arabization -- achieved by Al-Bassam, and embedded in the small details of language in the text? I am interested here, particularly, in how, as the text moves away from the specific features of Arabic language, on its journey into English, it acquires features which mark it out as a piece of distinctively Arab theatre. Some examples will allow us to understand how the playwright speaks to his Arab audience in particular, utilizing a frame of reference that would be uniquely and particularly meaningful to them. Almost from the start of the play, in the conversion of the text from D to P, we can see how Al-Bassam adds details which politicise it in a specifically Arab way. For example, the line “War is too fat for its armour... the blasts of pleasure giggles” (D.1.1.4-5) is adapted to “War’s a shaven testicle in Olga’s scented paw” in P.1.1.4. This is a pure addition for the printed text, with no equivalent in the Arabic text nor in the draft text. Richard here laments the end of civil war, and he hates that the brave warriors become weak in front of “Olga”. This latter refers to non-Arab woman, presumably Russian, as Olga is a Russian name. The description here is clearly superficially sexual, but Al-Bassam’s implicit intention is political. Olga has a “scented paw” not only because of her seductive fragrance, but because she represents the bear, the symbol of Russia. Richard is here complaining about how Arab leaders are in thrall to Russia, something made all too apparent in recent years as Russia has propped up the Assad regime in Syria.

We witness a similar process in the lines which follow:

Fighters who waged the valiant fight  
are seen today clean-whiskered, soft-skinned,  
slipping around in a lover’s bed,  
oiling whisper lusts with pleasure screams. (D.1.1.6-8)

This is edited in the (P) text to read “Grizzly brother Akhwans who waged the valiant fight are clean whiskered now, soft-skinned, loose-jawed on Armani beds, oiling whisper lusts with Snafi screams” (P 1.1.5-8). Here, Richard makes it clear who the “fighters” are, by describing them as “Akhwans”. This name refers to the Muslim Brotherhood society which is the first modern Islamic mass movement. “Akhwans” is properly “Al-Ikhwan” (footnote 11 in the annotated play). Al-Bassam wanted Richard’s army to feature “Akhwans” in order to make the events more specific to an Arab context. When Richard invokes the “Akhwans who waged the valiant fight”, he reminds

the Arab audience about the rise of this group in 1930s, and its political history (during World War II, the Akhwan Brotherhood, as the foe of Wafd party in Egypt, organized public outcry against the government. An armed nation appeared in the early 1940s, and thereafter, it was responsible for a number of violent acts, including bombings and political assassinations).<sup>221</sup> An informed Arab reader would probably know, too, that the history of the Akhwans was particularly appropriate for this play, as it involved much political plotting and assassination. The Akhwan responded to the government's attempts to eliminate the group by murdering the Prime Minister Maḥmud Fahmi al-Nuqrashi in December 1948. Subsequently, the founder of the group Hassan al-Banna was himself assassinated by the secret police; many believe his death was at the order of the government.<sup>222</sup>

“Akhwan” also could be the Islamic religious militia which formed the main military force of the Arab ruler Ibn Saud.<sup>223</sup> The members of Akhwan figured notably in the unification of the Arabian peninsula at the behest of Ibn Saud in 1912. The Akhwan rebelled and after a long cycle of political chaos and crimes, this brotherhood dissolved, and Ibn Saud besieged the rebels and compelled them to surrender to the British in Kuwait in 1930. The Akhwan's leaders, Al-Dawish and Ibn Hithlayn's cousin Nayif were immediately imprisoned in Riyadh.<sup>224</sup> Consequently, both “Akhwan” in both Arabic countries, once emblematic of rugged masculinity and warrior prowess, ended up defeated; and sarcastically Richard described them “are clean-whiskered now, soft-skinned, loose-jawed on Armani beds, oiling whisper lusts with Snafi screams” (P.1.1.6-8). Snafi is a medication for erectile dysfunction, specifically sold in Saudi Arabia. On multiple levels, then, this reference appeals to the Arab reader – it tells them that this Richard is of their world. It also looks back to Arab history while acknowledging the realities of life for a modern Arab.

Al-Bassam fully absorbed from Shakespeare Richard's plot based on the prophesy that someone with a name associated with the letter “G” would murder the sons of King Edward. This type of superstition is common to Arab culture, as it was to English culture in medieval times. In Arabic culture, divinely inspired utterances and dreams are widely believed to have an impact on destiny.

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<sup>221</sup> Editors of Encyclopedia Britannica, “Muslim Brotherhood”, *Britanica* (2020) <<https://www.britannica.com/topic/Muslim-Brotherhood>> [accessed 30 January 2021].

<sup>222</sup> Anonymous author, “Egypt: The Muslim Brotherhood in 10 dates”, *Breitbart* (2019) <<https://www.breitbart.com/news/egypt-the-muslim-brotherhood-in-10-dates/>> [accessed 30 January 2021].

<sup>223</sup> Sulayman Al-Bassam, *The Arab Shakespeare Trilogy* (London: Bloomsbury, 2014), p.133.

<sup>224</sup> Editors of Encyclopedia Britannica, “Ikhwan”, *Britanica* (2020) <<https://www.britannica.com/topic/Ikhwan>> [accessed 1 February 2021].

Thus, dreams and the belief in astrology affect people's behaviour. These forms of language are oracular, future oriented, and irrational. Rebecca Lemon observed that the prophecies, the dreams and even the curses are all forms of speech that are associated with the supernatural – whether dreams are believed to come from God or the devil, to warn us or tempt us; or to be prophecies and curses.<sup>225</sup>

The prophecy of the letter G shows the intentions and personality of Richard, mocking the king's naivety for believing a prophecy. This naivety is reinforced in the next scene, according to the ministers Hastings, Clarence, and Richard: the king's inclination to wizards' heresy and women, undermines his weak rule: "It's his hunger for women that has brought him to this – filthy" (P.1.1.83-84); "See how far our brother has drifted into delirium and heresy... witch from Zabaniyah of hell prophesied" (translated from A.1.1.29); and "This is the work of women! Your suffering is spawned in the Queen's head: Elizabeth!... she rips and she sews the way she likes in the castle" (trans A.1.1.39-42). While this prophecy is adapted from Shakespeare, Al-Bassam has Richard promote the rumor, using it to advance his own objectives and manipulate the king. In the staging, however, there is scope to play on the audience's superstition, for though we see that Richard does not believe in the prophecy, it nevertheless comes true: Edward's sons are disinherited by the letter G, not by George Clarence, but by Gloucester. This turn of events simultaneously impresses us with Richard's devious cleverness, but also hints at the operation of a higher power or fate which Richard scorns but is nevertheless controlled by.

Richard utilizes not only prophecies but curses as well. The curses in the play occupy a similar space between empty superstition to be manipulated and authentically powerful supernatural force. For example, in the next scene, Anne offers a set of curses that seem at once impotent and yet eventually accurate:

May Allah's curses fall on the hand that punctured your flesh,  
on the heart that pierced your heart  
and the blood that spilt your blood.  
Should your murderer marry,  
may misery be his wife's lot.  
And if he should bring forth a child  
may it come to life twisted, premature and deformed. (P.1.2.1-7)

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<sup>225</sup> Lemon, p. 91

The (P) text is very close to Shakespeare (1.2.14,15,16,21,26). Here, Al-Bassam made some changes like “May Allah” which announces the expression of a curse in Arab society. Arab curses generally emerge from faith, from the belief that Allah has the power to punish evil people. This belief derives from the Quran, which mentions the real power of curses. Unlike the (P) text, however, the (A) text mentions short curses without referring them to Allah;

ألاً فتحل اللعنة على تلك اليد  
و لتحل اللعنة على القلب  
و لتحل اللعنة على الدم الذي أراق دمك  
(1.2.1-3)

O, curse that hand,  
Curse that heart,  
And curse the blood that sheds your blood  
(free translation)

This shift makes Anne seem less holy, less righteous, and more morally dubious to an Arab audience, shifting sympathy to Richard. In the same way, we see Richard elsewhere appropriating Quranic language and imagery to co-opt religious belief to his cause. He mentions, for instance, “Jacob” (1.1.99-100) as an example of secrecy and deep need; Richard again is quoting here from the Quran, “ (Jacob in Islam is a prophet whose deep need is to see his son Joseph after long time, which Allah grants him) to strengthen his position.

Despite the apparent power of the letter G prophecy and Anne’s curses, nevertheless Richard mocks the naivety of the characters who believe them – and by extension, those members of the audience who share this faith. Al-Bassam’s charismatic hero invites the audience to laugh with him at these gullible people. Similarly, Rebecca Lemon observed that Shakespeare made this charming character ask the readers or audience to laugh with him at his victims – at the imprisoned, women, poorer men.<sup>226</sup> Al-Bassam also exploits the crack between the audience’s allegiance to Richard, and their suspicion that prophecies might be true. Writing of Shakespeare’s character, Scott Colley explains the appeal of Richard to audiences: “not only does Richard appear and speak more than anyone else, he also speaks unlike anyone else. When others are formal and rhetorical,

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<sup>226</sup> Lemon, p. 94



he is colloquial; when others are wooden and ponderous, he is witty and quick”<sup>227</sup> The audience are seduced by these qualities, tempted to share his contempt for others, but discomfited by the lingering sense that these others are more similar to them than he is.

Clarence’s dream is one of the most important scenes that Al-Bassam adapts into an Arabic model. In the original production Jassim Al-Nabhaan plays Clarence as a religious man wearing a “Dashdasha” (white male abaya) and long scarf, performing ablution, memorizing the Quran and Prophet’s Hadith in every conversation. Clarence’s dream of his own death (A text,1.1, الحفلة, الموامرات) (act 1.The party, scene 2. The conspiracies) comes true and recurs as a scene of his death. The audience get confused and woozy in this scene. In the first scene, Clarence narrates his dream to his brother Richard, telling him how he (Richard) drowns him in the Gulf. His description of his dream stimulates his feeling of horror till he forgets his faith while Richard reminds him to believe in Allah. The music played at this moment fits Clarence’s dream; it is about betrayal – Richard plans to murder him. Clarence has faith in his brother which is misplaced, and is contemptuous of him: “أنا أشهد إنك جش صغير ما تدري وين الله حاطك” (A,1.1) “I believe that you are a little colt don’t know where Allah put you”. Richard calls Clarence a “colt” because of his inability to even explicate his dream which is quite clear. Clarence narrates:

Last night I dreamt we were fishing together in the Gulf,  
you stumbled and struck me overboard.

Oh God! What pain it was to drown!

*We hear an Arabian Gulf sea shanty, ‘O ya maal’.*

And you a man of God.

**Clarence:** Then I saw the figure of a child dabbled in blood.

He cried out: ‘Clarence is come.

False Clarence –

the coward that ran the knife between my child-thin ribs.

Seize him Fires of Hell, make him taste the torment!’

**Richard:** Say no calamity will strike us

other than what has been decreed.

**Clarence:** God alone can free me from torment.

**Richard:** What about me?!

I’ll deliver you or take your place in that underground hell.

Have patience.

**Clarence:** It is God’s will and there is none that can oppose Him.

**Richard:** (*To himself.*) Gods don’t share designs with mules

كلارنس: والله ما إحنا بمأمن..حتى بأحلامنا

<sup>227</sup> Scott Colley, *Richard’s Himself Again: A stage History of Richard III* (Westport, CT: Greenwood Press, 1992), p.6

البارحة حلمت حلم كأننا انا وياك  
على ظهر سفينة تقطع البحر  
السفينة تلعب فيها الأمواج  
أنت زلت قدمك مديت أيدي أساعدك  
جريتني، سحبنتني، غرقنتني  
صعب يا خوي صعب إن يموت الإنسان غرقان.  
غلوستر: أنت رجل مؤمن- قل لا اله الا الله  
كلارنس : ألف من ذكره  
فجأة تراني طيف شبح شاب ملطخ بالدم  
ناداني بإسمي بصوت حاد كحد السيف  
كلارنس...كلارنس...كلارنس الخداع الكذاب.  
كلارنس إلي طعني في المعركة  
يا زبانية جهنم خديه واذيقه العذاب  
دوق غلوستر: ولا يهملك يا خوي  
قل لن يصيبنا إلا ما كتب الله لنا.  
كلارنس : الله وحده الكفيل بتفرج كربتي  
دوق غلوستر: و أنا وين روحت!  
أخرجك من سجنك و لو أسجن دونك  
أترجك إتضرع بالصبر  
كلارنس: قضاء الله و لا راد لقضائه  
دوق غلوستر: قضاء الله و لا راد لقضائه  
(خرج كلارنس)  
أشهد أنك جحش صغير ماتدري وبين الله حاطك

Both texts (P and A) present Clarence's dream with few changes during the translation, but these lines still embody a struggle between fear and faith, conveyed in the description of the dream and the language of Quran. This structure here creates lyrical beauty precisely at a moment of pain and trauma. The form seduces the audience into heartless complicity with Richard, as they admire the formal beauty of the lines "you stumbled and struck me overboard. Oh God! What pain it was to drown!" – then "It is God's will and there is none that can oppose Him". Richard's "Say no calamity will strike us other than what has been decreed" and "Gods don't share designs with

mules”, utilize dramatic irony for comic effect, as the audience can recognize his insincerity where Clarence is oblivious to it.

The scene of Clarence’s murder is a key point where the religious and political overlap, much as they do in Shakespeare’s play (*Richard III*, Act 1, Scene iv). In this long scene Clarence tells Brakenbury of his dream before his assassination. Clarence dreams that he is in the underworld, and he is scolded by the ghosts of his victims for his crimes. The murderers then enter and start some comedy before falling to their task. Clarence cannot believe that his brother Edward wants him condemned.<sup>228</sup> Clarence proclaims his brother’s innocence and pleads Christian values to remind the murderers:

I charge you, as you hope to have redemption  
By Christ’s dear blood shed for our grievous sins,  
That you depart, and lay no hands on me. (1.5.184-86)

Clarence attempts to convince the murderers that their act of murder is against God’s law. Ultimately the murderers tell Clarence the truth that they work for Gloucester. He begs for his life, but they kill him by beating him and drowning him in the wine-butt.<sup>229</sup>

Al-Bassam compresses Shakespeare’s long scene down to this:

**Clarence:** I swear there is no God but Allah.  
God forgive my sins. (*Enter Murderer.*)  
In God’s name, what are you?  
**Murderer:** A man, as you are.  
**Clarence:** If you be hired for money go back again  
and I will send you to my brother, the Emir Richard.  
He shall reward you better for my life  
than the King does for news of my death.  
**Murderer:** You are deceived: he hates you.  
**Clarence:** Do not slander him.  
He is kind and merciful.  
**Murderer:** Merciful as rain on mud huts.  
He sent me to slaughter you.  
Pray now for you must die.  
**Clarence:** Dare you counsel me to pray to God  
yet would war with God by murdering me?  
He who kills without due reason,  
it is as though he kills the whole of humanity.

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<sup>228</sup> p. 135

<sup>229</sup> p. 135

**Murderer:** Pray!  
**Clarence:** And do not shed blood  
that is sacred by Allah's law.  
**Murderer:** Pray!  
**Clarence:** Al Rawandi, in the sources says:  
'beware of shedding innocent blood'—  
**Murderer:** Pray! Pray! (P.1.4.1-25)

Al-Bassam's Clarence is a devout Muslim, who quotes the Holy Quran and refers to Islamic scholarship against unlawful murder and the violation of innocence. Clarence even quotes from non-Islamic doctrine to save his life (Al-Rawandi is a critic of religion in general and sceptical of Islam). Al-Bassam even adapts the means of his death to make it more Arabic in context and meaning – he is drowned not in a 'wine-butt', but in the sacred water that he has used to do his ritual ablutions to pray, though the act is no less brutal for this, and arguably more shocking for an Arab audience. The political ramifications of the scene, and the perpetual interconnection of the religious and the political, are made apparent as we see (as explained in the stage directions) that Buckingham has witnessed the murder on a surveillance camera, and reports back on the political impact of the act to his CIA superiors.

The scene of Clarence's dream has been removed to an earlier scene just after Richard's soliloquy. In this scene, no previous political conspiracies been linked to Clarence; he is presented as a simple devout man who is aware of his sins and prays for forgiveness. Just as in Shakespeare Clarence pleads for mercy through the blood of Christ,<sup>230</sup> Al-Bassam's Clarence begs for mercy in Islamic terms. The Quranic quotations used by Clarence demonstrate the absolute prohibition against the murder of innocence, and that shedding one person's blood is like shedding the whole of humanity's blood. The ensuing political murder of two innocent princes is likened to the story of the murder of the prophet's Mohammed grandson "Al-Hussain" in a war concerning "Al-Khilafa".

As Holderness has pointed out, however, there is a crucial difference between Shakespeare's scene and Al-Bassam's, which emerges from the innocence of Clarence. Whereas in Shakespeare's scene, the murderers respond to Clarence's Christian language by reminding him of his crimes, which allows them to feel guiltless for their actions, in Al-Bassam's scene, Clarence's fundamental innocence and piety make the murder more traumatic both for the perpetrators and the audience. He is washing, preparing himself to do "Salah" (praying) and praying Allah to forgive his sins,

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<sup>230</sup> Holderness, p. 137.

“سبحان الله لا إله إلا الله وحده أعوذ بالله من الشيطان الرجيم و من كل ذنب عظيم أشهد أن لا إله إلا الله و أن محمدا رسول الله” (1.4.1-3) “Glory be to Allah, there is no God but Allah, I seek refuge to Allah from the accursed Satan, and from great sins, I bear witness that there is no God but Allah and Mohammed is prophet of Allah”. The murderer avoids listening to his Quranic quotations in order not to be emotionally affected by the act. The murderer does not remind Clarence of his crimes as he has committed none that we know of, but they ask him to pray; however his prayers speak out against their deed. Holderness observes that the stark moral beauty and clarity of the Quranic injunctions stand in clear contrast to the act of butchery committed by one who claims to share their victim’s faith. This is more than a substitution of an Islamic for a Christian frame of reference, it is an attempt to draw the spectator inside a fully-imagined moment with different cultural implications. Ultimately, it is probably just as damning of the religious hypocrisy of the Arab world, where violence and supposed religious piety go so closely hand in hand.<sup>231</sup>

Al-Bassam’s use of religious imagery and language to Arabize the source-text is matched, if not exceeded, by his efforts to embed the play in a contemporary Arab political context. The staging of the original production makes this particularly clear. Projections on big screens establish the context of dictatorship, military action, and clandestine surveillance. Video footage of forced confessions and executions compete for attention with swaying figures.<sup>232</sup> The contemporary parallels are enforced by these multimedia interventions.<sup>233</sup> Al-Bassam’s Buckingham is transformed into a double agent, secretly communicating with the CIA as he apparently supports Richard’s bid for the throne. On the stage, the audiences can hear and see the screens that record Buckingham’s coded email communications -- for instance:

R.- Clarence removed from the game. Blow to moderate Islamic bla bla. No blowback anticipated. Yours, B. <sup>234</sup>

Sarah Lyall observes that even as Buckingham accedes to Richard’s requests for help, he malignantly sends email updates to the American ambassador, reporting on the latest political machinations.<sup>235</sup> At the play’s conclusion he proclaims the installation of an interim

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<sup>231</sup> p. 137

<sup>232</sup> Marlowe, “The Times”, 15 February 2007, in *From Summit to Tragedy: Sulayman Al-Bassam’s Richard III and Political Theatre*, ed. By Graham Holderness (London, 2007), p. 133.

<sup>233</sup> Kieron Quirke, “Shakespeare’s Arabia”, *Evening Standard*, 14 February 2007

<sup>235</sup> Sarah Lyall, “Political Shakespeare: an Arab Richard III”, *International Herald Tribune*, 21 February 2007

government.<sup>236</sup> This brief stability, however, is already threatened by insurgency, as Lyall notes:

Richmond is an American general who, chillingly, speaks the final words of the play in English, with the swaggering accent of the occupying army. The speech, ending with the words “God say Amen”, is meant to reassure. But even as he delivers it, a group of insurgents can be seen in the background, ready for a fight in the name of their own religion, “Allah-u akbar!” they cry. ‘God is great!’<sup>237</sup>

The play itself constructs a historical bridge, as Holderness observed, “from 1400 to 2003 and from Bosworth field to Afghanistan or Iraq in the embattled Middle East of the twenty first century.”<sup>238</sup> The play original title, “Baghdad Richard” makes this even more explicit, indicating that Gloucester represents Saddam. Al-Bassam changed the title in response to changing events, particularly the trial and execution of Saddam, fearing, in part, that the analogy could not be entirely sustained under scrutiny.

With the rapid change of events in the region and also as I delved more deeply into it to make that comparison really work, I reached the conclusion it would be selling both histories a bit short in trying to make a foolproof comparison between Richard III and the rise and fall of Saddam Hussein.<sup>239</sup>

In a program note Al-Bassam underlines this parallel:

In this piece, I am using a foreign (English) history to explore contemporary political anxieties in the Gulf and Arab region. The monarchical system of rule that governs all the countries in the Arabian peninsula (in which the reins of power are passed down through generations descended from an original founder) has proved itself to be a stable and durable form of governance. But, as recent events have shown, crises of succession present a constant threat of implosion to these monarchies. Richard III offers the model of a crisis of succession that turns into a nightmare.<sup>240</sup>

Readers who are familiar with the rhetoric of Arab rulers, particularly dictators like Saddam, will detect echoes in Richard’s insistent interlinking of the religious and political registers. Richard’s drunken speech before the battle is an example of this:

**Richard:** What can I say more than I have said?  
Who you face today are a gang of heretics,  
refugees from the face of justice and the ire of Allah!  
Foreigners, invaders, jailbirds and shantytown dwellers

<sup>236</sup> Marlowe, “The Times”, 15 February 2007

<sup>237</sup> Lyall, 2007.

<sup>238</sup> Holderness, p. 133

<sup>239</sup> P. 134

<sup>240</sup> RSC programme 2007, in *From Summit to Tragedy: Sulayman Al-Bassam’s Richard III and Political Theatre*, ed. By Graham Holderness (London, 2007), p.135.

whose poverty has spewed them forth to die at your hands.  
 They are envious-eyed with no honour in their souls.  
 They saw you possessing oil and blessed with astonishing  
 wives and they would restrain the one and disdain the other.  
 And who leads them but a paltry heathen? A murtad  
 and a sproglet of Sykes-Picot.  
 A grand conspirator who holds the Bible in one hand  
 and buries the Torah in his heart,  
 who wishes to turn you into a nation of castrati.  
 If we be conquered, let men conquer us,  
 not these bastard heathens who hold life dear  
 and swill in its iniquities and vice as animals,  
 exactly as animals!  
 Down with the enmity of the enemy!  
 May the losers lose!

(5.4.1-19)

In the way it weaponizes the Qur'an for political purpose, it is highly redolent of this speech by Saddam marking the eleventh anniversary of the end of the Iran–Iraq war in 1999:

The criminal, the criminal junior Bush committed, he and his aides, his crime that he was threatening Iraq with and humanity as well. His criminal act comes from – and the act of those who helped him, and his followers. This is added to the series of their shameful crimes against Iraq and humanity. This is a start for other additional crimes.

Go use sword. Draw your sword, and I'm not afraid. Draw your sword. The enemy is making a fuss. And the enemy will not be stopped, except by – let the reins be let go anyway, but hope is there. Let thunderstorms go until the guidance appears, and injustice goes away. And let dawn be the way to confront all bad. And pull your trigger and keep the fire on.

Draw your sword. No one will be victorious unless he is a man, and a brave man. And prepare a banner and call for the will of God that the wounds will heal quickly.

Dear friends, those who fight evil in the world, peace be upon you. You notice how Bush, the careless, underestimated your values that you declared against the war, and your call, your honest call for peace. And he committed this shameful crime this day.

We love peace and we are working towards this peace. Iraq will be victorious. We will win. And with Iraq, our nation and humanity will win. And evil will suffer from what makes it incapable of doing any evil or crime at a level similar to the American Zionist alliance against nations. And at the forefront is our dignified nation, Arab nation.

God is great. God is great. At the beginning – at the forefront is our nation. God is great, God is great. And live long, Iraq and Palestine. God is great. God is great. And our Arab nation, dignified nation, let that nation live. And the human brotherhood, let it live with those who love peace and security. And the right of people in freedom, according to justice and equality.

God is great, and let the losers lose. Let Iraq live. Long live Jihad and long live Palestine.<sup>241</sup>

Both Richard's and Saddam's speeches seek to inspire their people by conjuring a vision of a threatening enemy – an enemy conceived of as both Western and Zionist. Richard's speech is shorter and certainly does not copy Saddam's speech word for word, but the traces are clear nonetheless: "No one will be victorious unless he is a man, and a brave man", "let the losers lose"/ "If we be conquered, let men conquer us", "and may the losers lose". Both suggest that their political mission is divinely ordained and supported, that their struggle is a kind of spiritual crusade, masking their individual ambitions in a cloak of piety. Both associate victory with manliness, defeat with emasculation.

Richard – and indeed Saddam's – paranoia about an axis of Western-Zionist forces working against the Islamic people, though mostly treated with satirical disdain by the play, is nevertheless given a degree of legitimacy when, before his execution, Buckingham confesses that he is a "secret employee of the Mossad- CIA". Al-Bassam is clear-eyed about the political self-interest of all parties in the Middle East – there are no heroes, only villains and victims. And there are always hidden forces aiding the rise or fall of a king or a president, for wider political ends. Buckingham arrogantly summarises his power as a king-maker:

**Buckingham:** You kidding?

I can redraw the map of the globe with my finger;  
invade foreign lands with a flick of the wrist;  
flatten countries with the cock of a brow;  
I can make a mockery of the judiciary;  
thread an axis of evil through the eye of the press;  
turn a democracy into a tyranny and keep it all  
as clean and transparent as a Security Council resolution. (P, 3.8.5-12)

Buckingham's role represents the situation of Iraq during the time of Saddam Hussein, and how spies played a role in the war between US and Iraq.<sup>242</sup> In addition, the play makes very clear how powerful the media is in creating and exploiting the chaos for their own self-interested motives.

Other characters wield political power in the play, too, including some women, such as Queen Elizabeth. She helps Richmond bring about the downfall of Richard, by arranging a meeting

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<sup>241</sup> "Saddam addresses Iraqi People", *International CNN. com/ world*, 20 March 2003  
<<http://edition.cnn.com/2003/WORLD/meast/03/20/irq.war.saddam.transcript/>> [accessed 19 June 2021].

<sup>242</sup> Julian Borger, "The spies who pushed for war", *The Guardian*, 17 July 2003, p.1



between the leaders of the tribes and Richmond, to bring more warriors and allies to stand against Richard's army. In the Arabic performance text, she plays the role of translator between Richmond and the leaders, but this section is not found in the P text nor in the D text, only in the A text in a scene called "New Allies". This scene is disjointed, and the in-play translation of Elizabeth is most of the time not completed:

تحالفات جديدة

"New Allies"

ريشmond في إجتماع سري مع مجموعة من شيوخ القبائل و إليزابث تترجم بينهم

*Richmond in a closed meeting with group of tribes' leaders and Elizabeth is the translator between them.*

Fellows in arms, and my most loving friends, Bruised underneath the yoke of tyranny, Thus far into the bowels of the land Have we march'd on without impediment; The wretched, bloody, and usurping boar, Swills your warm blood like wash, and makes his trough In your embowell'd bosoms, this foul swine Lies now even in the center of this isle. In God's name, cheerly on, courageous friends, To reap the harvest of perpetual peace By this one bloody trial of sharp war.

*Oxford:* Every man's conscience is a thousand swords, to fight against that bloody homicide.

*Herbert:* I doubt not but his friends will fly to us.

*Blunt:* He hath no friends but who are friends for fear. Which in his greatest need will shrink from him.

*Richmond:* True hope is swift, and flies with swallow's wings: Kings it makes gods, and meaner creatures kings

إليزابث تترجم: يا رفاق الوغي, و يا أوفى أصدقاء, لقد أقصينا هذه الأرض دون عائق

*Elizabeth translates:* Fellows in arms, and my most loving friends, Bruised this land without obstacle (*Elizabeth did not finish the translation*)

شيخ القبيلة 1: الحمد لله

*The Leader of the tribe 1:* Thanks to Allah

إليزابث: ولندفع ثمن حرب دمويه واحده ونجني ثمارها سلام دائم  
ضمير كل رجل بألف سيف لمحاربة هذا الظالم الطاغية

*Elizabeth:* let's pay for one bloody war to realise the ever peace

Every man's conscience is a thousand swords, to fight against that bloody homicide.

what did he say? good man

شيخ القبيلة 2: كل ربهه بيجون معنا ، ما عنده صديق واحد

all his friends support us, he has no friend

ريشmond يسأل ليزابث

*Richmond asks to Elizabeth*

how many men he has got?

إليزابث: 3000 رجل

حسننا سيعطيك 3000 دولار مقابل كل رجل

*Elizabeth:* 3000 men, it is fine to pay you 3000 dollars for each every man

شيخ 1: 5000 مستحيل 3500

*Leader of the tribe 1:* I agree to 5000 rather than 3500

These negotiations are the one of the reasons behind the fall of Richard. This is parallel to the politics that happen in many countries in the Middle East such as Iraq; different cooperation from inside and outside Iraq in order to seize Saddam. It is an instance of Quranic teachings and faith being shown to have positive outcomes, even if they are still exploited for political purposes, and the scene is also an interesting example of how a scene can be transformed in translation to make it more powerful and effective. Richmond's speech in the Arabic text, in which encourages and calls the tribes' leaders to stand against Richard, seems dull; thus, it does not affect the souls of the listeners. But after the translation and modifications have occurred to the A text, in the P text, Richmond appears holding the Quran in his hand which embodies his faith and trustworthiness, and genuinely attracts the Arab Muslim community. He speaks about the necessity of fighting and resisting, quoting from the Quran to attract the tribes' leaders into cooperating with him against Richard. It is the power of the Quran that Richmond cleverly exploits for political reasons, focusing on the advantage of consultation:

God and our good cause fight upon our side;  
For what is he they follow? Truly, citizens,  
A bloody tyrant and a homicide;  
One that hath ever been God's enemy:  
Then, if you fight against God's enemy,  
God will in justice ward you as his soldiers;  
I read it all right here in your Qur'an  
Allah says: 'whoever defends himself  
From being oppressed can not be blamed';  
Chapter Forty Two, Verse Forty One  
As-Shura, which means the Consultation  
And that is what I'm saying to you all.  
Then, in the name of God and all these rights,  
Advance your standards, draw your willing arms.

Richmond reminds his listeners of the Shura Soura, and his argument is powerful enough to win them to his side. He shows them that he is just learning and applying the rules in the Quran that they are supposed to do: "I read it all right here in your Qur'an". Quoting from Quran is the way that Richmond communicates that he is not an invader or an oppressor, rather he is trying to liberate them from Richard's tyranny. The effectiveness of Richmond's speech both within the setting of the play and on the audience, depends to an extent on his listeners' familiarity with,

and faith in, the Qu'ran.

Shakespeare's entrance into Arabic culture is not, by any means, a simple operation, complicated as it is by a long history of colonialism. His work cannot arrive as a form of cultural invasion, or it will be rejected. Rather, it must be transplanted in such a way that the cultural body of the Arab world accepts the gift. It must be acculturated, naturalized to its new setting, without losing the markers of identity and value that made it worth importing in the first place. Sulayman Al-Bassam has found an ingenious way of achieving this, moving the text of Richard III back and forth between English and Arabic cultures and languages, each move bringing the cultural artefact to a middle point where it can speak to both worlds, belong to both worlds, while still retaining a sense of otherness to its readers and audiences, whichever world they come from. This is hybridity at its best and most fruitful, allowing for a rich and complex play that speaks to past and present, East and West, offering reflection, satire and commentary on each of these elements. It is hoped that this annotated edition forms a helpful entry point to this hybrid text, helping the reader to understand the processes by which it came to be, and its relation to the venerable tradition of Shakespearean adaptation.

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## **Part 2: The Annotated P-text**

## Introduction to the Annotated text

It is not, perhaps, surprising that *Richard III: An Arab Tragedy* exists in three related versions, as its source text, Shakespeare's *Richard III*, itself exists in eight Quarto editions and four Folio editions. Al-Bassam's play continues this Shakespearean tradition of complex textual variation. This play exists in three different versions, in two different languages (one in Arabic and two in English, including the final edition for publication), locked in a triangular relationship with Shakespeare's *Richard III* in the center. Shakespeare's play, according to Al Bassam, was "reworked directly" into a combination of Classical and Bedouin Arabic (which I refer to as the A-text), which was the form in which it was first performed at the Swan Theatre in Stratford-upon-Avon on 8 February 2007 (accompanied by surtitles in English for a non-Arabic speaking audience). This Arabic text was re-translated back into English (which I refer to as the D-text), and finally, this draft version was adapted and modified to be the final version for publication (the P-text) which has never been performed. The draft version mediates between the Arabic and the published version, sometimes close to one and sometimes to the other; while each of the three texts is close to the source text in a slightly different way.

During this process, many changes were made to the text. Despite the fact that there were English surtitles on the screen during the performance in Arabic, the dialogue was adapted by actors at times in response to the needs of performance, much as Shakespeare's original play had been. These amendments are identified and discussed in the annotations for the published text provided here. By "performance", I am referring to the performance of the play by the original cast in the Pallas Theatre, Athens, Greece, in 2007, which is publicly available online at <https://globalshakespeares.mit.edu/richard-3-al-bassam-sulayman-2007/#video=richard-3-al-bassam-sulayman-2007>. This performance is identical to the version performed at Stratford in the same year. My annotations of the published text derive from a detailed comparative analysis of the Arabic text, draft text and the source text (Shakespeare's *Richard III*), together with the performance and even the surtitles.

The annotations to this edition frequently focus on elements of the performance. This performance sits chronologically after the A text and before the D and P texts. It is a filter through which the text passes as it moves between these different versions, and the amendments generated by this



process are noticeable in these later texts. Where this happens, the annotation focuses on aspects of the performance which shape the textual versions of the play, tracing the changes made by the actors on the stage which helps to explain why some lines and features exist in one text but not in another.

The annotation also includes the translation of some passages in the A-text that have been removed or replaced in the P-text, and identification and explanation of proverbs and Arabic sayings. Some of these Arabic aphorisms have been replaced by English proverbs in an act of communicative translation (as discussed in the critical introduction). In doing so, the author tries to make his adapted play suitable for both audiences, Arabic and English. He stands as a mediator between the source language and the target language.

In translation, the cultural background of the target audience has to be understood so as to be able to convey the meaning of the source language to them. Cultural obstacles to effective translation are also related to the sociolinguistic aspects of language such as politeness and terms of address, as well as aspects of discourse, such as speech acts, maxims of speech, implicature, inference and presupposition. All these aspects have been tackled through the annotation to provide the reader with the understanding of the how the translation and adaptation achieves effects of familiarity or foreignness. The language and the text used in the performance is the Arabic one, and the notes are designed to provide the non-Arabic reader with the help that they may need to enjoy the play and to better understand the flow between the two cultures. Some notes show the English substitutions for Shakespeare's words in the D and P-texts, and relate these lexical choices to the ones in Arabic. This annotated comparative edition aims to unite the three texts to enable audiences/readers better to understand the processes of adaptation which enable the final published version to speak to both Arabic and English cultures.

## **Richard III, an Arab Tragedy**

The play was commissioned by the Royal Shakespeare Company as part of the Complete Works Festival, 2007 and first performed at The Swan Theatre, Stratford-upon-Avon on 8 February 2007.

**Note on Text:** *Unlike the other two texts in the trilogy that were free adaptations of and improvisations on the original, composed in English; this version of Richard III was reworked directly in Arabic and is much closer to the original. What you read here is a translation of the Arabic performance text.*

**Note on Costume:** *The characters in their appearance need to resemble as closely as possible the entourage and ruling elites of the Gulf Arab states. State-specific and other local variants on this theme need to be resolved to avoid the costume citing any one particular state, unless this is the desired direction of the production. Buckingham and Mr Richmond should, however, be dressed in distinctly Western attire; suits and ties.*

### **The ruling brothers**

Emir Gloucester – *Minister of Interior, then King*

Emir Clarence – *A religious man*

King Edward – *A profligate ruler*

### **The women**

Margaret – *A dispossessed Queen*

Elizabeth – *A Queen, then a survivor*

Anne – *A victim, then a Queen*

Shore – *A palace courtesan*

### **The courtiers**

Hastings – *An oligarch and Minister of State*

Lord Mayor – *An oligarch and Hastings' twin*

Buckingham – *A palace advisor and spy*

Rivers and Grey – *Elizabeth's cousins, soft-skinned Princes*

Stanley – *A noble soul*

Catesby – *An apparatchik*

Ratcliffe – *Catesby's nephew*

Young Prince Edward – *The legitimate Crown Prince*

A television presenter

### **The outsiders**

Mr Richmond – *Diplomatic envoy of a foreign superpower*

### **Other characters**

A woman, Um Khaled

A murderer

*(The hum of central air-conditioning, the dry rattle of ducts, should accompany the internal scenes.)*

## Prelude

*(Hanging above the stage an oversized portrait of a former Ruler, printed on cloth. Visible momentarily, as Margaret enters, the portrait collapses and Margaret retrieves it from the floor.)<sup>1</sup>*

**Margaret:** I am Margaret.

You needn't be concerned about me; we lost.<sup>2</sup>

It is your right to ignore me.

I would ignore myself if my history let me.<sup>3</sup>

I don't want your loans, your gifts, your reconstruction grants; 5

I don't want your pity – we lost.<sup>4</sup>

All I ask from you is not to question my thirst for revenge.

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1. This staged event is not presented in Arabic (A) text, nor in Draft (D) text. However the Published (P) text does because it is a revised text that helps the non-Arab readers and for those who haven't watched the play to imagine the stage direction. Also, it is the final version after translating the (A) text so the changes have been expected.

2. [we lost] is adapted from (A) as: نحن المهزومون (1.1.2) which does not mean [we lost] but means {we are defeated}.

This distinction between (we Lost) and (we are defeated) depends on the grammatical rules in Arabic language. Like in English, in Arabic language "are" is essential before the adjective because it makes a considerable difference between the verb and the adj. also "lost" in Arabic, exactly means (missing=ضائع), so "lost" compared to "defeated" in Arabic language, the latter one is more adaptable and it exactly translates the word نحن المهزومون in Arabic text. This distinction is important for the translation and as long as the first adapted text Richard III: Arab Tragedy is in Arabic so the meaning in translation matters, to avoid the misunderstanding.

3. [if my history let me] in (A) {إلا أن تاريخي لا يسمح لي} (1.1.4) which means: "but my history does not allow me", the difference here is,

firstly: in the (P) text, Margaret relies on her history to have the possibility of ignoring herself (she is still waiting for the decision of her history, so it is possible as it is impossible), but in the (A) text, Margaret assures that her history does not allow her to ignore herself. So there is difference between the possibility and definitive assurance.

Secondly, إلا أن (sometimes has close meaning with "but") in Arabic grammar is for certainty, however "if" is conditional. So the distinction here is: "but" links between two opposite, different things, in the other hand, "if" makes one condition to assure the other which is possible to change. Again this is important in the translation to keep the meaning that comes in the source text.

Thirdly, أن+لا in Arabic grammar are two tools have same function which should not be together in one sentence, they could be replaced with لكن "but", for the exact translation.

4. [we lost] is repeated after line 5 in (P) text however it is repeated after line 3 in (A) text. the difference is:

The position of [we lost] in the (P) text after "I don't want your pity" means that Margaret looks for consideration rather than the pity. In the (A) text, [we lost] after "I wish I ignored myself but my history does not allow me" means that they are lost because of their anonymous history.

5. [it's not because I'm Arab, I read history and see] there is omission in translating the text (A) (ليس لأنني عربية ، لا...أنا أقرأ التاريخ و أرى (1.1.8).

the word "لا" is omitted and it means "No", and the sentence is supposed to be: "it's not because I'm Arab, No, I read the history and I see". The position of "No" after a negative sentence means that Margaret ascertains strongly her reason for revenge: is that she knows the history and not because she is an Arab. On the stage, Margaret stands firmly and says "No" which strengthens the negation. So "No" is important to be translated.

6. [awful] is different from {مبهم} (1.1.10) in the (A) text which means "vague". These (awful, fake) adjectives are different which each has significant meaning:

Awful: tells that changing of the names is a response of the traumatic history, almost an act of shame focused on past actions (wars, violence..).

Vague: is the product of past actions that leads to the changing of the names and it directs attention to compromised Arab identity of the present and the future.

vague is the right description for the history of Arabs, and awful should be replaced by vague in the (P) text.

vague rather than awful because when names are changed, and personalities become unknown, so the history becomes vague.

The exit of Margaret has been followed by a Syrian death song which gives an image of what happens in the Arab world and why Margaret said that their history is vague because they changed their names, and no one recognizes them. Most people run from the war in the Arab world, they claim asylum with different names in other countries.

It's not because I'm Arab, I read history and see.<sup>5</sup>

In all events, my name is not Margaret but our history is so awful,<sup>6</sup>  
even the victors have changed their names.

10

(Exit **Margaret** singing an old Syriac death song.)

Act One

Scene One

the palace *Sounds of a raucous party in the background.*

**Richard** (*Holding a pen and a paper file.*)

The earth has changed its skin,<sup>7</sup>

the cold bite of metal given way to the lazy warmth of spring;<sup>8</sup>

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7. [The earth has changed its skin] adapted Richard's famous Shakespearean opening <Now is the winter of our discontent> (1.1.1). <the winter> as a season in which the nature changes and let the earth changes its skin.

Al-Bassam has adapted Shakespeare's <winter> to an indirect expression that does not really reflect the winter in particular because in every season, the earth changes its skin.

Here, in this line, the image is not completed until the following line makes it clear that the changes that happen to earth's skin refer the winter [the cold bite of metal given way to the lazy warmth of spring].

This image of nature changing is quoted approximately from Quran {..and you see the earth lifeless, but as soon as we send down rain upon it, it begins to stir [to life] and swell, producing every type of pleasant plant} (sourat Al-Haj, 22:5), so there is an image of winter that is followed with beautiful spring.

"skin" comes in the (A) text as {ثوبها} (1.1.1) which is translated correctly in the (D) text [The earth has changed its robes] (1.1.1). "Robes" might seem more appropriate because robes can be changed whereas skin cannot. The choice of "skin" seems deliberate, therefore, and is intended to convey that this transformation is more fundamental than the mere changing of outward clothing.

Eventually, the changing of the nature is a metaphor given to the changing of period of time, in which Shakespeare's Richard's climatic metaphors are closely bound up with political references, talking about how the time of war and armour becomes time of peace and joy. Al-Bassam's Richard follows the same way of political imagery, keeping the exact meaning of the original text but with different expression.

are closely bound up with political references, talking about how the time of war and armour becomes time of peace and joy. Al-Bassam's Richard follows the same way of political imagery, keeping the exact meaning of the original text but with different expression.

Historically, Arab Richard indicates the Gulf wars (the second war started in august 1990 till February 1991 then the third war from March 2003 till April 2003) when he cited "the sorrows of winter and the cold bite of metal given way to the lazy warmth of spring" (surtitles during the performance).

This differences between the text are important because it shows how the translation and adaptation are done to the text and which type of translation has been followed according to the cultural background.

8. [Shakespeare's Richard's <Now is the winter of our discontent ... in the deep bosom of the ocean buried> (1.1.1-4)] is translated in Arabic language but domesticated to fit Arabic culture: {أديرت أيام الشتاء وقرص الصقيع وحل الربيع أبشمسه ودفاء} (1.1.2) which is approximately translated in both (D), (P) texts as: [the cold bite of metal given way to the lazy warmth of spring] (1.1.2). the difference of language and expressions here indicates the difference between the cultures.

[cold bite of metal] in (P) and (D) texts, is adapted using exoticism procedure, in which the translator tried to translate the dialect words from the SL (text A) {قرص الصقيع} (1.1.2). The approximate translation of this dialect words is "the severity of the freezing" and more precisely means "the bite of frost". Another metaphorical translation of this expression is "the breaking ice". So the difference here between the dialect Arabic language and its translation in English is that the dialect tend more to Arabic Kuwaiti culture in specific and to facilitate the translation into English, it has to find the right interpretation from dialect to classical Arabic. Because dialects are numerous in Arab countries, thus, the meaning differs but if we refer the word from dialect to classical Arabic, then the meaning will be one and clear to be translated. So the choice of words is about faithfulness to the source text.

[Lazy warmth of spring] is not the right translation of what has come in the (A) text {وحل الربيع أبشمسه ودفاء} "the spring came with sun and warmth". The entire image in the (A) text is almost proverbial; Al-Bassam cited "sun" from Shakespeare's play *Henry VI, part 3*: <three.. shining suns> (2.1.40) rather than Richard III's: <made glorious summer by this son of York>.

War's too fat for armour, too drunk to roar<sup>9</sup>

War's a shaven testicle in Olga's scented paw.<sup>10</sup>

Grizzly brother Akhwans<sup>11</sup> who waged the valiant fight

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are clean-whiskered now, soft-skinned,

loose-jawed on Armani beds,<sup>12</sup>

oiling whisper lusts with Snafi<sup>13</sup> screams.

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9. [War's too fat for armour, too drunk to roar ...Snafi screams] assimilate Shakespeare's Richard [Now are our brows bound with victorious wreaths...pleasing of a lute] (1.1.5-13) that has an image of military music and roar of pawns in contrast to amorous music and peace time. [war's too fat..] is totally different from the (A) text { الحرب أوضعت أوازرها ما عاد لها من صوت } which means "the war ended, and it had no sound". In addition, "fat" here is odd in the sentence, and it could be re-written for better structure: "the warriors are fat for their armour, too drunk to roar". [war's too fat for armour] is a term that is used even in series like *Game of Thrones* (HBO, 2011-2019), "...you are too fat for your armour" (for common expression). In the (D) text, the expression is clear [ war's too fat for its armour..], the addition of "its" makes the meaning clear.

The term in this context is foreignized and different from the (A) text, and it has different meaning. In the (A) text, the context is talking about the war which is finished, but in the (P) text, the context is talking about the warriors become unable and powerless to involve in a war. The difference here shows that the meaning in the (A) text is stable however in the (P) text, the meaning includes kind of irony "fat for armour" is like warriors become useless.

10. [War's a shaven testicle in Olga's scented paw] is a free line which its translation is not found in the (A) nor in the (D). [shaven testicle] means metaphorically "new". According to the context, metaphorically, warriors become like freshmen and beginners to involve in the war.

[Olga] is a woman's name, traditionally Russian. This kind of metaphor refers to political connection between Russia and the Arab world, enacted most visibly in recent times by Russia's intervention in support of the Assad regime in Syria.

[scented paw] fragrance. "paw" The image makes Olga, representing seductive women, seem cat-like, with all the negative associations of slyness, cruelty and selfishness which are sometimes applied to cats. She is playing with the men like a cat with its prey. Alternatively, it could allude to the traditional image of Russia, the bear.

The hidden meaning here is that Richard means that the warriors who were roaring in the war and were strong, today they are tricked by beautiful women from East Europe with the name "Olga".

This line does not fit an Arabic context according to Arab culture as in terms of Arab's mentality, this word is not appropriate to be used publicly, and it is the reason why Al-Bassam tends to put it in English context in which the meaning is open-mindedly understandable in English culture.

The (D) text is appropriate for (A) text in this context in terms of translation which is different from the (P) text. The (D) texts sometimes close to (A) while other times it is close to (P).

11. [Akhawan] is an Islamic religious militia which formed the main military force of the Arab ruler Ibn Saud as Al-Bassam indicates but actually "Akhawan" means in Arabic culture, group of people call each other "brother". "Akhawan" meant to be "Ikhwan" and they are Muslims brotherhood formed by Hasan Al-Bana in Egypt, March 1928.

12.[loose-Jawed on Armani beds], "Armani" means women's fashion brand and here is a metaphor for beautiful women. according to Richard's speech about "Akhawan", the hidden meaning of this line is that these group of people who were warriors, are now easy decoy in front of women.

13. [Snafi] type of pills in Saudi Arabia for erectile dysfunction.

The image here in (1.1.3-8) reflects the peaceful atmosphere that angsts Richard. He then pessimistically starts mocking of the joy around. These names "Akhawan", "snafi", "Jawed-Loose", "Armani" are presented differently in (A) text by other lexical words suitable for Arabic culture speech, { غمارها تراه اليوم ناعم الملمس جميل الوجه يندس أسبرير الحبيبة يبادلها همس الشوق وصيحات اللذة والمجون ويأكل من حمل السلاح وخاض } (1.1.5-7) "Akhawan"/{ ويأكل من حمل السلاح وخاض غمارها } which (D) translates it "Fighters who waged the valiant fight"(1.1.6) and adapted Shakespeare's "Grim-visag'd war" (1.1.9), "barbed" (1.1.10): armed for war. "Loose-Jawed on Armani beds"/{ يندس أسبرير الحبيبة } which (D) translates it to "slipping around in a lover's bed" (1.1.7) which approximately adapted Shakespeare's "He capers nimbly in a lady's chamber" (1.1.12). "Snafi"/ { وصيحات اللذة والمجون } which is translated in (D) text [oiling whisper lusts with pleasure screams] (1.1.8).

In this context, the (D) text translates exactly what comes in the (A) text and it is also different from the (P) text concerning the (1.1.3-8). This difference shows that the (D) and (A) are closer to Shakespeare's text which demonstrate the faithfulness. The (P) also adapts so far Shakespeare's text but it shows additional contribution of Al-Bassam which is swinging between domestication and foreignization.

**Buckingham**, seated in a surveillance room, taps the following message into an electronic device.<sup>14</sup>

**Dear R, Party again tonight, 3rd in three days. E. on drip by day, Viagra by night – not long now. Sound attached, Yours, B.**

**Richard:** But I, whose chest is weighed with a weather-proof heart,<sup>15</sup>

Shorn of a mug to lock the lusty female eye;<sup>16</sup> 10

I, born to the mother with the narrow pelvis,

spat into this world so beaten, buckled and battered that even maids start at me.<sup>17</sup>

No lover I; but plots I have laid<sup>18</sup>

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14. During the performance, simultaneous to Gloucester's monologue, we hear sounds of the raucous party and perceive the contents of the email. Buckingham is a double agent.

15. [But I, whose chest is weighed with a weather-proof heart] (1.1.9) might be least adapted Shakespeare's <But I, that am not shap'd for sportive tricks>(1.1.14). <sportive tricks> means sexual games (OED), while [chest is weighed with a weather-proof heart] metaphorically is the cruelty and non-emotional. Eventually, both of contexts means that Richard confesses that he is not made for love.

The (P) (1.1.9) context does not translate the (A) context { وانا من انقل صدره قلب قانس شديد صلد } which means "I, whose chest is weighted by harsh, intense, hardened heart". The difference is that the (A) text brings three adjectives which are very close synonyms but the idea to use them all is to certain and confirm the cruelty of Richard. The metaphor in (P) text is less appropriate in the Arabic literature because the "weather-proof heart" is simply person who has strong heart that endures all situations around him.

16. [Shorn of a mug to lock the lusty female eye] is similar to (D) text except for some lexicon like "shorn" is "dispossessed". In (A), "shorn of mug" is mentioned as "I do not have the face" (1.1.11). Although the (D) and (P) are different from (A) regarding the translation however the meaning is still there at some point (Richard is not attractive) but (D, P) are metaphorically explained. (A) adapts Shakespeare's "mug" into "face".

The (A) text is different from both (P), (D) texts and it presents strong description and image of Richard's ugliness and impotence { مالي من حاجة بذى } (1.1.9-11) which is not translated neither in (P) nor in (D), and it has the following meaning "I, whose chest is weighted by harsh, intense, hardened heart, I do not need to trick, I do not have the ability of blissful male sex, nor pros of bisexual men, I do not have the face that attracts the pretty" (free translation).

[bisexual men] is mentioned in (A) text because according to some Arabic culture, "bisexuality" in the Arab world is mostly seen as inappropriate, especially in Muslim community, it is not tolerated. In general mentality of some Arab society this means unfinished masculinity. The Arabic text has the speech that the Arabic audience need to hear and which reflects their culture.

This difference between (A) and (P) texts shows how Al-Bassam tends to deliver an understanding that fits two cultures in different ways. Arabic has a different reflection from the English which depends on the nationality of the audience.

17. [I, born to the mother with the narrow pelvis, spat into this world so beaten, buckled and battered that even maids start at me] is an adaptation of Shakespeare's <Cheated of feature by dissembling nature, Deformed, unfinished, sent before my time> (1.1.19-20).

<dissembling nature> has been adapted to a natural act [born to the mother], <dissembling> to [narrow pelvis]. Al-Bassam transforms Shakespeare's implied metaphor to a direct reason of Richard's deformity which is his mother's narrow womb. (I do not think that Richard's deformity is because of his mother narrow pelvis and the reason is not known.) Shakespeare's description of Richard's deformity is more reasonable as he relies on nature.

[maids start at me] is different in (A) { تنبه بوجهه الكلاب من شد فرعها } (1.1.14) "dogs bark at me because of their dismay" which is approximately adapting Shakespeare's <and that so lamely and unfashionable that dogs bark at me as I halt by them> (1.1.22-23). Similarly, the (D) [underdone that even dogs bark at me] (1.1.12).

[maids start at me] may have another meaning rather than [dogs bark at me], which means that the maids do not respect Richard and do not care about him to the point they scream at him. But, dogs bark at him because of his extreme ugliness. The expression in the (A) and (D) texts is suitable for the adaptation.

18. Shakespeare's <.therefore, since I cannot prove a lover, to entertain these fair well-spoken days, I am determined to prove a villain> (1.1.28-30) is adapted in (P) text as [No lover I; but plots I have laid] and in (D) [Therefore since I cannot prove a lover I am determined to prove a villain, Plots have I laid] (1.1.11-13). Unlike the (P) and (D) texts, (A) text has an approximate translation to Shakespeare's, { طالما أني عاجز عن اكون } (1.1.15-16) "As long as I am unable to be that lover who fills these times with magic, so I swear to be a criminal and disturb the flowering of these trivial days".

to set my brother Clarence and the King in deadly enmity.

And if King Edward be as true and just<sup>19</sup>

15

as I am subtle and treacherous

then Clarence will be imprisoned

because of a prophecy, which says that ‘G’

will be the murderer of Edward’s heirs.

If Generals can drive the world to war with PowerPoint,<sup>20</sup>

20

Cannot Richard reduce it to ashes with a few boxes of Semtex

and a gaggle of hooded pamphleteers?

Dive, thoughts, into my files: here comes Clarence.

*Enter Clarence, long-bearded, wearing the shortened garb of Islamic piety.<sup>21</sup> He carries a file – his arrest*

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19. The two contradicted sentences in Shakespeare’s text (1.1.36-37) which are adapted in three texts (A,D,P), have opposites “true”, “just” “false”, “treacherous” which is a comparison that Richard made between him and his brother Edward concerning the imprisonment of Clarence because of a prophecy which says that someone with a name that starts with the letter “G” may usurp the throne.

20. beside to the determination of Richard of being a villain, he even declares how his plot will be. The (P) text translates what (A) text presents {عصاة مقتعة} (1.1. 22-24) but it is not full translation because it has some omissions and extensions.

“عصاة مقتعة” it is close to be thought as “ashes” (P.1.1.21) but the Arabic word has been quoted from Quran {..And He will leave the earth a level plain} (Sourat Taha, 20:106) which is not exactly “ashes” that is the result of a burnt thing. “عصاة مقتعة” is more powerful than “ashes” in an Arabic context.

“Semtex” is a plastic explosive. Also it is totally different from “Sphinx” that is the translation of “سفنكس”.

“Sphinx” is a mythical creature found in Egypt, with a head of a human (woman) and the body of a lion and the wings of bird, it is mythicised as treacherous and merciless (online definition). “Sphinx” here is the right word that reflects Richard’s villainy as it is a symbol of that.

“gaggle of hooded pamphleteers” translates “عصاة مقتعة” which means “veiled gangs”. The difference between the (P) and (A) texts is that the during translation, situational and cultural adequacy happens to original text (A). The (A) text simply means gangs that are followers of Richard, however in (P) “hooded pamphleteers” could have the meaning of some secretive documents about politics or could be some villains are politically prudent. But, in general, in both texts, Richard relies on evil.

These words show the self-confidence of Richard and how he is able to end the world even with simple traditional tools without any technology (PowerPoint stick). Using pamphleteers for propaganda is quite a sophisticated manipulation of the media. He is making the point that the fact that the Generals have used a presentational tool such as Powerpoint to persuade their nations to go to war actually legitimises Richard’s campaign, as well as suggesting how easy it will be for him to achieve victory with tools such as Semtex which are designed for destruction.

In the same plot, also there is an irony, Richard shortens the ability of Generals in ruling the world by using the conditional “if” + “some” + “were” the verb “to be” in the past which is considered as a grammatical structure of a finished action in Arabic language rules, and by using the verbs “Can” the ability, “turn” verb in present giving the power to Richard over the Generals. As a result, quoting from Quran and the power of Arabic language show how the definite determination of Richard to destroy the world, and for Arab audiences or readers, the words mean a lot.

21. Clarence is presented as a Muslim, religious man.

22. Shakespeare’s Clarence entered the stage with <armed guard> (1.1.41), which is adapted to a [file], [warrant of my arrest] (1.1.24-25) in Al-Bassam’s stage. But both “armed guard” and “file” indicates the imprisonment of Clarence.

[warrant of my arrest] is a concise translation to (A) text {هذا ملف ادخالي السجن سالم آمن مقهور} (1.1.28) “This file is for imprisoning me, unharmed, safe, recessive”. Unlike (D,P) texts, the (A) text is a close adaptation of Shakespeare’s <Tend’ring my person’s safety.. to the Tower> (1.1.43-45). These words “unharmed, safe, recessive” in (A) text reflects the contradicted words, how is it possible that the prisoner will be unharmed and safe in the prison.

23. [delirium and heresy] is an adaptation of Shakespeare’s “prophecies and dreams” (1.1.54).

This statement in (A) text {الخلط و الهرة} (1.1.34) is a close translation of (P,D) texts, but in Arabic culture and understanding, it has a translation of “magic”.

{الهرة} pronounced as “Hartaka” and its origin is Greek “haireisis” and it was used in Christian community on people who have perspective against church ideology.

warrant.

Good morning, brother. What does this file mean?

**Clarence:** It's the warrant for my arrest.<sup>22</sup> 25

**Richard:** Why?

**Clarence:** Because of my name.

**Richard:** Your name?

**Clarence:** See how far our brother has drifted into delirium and heresy.<sup>23</sup>

He plucked the letter 'Geem' from the consonants 30

and claims that a witch<sup>24</sup> prophesied that 'Geem'

will disinherit his children.

As my name begins with 'Geem',

it follows in his thought that I am he.

**Richard:** It's not the King that sends you to the Tower. 35

This is the work of women!<sup>25</sup>

Your suffering is spawned in the Queen's head: Elizabeth!

She sent the Minister of State to the basements

and now she wants the King's brothers there too!

**Clarence:** She rips and she sews.<sup>26</sup> 40

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24. [witch] adapts Shakespeare's <wizard> (1.1.56) but "witch" is a female regardless "wizard" the male. Thus means that in Arab society, women use prophecies more than men, and it is more clear in (A) text "إن ساحرة من زبانية جهنم تنبأت له" (1.1.36).

The (A) text means "a witch from among Zabaniyah (Quran: Sourat Al-Alak, 18, means Angels or Guards of Hell) of hell prophesied"

In Arabic context and culture, Clarence said "witch from among Zabaniyah of hell" which indicates two things: first, quoting from Quran fits his characteristics of religious man.

Second, quotation from Quran here is accorded with unsuitable word "witch" because the witch is among people who will be tortured in hell by angles of punishment and she is not among "Zabaniyah". Thus, the wrong translation and quotation may confuse the audience or reader.

The sentence (1.1.31) is more accurate in (P, D) texts than in (A) text, and it can be accurate if we remove "Zabaniyah" and simply say "a witch from Hell".

25. Richard blamed Queen Elizabeth for Clarence's issue [...work of women... Queen's head: Elizabeth] and it adapts Shakespeare's < Lady Grey, his wife...that tempers him to this extremity> (1.1.64-65).

(P) text translates the (A) text and so the (D) text [This is the work of women, your suffering springs from the Queen's head: Elizabeth!] (1.1.37). but the [your suffering springs from] is an addition in (P,D) that does not have its original context in the (A) text.

Both In *An Arab Tragedy*, and Shakespeare, Richard generalises his accusation by saying "women". The society in Elizabethan era was patriarchal and the social problems face Elizabethan women in Shakespeare's plays. Like Shakespeare, Al-Bassam shows that Arab women are still facing this social problem in Arab society which has patriarchal system.

26. [She rips and sews in the palace] is a faithful translation for the (A) text {تشق وتخيظ على كيفها بالقصر} (1.1.42), and same translation made it the (D) text added to an explanation [She rips and sews in the palace that woman! Does as she desires] (1.1.26-27).



**Richard:** We are not safe Clarence, we are not safe.

**Clarence:** We are not.

Last night I dreamt we were fishing together in the Gulf,<sup>27</sup>

you stumbled and struck me overboard.

Oh God<sup>28</sup>! What pain it was to drown!

45

*We hear an Arabian Gulf sea shanty, 'O ya maal'.<sup>29</sup>*

**Richard:** And you a man of God.<sup>30</sup>

**Clarence:** Then I saw the figure of a child dabbled in blood.

He cried out: 'Clarence is come.

False Clarence –

the coward that ran the knife between my child-thin ribs.<sup>31</sup>

50

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The sentence that comes in the (D) text closely adapted the surtitle of the performance “she controls the palace that woman”. The purpose of the surtitle to not be “she rips and sews in the palace” is to make the meaning clear to the non-native Arab audiences. The surtitle mostly does not interpret word for word what the actors are saying but its purpose is to give the explanation that help the audiences who are not from Arabic culture.

This metaphor of “rips and sews” show how men think “women’s machination”. The figure of speech here is plotting

Clarence said this about Queen Elizabeth to drop the blame on her that she is the reason of his imprisonment.

27. [Gulf] is Al-Bassam’s Arabization to fit the Arab of Middle East culture

If the foreignization kept the places “Burgundy”, “England” (1.4.10-13), the Arabic text and the performance would let the audience feel that the play is foreign. Thus, Al-Bassam domesticates the places to keep the focus of the audience (most of them Arabs) so the two places become “The Gulf” (P,1.1.43).

Unlike the (P) text, in (A,D) texts and in the performance, neither of “Burgandy” nor “Gulf” are mentioned, and the expression is limited in the surtitle “we crossed the sea”.

Clarence in Shakespeare’s text tells his dream to the Keeper in (1.4), but in Al-Bassam’s text, Clarence tells his dream to his brother Richard in (1.1) who has already decided to kill him, “you stumbled and struck me overboard” (P, 1.1.44), the dream of Clarence is a sign of Richard plots to kill him.

28. The (P, D,1.1.44-45) has adapted Shakespeare’s (1.4.19-21), “Oh Lord” which commonly a Christian expression, however “Oh God” should be “Allah” is commonly in a Muslim expression. “Allah” fits the Arabic context and it should be retained as it is in the translated texts.

29. [O Ya Maal] is an Arabian Gulf song that is very common for a betrayal story and the clip was on the ship in the sea. This is not coincidence but it is done on purpose to fit the dream of Clarence about the sea and how his brother Richard drowned him.

30. Shakespeare’s Clarence expressed himself “as I am a Christian faithful man” (1.4.4) that he is religious man, but in Al-Bassam’s texts (P,D), Richard told Clarence “you a man of God” (1.1.46) to calm Clarence down because he was nervous about the dream. Richard says this here to express his sense of outrage at the vision of murder, because it is so unjust that a man of God should be killed in this way. Obviously, this is wholly hypocritical and deceitful because he is plotting to kill him.

In the (A) text, the expression is an adaptation of Shakespeare’s and Islamic quotation { أنت رجل مؤمن- قل لا اله الا الله } (1.1.51) “you are faithful man-say that there is no God but Allah”. This expression is used in all Arab societies to show patience and faith especially in hard times.

31. [48-51] translates the (A) text differently, ناداني باسمي بصوت حاد كحد السيف كلارنس...كلارنس...كلارنس الخداع الكذاب كلارنس إلي طعني في المعركة يا زبانية { جهنم خديه واذيقه العذاب } “...called my name and shrieked out loud like a sharp sword: Clarence..Clarence..Clarence the deceitful, the liar, Clarence who stabbed me in the battle, O Zabaniyah of hell take him and let him taste the torture.”

The (D) text includes some of (A) and (P) text [He cried out: “Clarence is come. False Clarence- a coward that stabbed me in battle. Seize him Fires of Hell, make him taste the torment!]

Seize him Fires of Hell, make him taste the torment!’

**Richard:** Say no calamity will strike us

other than what has been decreed.<sup>32</sup>

**Clarence:** God alone can free me from torment.

**Richard:** What about me?!

55

I’ll deliver you or take your place in that underground hell.

Have patience.

**Clarence:** It is God’s will and there is none that can oppose Him.<sup>33</sup>

*Exit Clarence.*

**Richard:** (*To himself.*) Gods don’t share designs with mules!<sup>34</sup>

*Enter Catesby and Hastings.*

**Hastings:** Good day to you, Emir!

60

**Richard:** And to you, Minister. (*To Catesby.*) Catesby.

**Catesby:** Morning, sir.

**Richard:** A faithful lad that one; asked about you every day.

**Hastings:** He’s long been my boy.

**Richard:** How did your Excellency brook imprisonment?

65

**Hastings:** With patience, but I shall live to pay back my enemies.

---

[the coward that ran the knife between my child-thin ribs], this statement is more dramatic which indicates a painful scene of the battle. Again with “Zabaniyah”, here in the (P) and (D) texts adapted Shakespeare’s <..furies.> (1.4.57) and not “Angels of Hell”.

[fires of hell] approximately adapted <Furies> to keep the foreignization of the source text.

32. this statement adapts the (A) text { قُلْ لَنْ يَصِيْبَنَا اِلَّا مَا كَتَبَ اللهُ لَنَا } (1.1.59), and the (A) text is a quote from Quran, “say, Never will we be struck except by what Allah has decreed for us” (Sourat Taubah, 9:51).

This Quranic verse is reciprocal in Arabic society during hard times, and as long as Clarence is going through difficult state, so his brother Richard helps him with patience by saying this verse.

The origin language of Quran is Arabic and its international translation to English is almost correct and readable. However in this play text the translator omits and put some changes to the Quranic verse which is not appropriate for a sacred book. a Perhaps to fit the English text but no need for that because the Quranic verse has already been translated and agreed internationally.

33. Again, this saying adapts the (A) text { قضاء الله ولا راد لقضائه } (1.1.64) which is basically a quote from Quran, “And if Allah should touch you with adversity, there is no remover of it except him; and if he intends for you good, then there is no repeller of his bounty..” (sourat Yunus, 10:107).

Clarence’s { قضاء الله ولا راد لقضائه } show his faith and strength no matter what happens to him.

On the stage, Clarence repeatedly says { قضاء الله ولا راد لقضائه } and Richard repeats after him cynically, which shows his cruelty and hypocrisy.

34. Shakespeare’s Richard said after his brother Clarence’s exit < Go, tread the path that thou shalt ne’er return; Simple, plain Clarence> (1.1.118-19).

“simple, plain” are lesser description compared to the one in the texts (A,D) in which Richard is very cruel and haughty, { انا اشهد انك جحش صغير ما انا اشدري وين الله حاطك ! } (1.1.65) which approximately assimilates the (D) [You are a dumb little mule clueless as to where God has thrown you!] (1.1.59-60).

The (A) text should be translated as follow [I believe that you are a little mule, you don’t know where Allah puts you]. This expression is very common in Arab society, people say it to someone naive.

**Richard:** No doubt and so shall Clarence;

your enemies are now his, too.

**Hastings:** The head sleeps and the tails do wag.<sup>35</sup>

**Richard:** Mosquitoes in our lands become hawks!<sup>36</sup>

70

**Hastings:** Meat-eating rabbits!<sup>37</sup>

**Catesby:** For want of stallions, we saddle hounds.<sup>38</sup>

**Gloucester** has taken **Hastings'** hand, conspiratorially. They whisper as **Buckingham** listens through headphones to their conversation.<sup>39</sup>

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35. the proverb in the (P) text reminds us of Shakespeare's Hastings's <..the eagles should be mew'd while kites and buzzards prey to liberty> (1.1.132-33).

[P] translates literally the (A) text and comes as similar as the (D) text, {الرووس نامت و العصائص قامت} (1.1.79).

“the head” should be plural to give correct translation to {الرووس} in (A).

“the heads” are meant to speak about Hastings and Clarence, in their absence, Queen Elizabeth and her relatives do whatever they like. And to demean the Queen and relatives, Hastings call them “tails”.

36. The proverb in the (P) is supposed to be translating the {البراغيث في أرضنا تستتير} (A, 1.1.80) but during adaptation, the exoticism procedure is used to make equivalent in the target text, “Mosquitoes in our lands become hawks” (D,P, 1.1.70), thus it is a rough equivalent in the target language.

The translation of the proverb in (A) is [fleas on our land are enlightened], but on the stage, the saying of Richard is different where he said “fleas on our land clone”. It is an image to denigrate people, and it is about people who were weak and become strong.

37. Hastings replies {أبي والله! أرنبه وتأل لحم} “Oh, (wallah) meat-eating rabbit”, (wallah has an expression of swearing and expression of truth in Arabic society).

[P,D] translate the (A) literally except one thing deals with plural and singular forms, “rabbits” should be singular as it is in Arabic.

This proverb is that the rabbit becomes wild which gives a metaphor that hamble people become devils.

38. Catesby says {من قلة الخيل شدو على الكلاب سروج} (A, 1.1.82) which is translated in two ways, in (D) text, “From the lack of horses, they've put saddles on dogs” (1.1.72) and it is re-translated in (P) “For want of stallions, we saddle hounds”.

Regarding the structure of metaphor, the (P) text is correct, but regarding the translation and lexic, the (D) text is correct because it is the right translation for the (A) text.

All the three proverbs talk about Queen Elizabeth.

39. Richard and Hastings are allies now because they have common interest, and Buckingham spies on them. It is obvious through the amplifiers and the emails he taped that are on the stage, in which their conversation is kind of echo in the hall.

40. The conspiracy between Richard and Hastings in Shakespeare's play <..that were your enemies are his and have prevailed as much on him as you> (1.1.134-35) which is adapted in Al-Bassam's (P, D, 1.1.73-79).

Also on the stage, Richard and Hastings seemed “whisper” which means they are planning something.

In Shakespeare's text, the enemy is still not known, however in Al-Bassam's adapted text, the translation is extended and obvious especially in (A) {لدي في الخارج حلفاء كثر يتمنون اليوم إلي تسقط فيه هذه المتسلقة إليزابيث} (1.1.83) “I have overseas allies who wish this prat Elizabeth to fall”.

Shakespeare's <Richard: what news abroad, Hastings: No news so bad abroad as this at home> (1.1.138-39) has been translated in (A) text but it is removed in the (P, D) texts.

(A, 1.1.88-89): {هستينكز: وش الاخبار بالخارج؟}=[Hastings: what is the news abroad?], {غلوستر: أخبار الداخل أسوأ من الخارج}=[Gloucester: the news at home is worse than abroad].

In Shakespeare's text, Richard asks Hastings about the news abroad (1.1.134-135) and Hastings answered that the news at home is worse, however Al-Bassam reversed the role because logically Hastings was in the prison and does not know about the news outside neither at home.

41. In Shakespeare's text, Richard refers Edward's sickness to sexual excesses, “..over-much consum'd his royal person”(1.1.140) which is adapted in Al-Bassam's text but with different character; Hastings rather than Richard.

In the (A) text {لا حول لله ما عل جسمه ومرضه إلا لهفته على مخادع الحريم} which is approximately translated in (P, D) text as “There is no power but Allah. It's his hunger for women that has brought him to this- filthy!” (1.1.82-84), but “filthy” is an odd word because it has no equivalent word in the (A) text.

**Hastings:** There are many across the region  
who would dearly love to see the end of her.<sup>40</sup>

**Richard:** There are many at home. 75

**Hastings:** The Generals—

**Richard:** I know.

**Hastings:** And if you were to put your hand in mine, Richard  
we could—

*They lean towards each other, whisper inaudibly, shake hands and break.*

**Hastings:** The King? 80

**Richard:** Weak. His physicians fear his star is waning.

**Hastings:** There is no power but Allah's.

It's his hunger for women  
that has brought him to this – filthy!<sup>41</sup>

**Richard:** Very grievous.<sup>42</sup> 85

**Hastings:** It tires body and soul.<sup>43</sup>

**Catesby:** Not yours!

I've got Shore lined up for you –  
she's worth three.<sup>44</sup>

---

The (A) text could suit this translation "his eagerness towards women is the cause of his sickness".

42. Richard pretends purity { شي يحز بالنفس و يحزنها } (A, 1.1.93) "this is dishonour and grievous to the soul" which is omitted in (P, D) texts.

43. [P,D] do not translate exactly the (A) in which Hastings plays his role of puritan { خلط!! يعل الجسد و يهلك الروح } (A, 1.1.94) "mix!! infests the body and perish the soul". The reference is to Edward's sexual excesses.

"mix" here means sexual mix. It assimilate Shakespeare's Richard approximately <..and overmuch consumed his royal person> (1.1.144).

44. Catesby exposes Hastings's hypocrisy { بس انت تتعب، مجهلك شور عن سبع نسون } (A, 1.1.95) "when you get tired, I prepared for you Shore, worth seven women". In the performance, Hastings felt scared and shy when Catesby told him this.

The translator of the (A) text put no equivalent text in (P, D) texts "Not yours! I've got Shore lined up for you, she's worth three women."

"Shore worth three women" but actually in (A) text, "Shore worth seven women". "seven woman" is an Arabic culture expression concerns the woman who is sexually active. This expression "seven women" is slang and commonly used in Arab society.

45. In Shakespeare's text, Richard asks Hastings about King Edward, "Where is he, in his bed?" (1.1.142), however in Al-Bassam's adapted text, the role is reversed; Hastings asks Richard { وين جلالته، ملازم الفراش؟ } (A, 1.1.96) "where is his majesty, stick to his bed?". the word "stick" means that he doesn't get up or even able to move. there is not much difference but it is only a matter of adding words.

46. On the stage, after Hastings exit, Richard asks Catesby again about the name of mistress, "what is her name again?", Catesby replied giggling "Shore, Shore" [from the scene]. Which means that even Richard is interested in women otherwise he has another purpose.

**Hastings:** Shh! Is the King in his bed?<sup>45</sup>

90

**Richard:** He is. Go on and I'll follow.

*Exit Hastings and Catesby, who is surreptitiously tipped by Richard*<sup>46</sup>.

**Richard:** He cannot live

but must not die till Clarence is sent to heaven.

*(Hears Anne's lamentations, off.)*

Ah! Lancaster's youngest daughter –

well, why not?

95

Granted, I killed her husband and his father.<sup>47</sup>

The readiest way to make the wench amends

is to become her husband and her father;

not for love but for a reason buried in Jacob's soul,<sup>48</sup>

which I must reach unto.

100

## Scene Two,

### the mourning

*Anne enters, dressed in black, followed by a score of females. A female azza (mourning ceremony) is established in which women offer condolences to the widow and mourn the bereaved communally.*

*Disguised in black abbayas (veils), Richard and Catesby join the line of female mourners and sit beside Anne.*

**Anne:** May Allah's curses fall on the hand that punctured your flesh,<sup>49</sup>

on the heart that pierced your heart

and the blood that spilt your blood.

---

47. [her husband and his father] is an adaptation of Shakespeare's <her husband and her father> (1.1.158). the (A) text translates word for word the Shakespeare's text but in (A) context, the meaning of "father" differs in Arabic culture. In this context (A) "Her father" means not her father in law, but rather her parent. Father in law has another name in Arabic culture. Thus, the (A) sentence should be amended. {حماها} rather than {اباها} (A, 1.1.101)

Regarding the difference in pronouns "his, her" in (P) and Shakespeare's, the meaning is still "father in law" for Anne; Henry VI, because "husband" precedes "his father" or "her father".

48. This expression is as similar as the one in Shakespeare's <...not all so much for love, As for another secret close intent> (1.1.157-58). The "reason buried in Jacob's soul" is translation of (A) text and it culturally belong to Arabic culture. This expression signifies an intention or a secret no one knows but its owner. The origin of this expression is Quranic, see the introduction.

49. [1.2.1-3] is a translation of the curse in (A) text which is an adaptation of a curse made by Shakespeare's Anne <1.2.14-16> but with some differences:

In (A) text there is no mention of "Allah's curse" and the curse is short compared to (P) and (D) { ألا فلتحل اللعنة على تلك اليد و لتحل اللعنة على القلب و لتحل } (1.2.1-3) "curse the hand, curse the heart, and curse the blood that spills your blood".

The curse in the (A) text assimilates Shakespeare's "curse" only in repetition <cursed...cursed..cursed..> (1.2. 14-16). [may Allah's curse fall..] in (P) tells what the curse means in Arab society as they interpret that curse as a deed of God.

Should your murderer marry,<sup>50</sup>

may misery be his wife's lot.

5

And if he should bring forth a child

may it come to life twisted, premature and deformed.

**Richard:** (*In a whisper.*) I'm so sorry.<sup>51</sup>

**Anne:** (*In a whisper.*) Devil! Trouble us not!<sup>52</sup>

**Richard:** Don't make a scene!<sup>53</sup>

10

Allow me, divine perfection of a woman,

to acquit myself of slanders amassed around my name.<sup>54</sup>

**Anne:** Infection of a man,

there is no slander,

only fact!<sup>55</sup>

15

**Richard:** Fairer than tongue can name you

**Anne:** Foulter than heart can think you!

**Richard:** I did not kill your husband.

**Anne:** Oh! He's alive, then!

---

50. [1.2.4-7] Anne's wish is that Richard marries a miserable wife and has a deformed child. The wish is an adaptation of Shakespeare's Anne however in Shakespeare's text, Anne wishes at first a deformed child for Richard rather than a wretched wife.

Should your murderer marry..] explains that Anne's curse expressed a desire that Richard marries a miserable wife who brings his death.

[1.2.4-7] not in (A). this omission from (A) is most readily explained as an addition in the (P) text during the translation and amendments.

51. [I am so sorry] does not translate nor adapt the condolences in (A) text { عظم الله أجرك أختاه } (1.2.4) which approximately means "May Allah reward you, sister".

The (A, 1.2.4) is common saying in Arabic society to the relatives of the dead. It is not translated directly in the English published text in order to avoid non-native Arabic confusion.

52. adapts Shakespeare's <Foul devil...trouble us not> (1.2.50), and translates the (A) { أبرح يا شيطان رجيم } (1.2.5) "avaunt, damned evil".

53. there is an omission during translation of (A), when Anne recognized that Richard is disguised in woman veil sitting next to her, she screamed and divulges him, then Richard told her { اجلسي... اجلسي لا تفضحين نفسك } (1.2.6) "sit down.. sit down.. do not disgrace yourself".

{نفسك} is written in Kuwaiti dialect accent and it should be {نفسك}.

[don't make a scene] looks like an advice from Richard to Anne when she panics at his presence.

54. [Allow me... around my name] is an adaptation of Shakespearean <Vouchsafe... to acquit myself> (1.2.75-77).

Allow me] is less expressed compared to "vouchsafe", however in (A) text, {فلتكرم} (1.2.7) translates exactly the "vouchsafe".

55. [infection of a man] assimilates (A) in one line { مسخ المشنوم } (1.2.9) "ominous deformed".

The rest of lines in (A) text, { تكرم أنت يا مسخ المشنوم خن أرمي بوجهك من الحجج الواضحة ما يعرق نفسك اللعينة بالذنوب } (1.2.11-13) almost assimilates Shakespeare's <vouchsafe, diffus'd infection of man, of these known evils, but to give me leave, by circumstances, t'accuse thy cursed self> (1.2.78-80).

**Richard:** No, he is dead.<sup>56</sup>

20

**Anne:** This former Ruler –

did you not murder him?!

**Richard:** I grant you.

**Anne:** Grant me, dog!<sup>57</sup> (*Publicly.*)

O, He was gentle mild and virtuous!

25

**Richard:** (*Publicly.*) So like the angels that have him now!<sup>58</sup>

**Anne:** (*In a whisper.*) He's in heaven,

where you will never reach.

**Richard:** (*In a whisper.*) Let him thank me,

by our hand he enjoys the fruits of paradise.<sup>59</sup>

30

**Anne:** You are only fit for hell.

**Richard:** I am fit for one place other.<sup>60</sup>

**Anne:** Some dungeon.

**Richard:** Your bed!<sup>61</sup>

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56. what is removed from this line and from (D,A) as well, is that Richard told Anne that her husband was killed by Edward (Shakespeare's <..he is dead and slain by Edward's hand> 1.2.94).

This removal could signify that in *Arab Tragedy*, Richard could be the guilty but he denies, while in Shakespeare's, he shows his innocence even to accuse his brother Edward for Anne's husband murderer.

57. [dog] could adapt <hedgehog> (Shakespeare, 1.2.105) in matter of animal, but there is difference between dog and hedgehog which is a derisory reference to Richard's crest, the boar.

The (A) has another mocking reference to Richard's emblem {الأجرب} (1.2.18) "scabby" which is a reference used in dialect Arabic. The (D) has also another disgraced reference to Richard's symbol [shit] (1.2.24). This reference is quite not accurate nor suitable for an academic text.

58. [Angles] in (D) adapt Shakespeare's <king of heaven> (1.2.107), but angels are created by king of heaven.

<king of heaven> is fully translated in (A) as {إله السموات} (1.2.19).

59. [by our hand he enjoys the fruits of paradise] in Shakespeare's context, Richard's sarcastic expression is <.. that help to send him thither, for he was fitter for that place than earth> (1.2.109-110). In fact, enjoying the fruit of paradise is better to be on earth but at the end, Richard shows selfish to decide the fate of his brother. The addition that translator made to Shakespeare's "heaven" here is to enjoy what is in heaven.

In (A) text, there is another expression that belongs to the same realm of heaven {فلنشكرنا إذا بيدنا الكريمة أذخلفناه لجنة الخلد} (1.2.22) "let him thank us, with our generous hands, we let him in the eternal heaven".

The plural in (A) text refer only Richard but it is type of speech that is used in Arabic language to indicate that the speaker does not doubt the performance and express the importance of the incident. Thus, the speaker expresses the obsequiousness of the act. In Arabic culture, when a man kills someone important or very brave, he says "we killed him" but if the man kills someone not known or not important, he says "I killed him".

60. there is an addition in the (A) text {إذا أذنتني لي أن أسميه} (1.2.25) "if you allow me to name it" that is same as Shakespeare's <..if you will hear me name it> (1.2.112).

61. compared to Shakespeare's text, there is an omission of ten lines (1.2.115-124). These lines are not translated in all three texts (A,D,P).

In (A) text, after Richard said to Anne "your bed-chamber", one of the consolation women said {عظم الله عزاكم} (1.2.28) "May Allah reward you".

Your beauty was the cause of my crime;  
it haunted me in my sleep  
and led me to undertake the death of all the world  
to repose one little hour on your full breast.  
He that killed your husband did fit  
to help you to a better husband.<sup>62</sup>

35

40

**Anne:** There is no better on this earth.

**Richard:** He lives that wants you more than him.

**Anne:** Where?

**Richard:** Here!

(**Richard** reveals himself. **Anne** spits in his face.)

**Richard:** Rose water! Again.<sup>63</sup>

45

(*Pandemonium erupts in the mourning ceremony; Catesby wields a whipping cane to subdue the terrorized women.*)

**Anne:** Your sight infects my eyes.

**Richard:** Your eyes have bewitched mine.

I am your slave.<sup>64</sup>

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62. (1.2.128-141) the horror-stricken reaction of Anne in Shakespeare's text has been neglected by the translator before [he that killed your husband did it to help you to a better Husband].

In addition, during the performance, Richard sits on the board, kicking other woman and keeps hugging Anne when telling her his lies, then no reaction from Anne. (the scene is more comic than tragic).

63. in Shakespeare's text, when Anne spits on Richard, he asked her why (1.2.147). In (A) text, she spits at him and said {أغرب عن وجهي} (1.2.39) "out of my sights".

Richard does not ask her why she spits on him rather says {ماء ورد} (1.2.40) "rose water". This means his manipulation reaches its peak (instead of showing that spiting is an insult, he enjoys it).

"rose water" comes on purpose by the translator as an opposite to Shakespeare's Anne <.mortal poison> and as an assimilation to <never came poison from so sweet a place> (1.2.149-150).

64. [I am your slave] may have the meaning that probably assimilates <let the soul forth that adareth thee...humbly beg the death upon my knee> (Shakespeare's 1.2.180-82).

Richard here is giving the absolute sacrifice as a slave which could easily manipulate and cheat any woman's heart. This likeness is found also in Arcadia play act1 scene3 <I who am readie to lie under your feete ...to loose my life at your least commandement> (pp.368-70).

In the (A) text, the context of slave {هذا أنا عبد بين يديك} (1.2.44) "here I am, a slave between your hands".

65. This line follows and fits the line before it but it is an exaggeration in matter of manipulation and hypocrisy, which should not be, as the worshipping should be only for God not for the human being.



I worship you in my prayers and waking.<sup>65</sup>

*(Offering her his pistol.)*

Take the gun – kill me. <sup>66</sup>

50

Death is sweet that comes from your hand.

Don't hesitate;

I did kill your father-in-law but your beauty provoked me to it.<sup>67</sup>

Kill me!

I killed your young husband but your eyes forced me to it.

55

*(Anne drops the pistol.)*

Pick it up, or take my hand.

**Anne:** Enough, hypocrite.

I cannot kill you, though I want you dead.

**Richard:** Tell me to kill myself and I'll do it.

**Anne:** I did!

60

**Richard:** In a fit of rage, speak it again.

**Anne:** If I could only know your heart.

**Richard:** It's drawn on my tongue.

**Anne:** I fear both are false.

**Richard:** Then no tongue on earth is true!

65

**Anne:** Pick up your gun.

**Richard:** Say your slave is forgiven.<sup>68</sup>

---

“worshipping” here might mean serving if it is not related to “prayers”. In (A) text, there is no “prayers” but { من يعبدك في منامه.. و قيامه } (1.2.45)

“worships you in his sleep and wake”. The translator translates { قيامه } away from the context as “prayers” according to Arabic culture and language, and when { قيامه } connected to an adverb of time like “night” here it means prayers, but apart from this, it means “wake up”.

The use of “his” goes back to Richard the “slave” as he refers himself to, but the use of third person in Arabic language instead of first person has significance of speaking the distance, separating them from some of the conscience of the absent, who has been associated with narrator with knowledge of all speaker's conditions.

66. There is a missing line between (50) and (51) which is in (A) { أزهقي الروح التي تعبدك } (1.2.47) which fully translates Shakespeare's <let the soul forth that adareth thee> (1.2.180).

67. the lines (53) and (54) are opposite to the lines (49) and (50) in (A) text, which means that Richard killed Anne's father in law because of her beautiful eyes and killed Edward because of her beauty. It might be a mistake in the translation.

**Anne:** Not now.

**Richard:** Have mercy, then, on your slave

and wear this ring. 70

**Anne:** (*Taking the ring.*) To take is not to give.

**Richard:** Look how the ring encompasses your finger:

even so your breast encloses my poor heart

and both are yours.

*Richard draws her to him to kiss her, but their action is interrupted by the call to prayer.*<sup>69</sup>

**Catesby:** Prayer time, women – 75

clear off!

*Catesby liberally distributes money to the women; some keep it, whilst others throw the money at Anne's feet, in disgust.*<sup>70</sup>

**Richard:** A parting word?

**Anne:** Imagine it's been said.

*Exit Anne.*

**Richard:** Was ever woman in this humour wooed?<sup>71</sup>

Was ever woman in this humour won? 80

By God, I've underestimated myself all these years.

This pert-bosomed beauty sees in me

a clean-whiskered, soft-skinned lover.

I'll tint my hair with henna,<sup>72</sup>

douse kohl upon my eyes, 85

---

68. the playwright puts much emphasis on repetition of "slave" here and later, which tells the audience that this word is central enough to be repeated and lets them pay attention to the language ("slave" means in Arabic culture the peak of pity, in which Richard used it to pay Anne's attention and to overwhelm her compassion).

The word "slave" should be replaced by "servant" as it comes in Shakespeare's <..if thy poor devoted servant ..> (1.2.210). but because "slave" in Arabic culture means servant, so it is well-understood by Arabic audience as a suitor, who wishes to serve her as a lover.

69. The event is purposely happened, to show that Richard is deceitful and hypocritical. Also kissing before marriage is inappropriate in Arabic culture and in the religion of Islam. So when Richard wants to kiss Anne, prayer times comes up to stop this dissembling.

70. distributing money liberally in a consolation is not common in the Arabic society culture, however, here, Catesby distributes those money as a sign of happiness for union of Richard and Anne because that's what is common in Arabic culture feasts or weddings.

71. These two lines (1.2.79-80) are removed from the (A) text, as the lines (1.2.234-257) from Shakespeare's.

In the (A) text, Richard cares only about his person and he is astonished that Anne likes his physical appearance, then he ironically decides to improve his look (P, 84-86).

72. [henna...kohl] are traditional cosmetic materials used in Bedouin Arab.

Summon an army of tailors to study my forms.<sup>73</sup>

Shine out my sun, shine out.<sup>74</sup>

**Richard** exits, crooning a Khaleeji (Gulf Arab) love song.<sup>75</sup>

### Scene Three,

#### the palace

**Rivers:** Have patience, madam;

the King will recover his health!

**Elizabeth:** What's my fate if he dies?

**Rivers:** No worse fate than the loss of such a great man.<sup>76</sup>

**Elizabeth:** If the eye is blind, what's the good of light?<sup>77</sup>

5

**Rivers:** God has blessed you with a fine son

to comfort you when he is gone.

**Elizabeth:** The boy is young

and his affairs<sup>78</sup> are put into the hands of the Uncle,

who loves neither me, nor any of you.

10

**Grey:** Is it concluded?<sup>79</sup>

---

73. [an army of tailors] Is an adaptation of Shakespeare's <entertain a score or two of tailors to study fashions to adorn my body> (1.2.261-262).

74. there is a missing line in here or not full translated (A) {أشرفي لأرى على الأرض ظلي} (1.2) "shine out, to see my shadow on earth". This Arabic line partly translates Shakespeare's <shine out, fair sun, ill I have bought a glass that I may see my shadow as I pass> (1.2.267-268).

75. Added to (P) [Richard exits the stage singing a Gulf Arab love song], the (D) text also mentions that Richard gathers the money that has been cast to the floor by the women as the musicians play.

Unlike the (P), the (A) text does not reference that the song is Gulf Arab, it only points out a passage from Richard singing {الله عليك يا وليد الناس الله عليك يا وليد الناس} which is word for word translated to "God be upon you, son of people..". "son of people" is a dialect and it is not used to address a specific person. Thus, in academic Arabic the word "son" is enough for translation.

Actually this passage does not reference a specific Gulf Arab song, but it is only Richard's words on Bedouin drums.

In the scene three, the part of Grey in Shakespeare's text (1.3.4-6) has been removed in the texts (P,D,A) in the text earlier. Also the scene in the (A) text is named as {أحشاء القصر} "innards of the palace".

76. this statement is Grey's in the Shakespeare's text but it is adapted to be Rivers' in the three texts. Beside to the (P,D), in (A) there is an addition to the statement {الله يطول بعمره} (1.3.5) "May Allah offer him long live".

77. the metaphor here reflects the expression of Queen Elizabeth in Shakespeare's text <The loss of such a lord includes all harms> (1.3.8). In the three texts (P,D,A), Queen Elizabeth likens the value of the King Edward with the "eye" and "light" which one cannot be without the other.

The (P) correctly translates the (A), but the (D) is a bit different [If the eye is blind to what end the light?] (1.3.5) but it still has the same meaning as (P,A).

78. [affairs] may adapt <minority> (Shakespeare's text 1.3.11). In the (A) text, Queen Elizabeth simply said {سيكفله ريشارد فلوستر} (1.3.8) "Richard Gloucester will take care of him".

[the uncle] is in (D) [the Emir Gloucester], "Emir" means "prince".

79. This part is said by Rivers in Shakespeare's text not Grey. Again, there is an inversion in roles of the characters in the three texts.

**Elizabeth:** Yes, Richard!<sup>80</sup>

Richard is the boy's legal guardian  
from the moment one of his doctors, advisors,  
brothers or any one of the thousand-headed staff  
spits poison into his gaping mouth!<sup>81</sup>

15

**Rivers and Grey:** May Allah give him long life.

**All:** Amen.

*Enter Buckingham and Stanley.*

**Buckingham:** Amen.

Good day, your Majesty!

20

**Elizabeth:** The King, Stanley?<sup>82</sup>

---

Beside to the (P) [is it concluded?], in the (D) [Is it concluded that he shall be Protector] (1.3.11) same as in Shakespeare's text (1.3.15).

In the (A) text, {حسنت له الوصاية؟} (1.3.10) "is the trusteeship determined?"

80. compared to (P) which is very brief, the (D) has [ Yes, if the King gets worse or if one his doctors, advisors, or brothers spits poison in his mouth!] (1.3.12-14).

In addition, the (A) {ما انعقدت النية عليه إذا لا سمح الله، جرا له سوء هذا} (1.3.11-12) "it is determined, if may Allah, the king miscarry" and it is close to <it is determined, not concluded yet; but so it must be if the king miscarry> (Shakespeare's, 1.3.15-16).

In the (A) text, when Queen Elizabeth predicts the death of King Edward, Grey commiserates with her {لا سمح الله} (1.3.13).

81. some passages in the (A) text have disappeared in the (P) so the in the (D). these passages in the (A) text come before [from the moment one of his doctors, advisors] in the (P) text(1.3.14):

Queen Elizabeth: {من إخوانه خون فيه طبيبه أو واحد} (1.3.14) "his doctor or one of his brothers betrays him". This passage might be similar to the one in (P) concerning the betrayal [ one of his doctors, advisors, brothers, or any one of the thousand-headed staff spits poison into his gaping mouth]. Poison is an indication of betrayal.

Grey: {تصبري يا أختي تصبري} (1.3.15) "be patient sister, be patient".

Queen Elizabeth: {طفأ ليلتاته بنص الليل و بصق بغمه دم} (1.3.16) "switched off his lights in the midnight and spits blood in his mouth".

Here, it is not clear who switches the light and spits the blood in King Edward's mouth. In the (P) text, the one who spits poison or blood in King Edward's mouth seems to be an ally of Richard, because "his" in the first passage refers Richard. In the (A) text, the structure of the passage comes directly after speaking about King Edward's sickness in which the betrayer is as Queen Elizabeth's predicts; King Edward's doctors or brothers.

The passage is very clear in (D) and it shows that the betrayer could be one of King Edward's friends [if the King gets worse or if one his doctors, advisors, or brothers spits poison in his mouth] (1.3.15-16).

{ليلتاته} in the (A) text is written in Arabic form but spelled in English. It should be corrected {الأضواء} "lights".

Rivers: {الله لا يقولها} (1.3.17) approximately means "May Allah never let it happen".

Grey: {الله يطول بعمره} (1.3.18) "May Allah give him long live".

Unlike the (P), the (A) gives the line to both; Grey and Rivers, presumably to provide them with something to say, but the conversation between the Queen and Grey and Rivers is coherent as (P) presents it, and ought not to be divided.

The conversation in (A) (1.3.14-18) is Al-Bassam's addition and it is also presented on the stage between the characters (the Queen, Grey, Rivers).

82. in (A), Stanley is presented before the Queen in the conversation; Stanley {الله لا يخلينا من ابتسامتك الرائعة} (1.3.21) "May Allah not deprive us of your beautiful smile", this passage is no different from Shakespeare's: Stanley <God make your Majesty joyful, as you have been> (1.3.19). The same conversation has been made on the stage "May God bless us with your smile".

In (P), [the king, Stanley?] is not correctly structured because it may confuse the reader who does not watch the play and see the Queen's way of asking about the king.

**Stanley:** Advisor Buckingham and I

are just come from visiting him.

**Elizabeth:** The King, Stanley!<sup>83</sup>

**Stanley:** Have faith, madam;

25

the King's in excellent health.<sup>84</sup>

**Buckingham:** The King wants to re-knit the bonds of love

between the Emir Richard and your brothers,

your brothers and the Minister of the State Hastings<sup>85</sup> –

he's called a family meeting.

30

**Elizabeth:** I fear what is hidden, not manifest.

I fear our happiness is at its height.

*Enter Gloucester, Hastings, followed by Catesby.*

**Richard:** They slander me –

I will not suffer it!

**Stanley:** Hastings, you're back!

35

**Richard:** Who is it that insinuates to the King

that I love them not?

Is it because I cannot flatter and creep,

smile, grease and pretend,

nor duck with French courtesy?

40

**Buckingham:** *Politesse oblige*<sup>86</sup>.

**Richard:** Because of this

must I be held a rancorous enemy

---

the (D) may clarify it better [Saw you the King today my dear Stanley?] (1.3.21) though grammatically the structure of interrogative sentence is not correct.

the question in (A) should be translated correctly.

The Queen in the (A) asked {أرأيت الملك اليوم عزيزنا ستانلي؟} (1.3.22) "have you seen the king today, dear Stanley?"

83. the repetition of this sentence shows the Queen's worry of her husband and this is indicated in (D) and (A) much better than (P).

(D) [how's his health] (1.3.24), (A) {و هل ترون أمل في شفائه؟} (1.3.24) "do you see any hope in his recovery", this sentence might be similar as Shakespeare's <what likelihood of his amendments, lords?> (1.3.33)

84. Unlike Al-Bassam's choice of roles and characters, this role, before, is given to Buckingham in Shakespeare's (1.3.34).

85. Lord Chamberlain in Shakespeare's has been replaced by Hastings whom Al-Bassam give the role of Minister of the state.

86. Richard's complaining and accusations been interrupted by Buckingham's French expression which is on the stage seems very funny when Richard repeats it after him in a sarcastic way.

Also [politesse oblige] is what Richard meant by [duck with French courtesy].

by the rabble scum of filth, liars and hypocrites?

**Rivers:** To whom do you address your words?<sup>87</sup>

**Richard:** To you, rag of low birth!<sup>88</sup> 45

When have I offended you or any of your faction?

**Elizabeth:** Brother Richard, you mistake the matter.

The King sent for you and was not provoked by anyone else.

He aims at your interior hatred against my kindred and myself.

**Richard:** Who's to say? 50

The world's grown so bad

that sparrows are made to molest eagles.

**Elizabeth:** You envy the advancement of my circle.

May Allah grant we never have need of you!

**Richard:** God grant me the same! 55

You are the cause of my brother Clarence's imprisonment

and other stains on the nobility—

**Elizabeth:** I swear I never provoked his Majesty against Clarence;

I'm his most earnest advocate.

**Richard:** And do you deny 60

that you were the cause of Hastings' imprisonment?

**Rivers :** She may deny it, sir.

**Richard:** She may, Master Rivers,

she may do more;

she may help you to many high advancements 65

and then deny her hand therein—

**Elizabeth:** I have too long borne your blunt upbraidings

and bitter scoffs – the river has broken its banks!<sup>89</sup>

---

87. This role is Grey's in the text of Shakespeare, and Al-Bassam gives it to Rivers as it appears. This means that Al-Bassam chooses Rivers because he is clearly her brother, while Grey's status is her son from her ex-husband in her former marriage as it is mentioned later by Richard in Shakespeare's text (1.3.127).

88. here, Richard scorns and considered Rivers as not from royal family. Rivers becomes a follower for the York house only when his sister Elizabeth married King Edward after victorious battle over Lancaster house.

In the (A), Richard declares that Rivers has neither honesty (in the sense in which he has been claiming it for himself) nor grace in the theological sense, {فانقذ الشرف و الفطيلة} (1.3.41) which translates Shakespeare's <hast nor honesty, nor grace> (1.3.55).

89. [the broken has broken its banks] is a proverb on the end of patience and it may translates (A) {طفح الكيل} (1.3.65) which is half of the proverb {طفح الكيل و بلغ السيل الزبي} "enough and overflow hit the torrent".

I shall acquaint his Majesty with the taunts I've endured.

**Richard:** What! Threaten me with the King's rod, will you? 70

Tell him; don't hide a hair! It's time to speak.<sup>90</sup>

Before you were Queen, nay, before your husband was King,

I was the motor in his machine,

the sword of his will! I spilt my blood—

**Rivers:** We all spilt our blood! 75

**Hastings:** When?

**Rivers:** When I brought you the Crown Prince!

**Hastings:** Liar!

**Richard:** During that time

you and your late husband 80

were sided with the tribe of Lancaster.

**Elizabeth:** You are opening the seams of sedition!<sup>91</sup>

**Hastings:** Buckingham, open the archives!

**Richard:** Let me remind you what you were

and what you are: what I was and what I am. 85

**Rivers:** In those turbulent times

we followed our lawful King,

as we would follow you, if you were our king.

**Richard:** Your King?

I'd rather be a peddler in the souk<sup>92</sup>. 90

**Elizabeth:** May Allah never show us that day.<sup>93</sup>

**Richard:** I'd rather be a refugee in Shatila!

---

90. Richard uses word in the sense of labour or efforts, the trouble he went to for Edward's sake, which he enlarges on at (73-74). this assimilation could adapt Shakespeare's <a pack-horse in his great affairs> (1.3.122), which refers the sacrifice and favour that Richard made to his brother Edward.

The expression in (A) is much closer to Shakespeare's and this is because of the direct translation of the original text.

91. [seams of sedition] in (A) is "graves of sedition", and both means the past as it comes in the surtitles during the performance [unearthing the past]. Also this statement followed by Hastings asking Buckingham to open the archives concerning Queen Elizabeth and her kindreds' history.

92. an Arab market.

In the performance, when Richard laughs sarcastically at what Rivers said about following Richard if he becomes king, again Rivers said { هذه سنة { الرعية } "these are the manners of the parish".

93. in (A) text, Queen Elizabeth says "if you become a king, and may Allah never show us that day" (1.3) which is more precise than Elizabeth talked about Richard's coronation.

**Elizabeth:** May you drink from the bitter cup

that I have drunk from!

*Enter Margaret, carrying a suitcase.*

**Margaret:** Thieves!

95

That fight over what you have pillaged from me!

Though you do not kneel as my subjects

because I'm no longer your Queen,

yet fear runs in your veins

because you know yourselves illegitimate!

100

**Richard:** Foul, filthy witch,

weren't you banished on pain of death?

**Margaret:** Death is sweeter than to live a scabied<sup>94</sup> camel in exile<sup>95</sup>.

*(To Richard.)* A husband and a son

are debts around your neck;

*(To Elizabeth.)* and a Kingdom around yours.

105

My sorrows are yours

and all your usurped pleasures are mine.

**Richard:** This is my father's curse

when you dabbed his brows in his son's innocent blood.

God plague you.<sup>96</sup>

110

**Elizabeth:** Allah grants justice and does not forget.<sup>97</sup>

**Hastings:** To wrongdoers, wrong is done.<sup>98</sup>

**Rivers:** Allah will not forgive your sins.<sup>99</sup>

**Margaret:** You were snarling like wolves when I came

---

94. [plagued] in (D).

95. [camel in exile] means an exile to desert where camel belongs. Margaret likens the exile like a contagious sickness that isolate the person.

96. this should be said by Catesby, as in (A).

97. Qur'anic exhortations. Half of the sentence is Shakespearean <So just is God> (1.3.182) and the other half translates the (A) {سبحانه يمهل ولا يهمل} (1.3) "Allah gives time and does not forget".

98. all the sins of Margaret that are remembered by Hastings, Rivers, Dorset, Buckingham in Shakespeare's text (1.3.183-187) are summarised in what Hastings said [the wrongdoers] and in (A) {على الباغي تدور الدوائر} (1.3) "the circles spin on the aggressor", accordingly, Margaret deserves the pain for what she has done before.

99. beside to (P,D), in (A) text, after Rivers, Grey also has his turn in cursing Margaret {أثامك يا مرة} (1.3) "your sins, bitter woman". (it is an addition)



and now you turn your hatreds on me? 115  
 Can curses pierce the clouds and enter heaven?  
 Then give way dull clouds to my quick curses!  
 If not by war, then by excess die your King  
 as ours by murder was removed to make him King!  
 (To **Elizabeth**.) May thy son, the Crown Prince, 120  
 die violently in his prime in payment<sup>100</sup> for my son  
 who was the Crown Prince,  
 And may this debt be ripped from your flesh,  
 You who are the Queen for me who was the Queen.  
 And may your life be longer than you can endure 125  
 bewailing it and see another stand proud in your place  
 as I see you now trembling in mine!  
 Rivers and Hastings! You who stood by when my son  
 was shredded into ribbons by knives;  
 I pray Allah your lives 130  
 be prematurely cut by the blade of your sins!

**Richard:** She done, the hell hag?

**Margaret:** Stay, dog! Listen to me,  
 you promiscuous pig, you stain of Fate!  
 You shame of your mother's womb! 135  
 You loathed issue of your father's loins,  
 you stained rag of honour, you foul, detested—

**Richard:** Margaret.

**Margaret:** Let me finish my curse!

**Richard:** I did it for you; it ends in 'Margaret'. 140

*The assembled laugh. Margaret, ridden by a spasm of rage, tries to attack Gloucester, but is prevented by the courtiers. She begins to moan.*

**Richard:** This is the djinn<sup>101</sup> inside her: remove it!

---

100. [payment] here means retribution as it comes in (A) text, and it is justice in killing.

101. [djinn] means in Arabian mythology are shape shifting dangerous spirit and demons.

Beat her! <sup>102</sup>The devil inside her is a horse!<sup>103</sup>

Catesby, ride the djinn!<sup>104</sup>

*The males beat Margaret with their Iqals.*<sup>105</sup>

**Elizabeth:** Thus your curse returns against yourself.

**Margaret:** Poor painted queen! 145

*(She draws Gloucester to her and places her lips on his forehead.)*

May each of you live as the subjects of his hate  
and he to yours: may this be Margaret's curse on you.

*Exit Margaret.*

**Richard:** Can't blame her,

she's had it hard

and I repent of any hand I had in her suffering. 150

**Elizabeth:** I swear I have always shown her due respect.

**Richard:** Yes and Clarence had his share of your due respect, too.

*(The Queen is ushered out by Rivers and Grey.) Allah pardon them that are the cause of it! (Hastings and Stanley exit.)*

**Catesby:** Allah pardon them ... *(Richard tips him.)*

*(On mobile telephone.)*

**Richard:** Hello my little man<sup>106?</sup>

The warrant yes, well done. Be sudden. 155

Clarence speaks honey words,

I fear they'll soften your heart.

Your eyes drop stones<sup>107</sup>. Go to it, son.

**Buckingham**, seated in a surveillance room, taps the following message into an electronic device.

**Dear R, Hastings out in a puke green bisht. Margaret mad and prowling – no threat. Richard publicly accused Elizabeth of Clarence imprisonment. Sound attached, Yours, B.**<sup>108</sup>

---

102. See the performance. Beating her in order to remove the Djinn

103. Many Muslims believe that djinn can take the form of an animal or a human.

104. Richard asks Catesby in an indirect way to control Margaret.

105. Iqal: a tightly woven black woollen head strap, worn by males in the Arabian Gulf.

106. [my little man] is different in (A) text is {جلادي الصلب} (1.3) "my hard executioner" and it is an adaptation of Shakespeare's <my executioners...my hardy, stout, resolved mates> (1.3.339-40).

107. This sentence is not finished, however in (D) it is [Your eyes drop millstones, when fools' eyes drop tears] (1.3.158-59), as well as in (A), thus (A,D) adapt Shakespeare's <your eyes drop millstones, when fools' eyes fall tears> (1.3.353).

108. This message is removed from (A) text. This message shows that Buckingham work for other side and spies on York's house.

## Scene Four, the prison

**Clarence** enters with a suitcase, identical to **Margaret**'s. He opens it flat on the ground, and uses the water inside it<sup>109</sup> to make ablutions in preparation for prayer.

**Clarence:** I swear there is no God but Allah.

God forgive my sins.<sup>110</sup> (*Enter Murderer.*)

In God's name, what are you?

**Murderer:** A man, as you are.

**Clarence:** If you be hired for money go back again 5

and I will send you to my brother, the Emir Richard<sup>111</sup>.

He shall reward you better for my life

than the King does for news of my death.

**Murderer:** You are deceived: he hates you.

**Clarence:** Do not slander him. 10

He is kind and merciful.

**Murderer:** Merciful as rain on mud huts.

He sent me to slaughter you.

Pray now for you must die.

**Clarence:** Dare you counsel me to pray to God 15

yet would war with God by murdering me?<sup>112</sup>

He who kills without due reason,

it is as though he kills the whole of humanity.<sup>113</sup>

---

109. [water inside the suitcase] is the way presented on the stage but metaphorically, water inside the suitcase symbolizes prison because it is different from flowing water. Here, Clarence is prisoned and could not have little freedom to do ablution using water outside the prison.

110. Here, the text is incomplete, the remained lines are in (A) {أعوذ بالله من الشيطان الرجيم. ومن كل ذنب عظيم. اشهد أن لا إله إلا الله و أن محمد رسول الله} (1.4) "I seek refuge to Allah from the accursed Satan, and from every great sin, I bear witness that there is no God but Allah and that Muhammad is the messenger of Allah."

This statement is said not only by Clarence but usually it should be said during the ablution in preparation for prayer.

111. (P) [Emir] means 'prince'; (D) [brother Gloucester] (1.4.6) as well as in (A) (1.4)

112. (P); Shakespeare's <have you that holy feeling in your souls to counsel me to make my peace with God and you are yet to your own souls so blind, that you will war with God by murdering me?> (1.4.240-43).

(A) approximately translates Shakespeare's, {تصحوني بالصلاة لربي و تنسون إنكم تخاصمون الرحمن بقتلي؟} (1.4) "do you counsel me to pray to Allah and you forget that you will war by murdering me?". In both religions (Islam and Christianity) Clarence reflects that killing is the opposite of praying.

113. Qur'an: Al Maidah, verse 32 (5:32). In Shakespeare's play, Clarence also quotes religiously <the great king of kings hath in the table of his law commanded that thou shalt do no murder> (184-186)

**Murderer:** Pray!

**Clarence:** And do not shed blood 20  
that is sacred by Allah's law.<sup>114</sup>

**Murderer:** Pray!<sup>115</sup>

**Clarence:** Al Rawandi<sup>116</sup>, in the sources says:

'beware of shedding innocent blood'—

**Murderer:** Pray! Pray! 25

*The Murderer drowns him in the case of water. We hear an Arabian Gulf sea shanty, 'O ya maal'. Buckingham, seated in a surveillance room, taps the following message into an electronic device.*

**R.- Clarence removed from the game. Blow to moderate Islamic bla bla. No blowback anticipated.<sup>117</sup>  
Yours, B.**

## Act Two

### Scene One,

#### the palace

**King Edward:** Allah bless our deeds and grant our efforts success.

Brothers;<sup>118</sup> I want you to build on this bond of unity,  
to be like one hand, to be like the hunting dog  
that faithfully brings the prey to the master;<sup>119</sup>  
to be like the palm: tall and strong.<sup>120</sup>

5

The palm is blessed, it gives us dates and date juice<sup>121</sup>  
which is a fine digestive but do not over-consume it,

---

114. Qur'an: Al 'Isra', verse 33 (17:33).

115. In the (A) text, before the Murderer's line, Clarence said to him {وإذا دعيتك قدرتك على أحد فتذكر قدرة الله عليك} (1.4) "if you think that you have ability over someone, so remember Allah's power over you".

This statement shows that he is warning the murderer not to oppress the weak because God is omnipotent and omniscient.

116. Al-Rawandi's right name is Ibn al-Rawandi and he is a skeptic of Islam and a critic of religion in general. The point of Clarence quoting from Ibn al-Rawandi is to tell the murderer that murdering people is not forbidden in religions only but even atheists do not accept it. The purpose is to convince the killer not to murder him.

117. this message has political purposes.

118. added to [brothers], in (A){cousins and close friends} (2.1)

119. [to be like a hunting dog ... brings the prey to the master] is an image from Arabic culture means obedience in serving; King Edward here means that the parish should serve their king [master].

120. [palm, tall and strong] is an image of glory.

121. [dates and dates juice] from Arabic culture is an indication of generosity.

brothers, it ruins your teeth<sup>122</sup> and will give you the shits<sup>123</sup>.

(Elizabeth whispers to him.) Yes,

as the woman reminds me I want you

10

to be like a majestic structure,<sup>124</sup>

each part sustaining the other!

Brothers, my days are numbered.<sup>125</sup>

**All:** Allah give you long life!

**King Edward:** I want you now to swear before me

15

your allegiance to me in love and duty.<sup>126</sup>

(To Rivers.) You – the salty one<sup>127</sup> – you start!

**Rivers:** Swear? By God, I will!

Hastings being my senior should,<sup>128</sup>

of course, swear first but he's just out of, well<sup>129</sup>—

20

**Hastings:** Where? Go on say it!

**Grey:** I'll say it: prison!

*A scuffle erupts between Hastings and Grey.*

**King Edward:** What is this chaos?

---

122. here King Edward warns his brothers of not being over generous because that could harm them and in another side it addresses whom exploit the generous people. He said this as he is aware of the quarrel between his relatives.

123. [shits] is non-academic word and should not be used. Here the (D) is preferred [runs] (2.1.8), and (A) {إسهال} (1.4) “diarrhea”.

124. this statement is quoted from prophet Muhammed saying about co-operation {المؤمن للمؤمن كالبنيان يشد بعضه بعضا} “the believer to the believer is like a building pulling together”

125. This is quoted from the bible, Psalm (139:1-24). King Edward could not know how many days left for him to die as no one does, but because he was very ill, he felt that he would die soon.

In (A), King Edward said {منيتي قريب} (2.1) “my death is approaching”. he also said {أريد أقابل ربي الرحيم بوجه أبيض} (2.1) “I would like to meet my merciful God with white face”. This added statement there is not in (P) nor in (D).

The (A) is close to adapt Shakespeare's Edward's expectations of his death <I very day expect an embassy from my redeemer...my soul shall part to heaven> (2.1.3-5).

126. Edward is urging the nobles to recognize and acknowledge their love to him, instead of asking the nobles to make peace between themselves.

127. [salty] not by taste but this slang language has meaning of “indecent, ribald..”. but in (A) {الألحج} (2.1) does not mean salty. It means someone with thin hair or bald.

The difference between (A) and (P) is that the context of {الألحج} is physical appearance but in the translation to (P) it becomes moral [salty].

128. in (A) {الناس مقامات و المفروض ان وزير الدولة هو لي يقسم} “people are status and the State Minister Hastings is the one who should swear”. Here there is a hypocritical profession of respect and love which is a commonplace in the play and in reality.

129. Rivers wants to show Hastings love at first but because it is type of hypocrisy, he embarrassed Hastings in front of the king and nobles by reminding him of prison story.

‘Obeisance of your elders is like obeisance of God,<sup>130</sup>

if only man kneweth it is a great oath.<sup>131</sup> Thus said God!

25

(*To Elizabeth.*) And you, woman!

I don’t exempt you from my warning!<sup>132</sup>

Nor your idiot nephew<sup>133</sup>, nor this advisor.

What’s his name?<sup>134</sup>

**All<sup>135</sup>:** Buckingham!

30

**King Edward:** You were all factious

and riddled with enmity until I united you!<sup>136</sup>

**Hastings:** I swear, your Majesty,

to forget all our former hatreds.

**Elizabeth:** So do I, Hastings, swear to bury old enmity.<sup>137</sup>

35

**Buckingham:** May Allah’s curses fall on me

if I carry towards you or your tribe any hatred.

**King Edward:** Well done.

Now let’s have a photo.<sup>138</sup>

(*To Buckingham.*) You, the Frenchie!

40

---

130. this is quoted from prophet Muhhamed’s hadith which clarifies the analogy of obedience to saints is obedience of God but in case: if elders or saints say and give orders that are not against God’s rules, so obeying them is like obeying God.

131. this is quoted from Quran, sourat Al-wakia (76).

The prophetic hadith and the Quranic verse have different meaning, in which Prophetic hadith is about obedience, while Quranic quote speaks about power and ability of God.

Thus, the prophetic hadith is suitable for King Edward’s context about obedience, and the Quranic quote should be removed.

132. there is a missing sentence during translation, which is in (A) { و طاعة الله } (2.1) “and obedience of Allah”.

133. the nephew here is Grey. King Edward pointed at him on the stage and it is mentioned in (A) text (2.1).

134. King Edward in (P), (D) and during the performance does not know the name of the advisor but in (A), he knows { و انت يا مستشارنا بكنغهام } (2.1) “and you, our advisor Buckingham”.

135. in (D) text, only Elizabeth knows the name of Buckingham not all.

136. [until I united you] is added during editing the (D).

This sentence shows the favour of the king over the nobles. This union is collapsed after the king’s death.

137. in the (A), Elizabeth spells out the oath but without a reason, for example to love or to hate { و أنا أقسم بكل رحابة صدر و صدق صدوق و يشهد علي الله. } (2.1) “I swear with all my heart and with real honesty and Allah witness. May Allah bless me and my people”.

[to bury our enmity] is omitted from (A), no doubt by compositor’s oversight.

138. very short moment of peace to remember.

(Enter **Richard**.)<sup>139</sup> Emir Richard,  
we have made peace of enmity and fair love of hate  
between these in-fighting brothers.

**Richard:** A blessed labour, my King.

Should anyone here by false intelligence hold me a foe, 45

I desire to reconcile myself in peace.

First, madam, I entreat true peace of you  
and will purchase it with my true services.

Buckingham, if ever any grudge  
were lodged between us and you Rivers; 50  
indeed of you all.<sup>140</sup>

I do not know anyone in the Arab world<sup>141</sup>  
with whom my soul is any jot at odds.

Photo, Frenchie!!

**Elizabeth:** <sup>142</sup>I beseech your Majesty in this blessed hour 55  
to utter your pardon for our brother Clarence.

**King Edward:** Dutiful wife!<sup>143</sup>

**Richard:** Have I offered my love  
to be so bouted<sup>144</sup> in this royal presence?  
Who knows not that Clarence is dead? 60

---

139. In (A), when Richard Enters, King Edward welcomes him and calls him {هلا يا غلوستر هلا بالوصي على عيالي} (2.1) “welcome Gloucester, welcome the protector of my family”. King Edward does not know his brother is evil.

On the stage, King Edward congratulates Gloucester for his marriage because he entered with Anne.

Anne does not speak, and it is not strictly necessary to the scene. However, in the texts, the compositor should suggest Anne to enter with Richard.  
140. On the stage, Richard each time reconciles himself with one of the nobles, he kisses the finger of Anne. When he finishes, he kisses all her fingers. It is sarcastic but he indicates indirectly that he will be the next king, so by kissing Anne’s fingers (see the performance) means that he has plans for them all.

141. In (A) Richard said {أبناء هذا الوطن} (2.1) “people of this country”. Because he is already an Arab in this context. [Arab world] may adapt Shakespeare’s Richard’s way of expression < Englishmen alive > (2.1.70). here the nationality is adapted.

142. Before Elizabeth asks her king for pardoning Clarence she said {ليبقى هذا اليوم على مر الزمن مبارك و مشهود} (2.1) “May this day lasts for longer, blessed and witnessed”. This expression is an adaptation of Shakespeare’s Elizabeth <A holy day shall this be kept hereafter> (2.1.74). This adaptation happens during the translation of Shakespeare’s text directly to Arabic.

143. This line is added only after translating the (A) text.

144. [bouted] means insulted if it meant to be “booted”. The word in (A) is suggested because it is clear {أحتقر} (2.1) “despised”.

<sup>145</sup>(*Throwing a file onto the floor.*)

**Rivers:** Who knows not he is dead, who knows he is?

**Elizabeth:** All-seeing heaven what a world is this!

**Richard:** You mock his corpse, madam.

**Kind Edward:** Is Clarence dead?<sup>146</sup>

**Richard:** Allah rest his soul. 65

**King Edward:** My order was reversed.

**Richard:** But he by your first order died.<sup>147</sup>

Allah's will and nothing can refute it.

And it is Allah's will that others

who deserve worse than he remain beyond suspicion. 70

*Enter Stanley, flustered.*

**Stanley:** Your Majesty,

I will not rise till you grant me my request!<sup>148</sup>

**King Edward:** Speak Stanley, what is it?

**Stanley:** In a fit of drunkenness

my Bangladeshi killed a driver<sup>149</sup> and— 75

**King Edward** Shut up!

It was a word from a broken, sapless King<sup>150</sup>

that killed my brother

and now you want a word to pardon

one of your servants? 80

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145. There is a missing sentence to be translated from (A) {إنك تسخرين من جثمانه} (2.1) "you mock his corpse", which is placed later in line 63 in (P)

146. the lines 64 and 66 are not separated in (A) and it is same for the lines 65 and 67 of Richard's speech. The compositor during the translation cuts the long sentences and made new conversation between Edward and Richard.

The (A) followed Shakespeare's text style <Is Clarence dead? The order was revers'd. but he, poor man, by your first order died> (2.1.87-88).

147. missing sentence here, {سبق السيف العذل} (2.1) "the sword preceded the agony", which means it is too late to regret. There is a story behind this proverb, see introduction p..

148. In (A) {الحقني يا مولاي، نخيتك هذا عقالى بين رجلك} (2.1) "Majesty, I beg you, this is my Iqal under your feet".

[نخيتك] this is a dialect word in Iraqi language that means deep request.

[Iqal] see footnote 105. In Middle Eastern culture, if someone's Iqal is put under other's feet means his dignity is gone.

149. In (P) [Bangladeshi] is the servant according to (D) [my servant killed another servant] and same for (A). these changes happened during the edition of (D).

It is not precise that the second servant is a driver in (D, A) nor on the stage.

150. Edward's remorse for Clarence, prompted by Stanley's intercession for his man. These are an adaptation of Shakespeare's <Have I a tongue to doom my brother's death, and shall that tongue give pardon to a slave?> (2.1.103-04)



Which one of you spoke on Clarence's behalf?  
Which one of you reminded me of him! O God,  
I fear your vengeance<sup>151</sup> will take hold of me.  
I don't want to see your faces.<sup>152</sup>  
Hastings, take me away.

85

*Exit all except Richard and Buckingham.*<sup>153</sup>

**Richard:** This is the fruit of rashness!

Did you mark how guilty pale  
the kindred of the Queen  
looked when they heard of Clarence's death?  
They forced the King to it.  
But Allah's hand is mighty and vengeful!<sup>154</sup>  
The King is calling.<sup>155</sup>

90

**Buckingham:** I wait upon your grace.

**Buckingham and Richard exit together. Edward dies, reported visually through a tableau or by sound**<sup>156</sup>.  
*We read the following message from Buckingham.*

**R. Edward bye. Zero hour. Moved on Richard. Later, B.**<sup>157</sup>

## Scene Two, the palace

**Elizabeth:** Who shall hinder me to weep,  
to chide my fortune, and to myself become an enemy?

---

151. In (A) {أنا رجل يخاف الله...ليه...ليه.. أستغفر الله} (2.1) "I am a man who fears Allah...why...why...forgive me Allah". The fear from vengeance of God.

On the stage, the king cursed all the nobles [May Allah curse you].

152. This line should be after the line 85 as it is in (A) text. The king asks Hastings to take him to his room and does not want to see their faces.

153. [stage direction] it is plain that the king, Queen, and Hastings leave, and that Richard and Buckingham stay.

154. compared to (A.1.4).

155. On the stage, we hear the king calling [I want my son].

156. In (A) Elizabeth's screams indicates the king's death. In (D), is simply mentioned Edward's death.

157. This message is not mentioned in (A).

In (D), [Edward gone. Moved on Richard].

(P) [Zero hour] means in CED as a start of an attack. In this context, zero hour is a crucial act supposed to take place and it is that Richard will take steps following his brother's death for getting the crown.

**Grey:** From Allah we come and to Allah we return.<sup>158</sup>

**Elizabeth:** I want to make an act of tragic violence.

**Grey:** There is no will than Allah's. 5

**Elizabeth:** I'll join with black despair against my soul.

**Rivers:** Be rational woman!

Your young son is the Crown Prince,  
send for him forthwith to be crowned King.<sup>159</sup>

*Enter Richard and Buckingham.*

**Richard:** Sister, have comfort.<sup>160</sup> 10

All of us have cause to wail then death<sup>161</sup>  
of our guiding star<sup>162</sup>,  
but tears cannot cure catastrophes.<sup>163</sup>

**Buckingham:** May Allah accept our late King into His Mercy  
and welcome him into his wide heavens. 15

In this difficult hour, I suggest we send  
a discreet<sup>164</sup> escort to bring the Crown Prince here presently.<sup>165</sup>

**Rivers:** Why a discreet escort?

**Buckingham:** For fear that a multitude  
would present too ready a target to enemies of the state, 20

Clarence's disillusioned followers,  
or other factions that hide between us.<sup>166</sup>

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158. Quran, sourat Al-Bakara (156). It is said when someone dies.

159. missing sentences to be translated from (A) to (P) and (D) { ادفني حزنك في قبر هذا الملك , وازرعني في عرشه الباقي } (2.2), the (A) translates Shakespeare's Rivers <Drown desperate sorrow in dead Edward's grave, and plant your joys in living Edward's throne>.

160. [have comfort] in (A) { عظم الله اجرک } (2.2) "May Allah reward you". See footnote 51. Compared to (1.2.8).

161. (P) [then] ; (D) [the] (2.2.11). it might be a typing error and the suggested one is [the] as it fits the meaning of the sentence. (A) { قلوبنا تبكي معك } (2.2) "our hearts cry with you"

162. [guiding star]; in (A) { قمرنا المنير } (2.2) "our shining moon".

163. [tears cannot cure catastrophes] adapts Shakespeare's <none can help our harms by wailing them> (2.2.103) that again sounds like Christopher Marlowe's Jew of Malta <things past recovery are hardly cur'd with exclamation> (1.2.236-37)

164. [discreet escort]; (D) [small escort] which translates the (A). (A,D) are suitable for the context because the opposite of small is "multitude" to be the right answer later.

165. Missing context to be translated from (A) to (D) and (P). { إلى العاصمة } (2.2) "To the capital". The (A) adapts the place from Shakespeare's <to London> (2.2.122).

**Richard:** I trust the King has made true peace with all of us –  
the pact is firm and true in me.

**Rivers:** And in us all.

25

Yet since the pact is so green<sup>167</sup>,  
it should not be exposed to unnecessary duress.  
Therefore I say with Buckingham that it is right  
so few should escort the Prince.<sup>168</sup>

**Hastings:** And so say I.

30

**Richard:** So be it.

Madam, will you chair the meeting  
that decides the members of this royal escort?

*Exit all but Buckingham and Richard.*

**Buckingham:** Whoever goes to collect the Prince,

let's not be left behind and, on the way,  
I'll ensure the Queen's proud relatives are removed  
from the Crown Prince's orbit once and for all.

35

**Richard:** My other self, my counsel, my oracle, my prophet!

I call you 'cousin'; sweet cousin,  
I am led by you as a child is led by its mother<sup>169</sup>.  
To the meeting!

40

*Exit.*

---

166. Missing context to be translated from (A) to (D) and (P), { الأمور لم تستقر بعد و الكل يجول برأسه ما يجول } (2.2) "Things have not settled yet and everyone has things on their mind".

The (A) context may adapt Shakespeare's <every horse bears his commanding rein, and may direct his course as please himself> (2.2.128-29).

Buckingham's expectations of trouble, it is right, but his thought of Clarence's followers, it has another purpose which is political as it is appeared already in his secret message at the moment of Clarence's death.

In [A] Buckingham is trying to create suspicion. He is as usual when he is being politic, rather obscure. The drift of what he says means that: in the present ungoverned state of things each man takes whatever direction he pleases; thus it is important not only to prevent the real trouble, but also to prevent the possible causes of anxiety (such as bringing the prince with a small escort). In fact, no reason why such an escort should cause trouble, and Buckingham's obscure language is a characteristic politician's way of confusing the issue.

167. [green] applied to the pact here which can be easily damaged.

In the (A), it is not written "green" as a colour, instead another word that gives the direct meaning of weak { هشأ } (2.2) "fragile".

168. Missing context here to be translated from (A) to (D) and (P) { حفاظا على الوحدة الوطنية } (2.2) "to protect the national unity". This sentence removed on purpose during translation in which the statement is just a repetition of Buckingham's political thought.

169. [led by its mothers] is an addition made during translating the (A) to (D) then to (P) , which is copied from the surtitles on the stage. Here Richard pretends his extreme of innocence and naivity which is not true (kind of hypocrisy)

### Scene Three, a street<sup>170</sup>

*Enter Catesby and Shore.*

**Catesby:** Your master Hastings is out of the clink today,  
sunshine, so you'll be taking him in hand tonight  
and I want all your lips and tricks busy  
restoring him to his former glory.<sup>171</sup>

**Shore:** I'm not one to disappoint.<sup>172</sup>

5

**Catesby:** Good girl.<sup>173</sup>

*Catesby receives a call on his mobile. Enter Um Khaled, distressed.*

**Um Khaled:** Um Ahmed? Um Ahmed?<sup>174</sup>

**Shore:** Morning Um Khaled.<sup>175</sup>

**Um Khaled:** Do you know anyone who knows  
anyone that knows the Emir Richard?<sup>176</sup>

10

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170. the title of this scene in (A) is {المواطنات} "women citizens". The title of this scene adapt the scene III in Shakespeare's text but with different context (dialogue).

171. [your master Hastings.....former glory] all's been added during translating (A) because in the context in (A) is short {اليوم طويل العمر هيسينكز} (2.3) "today, the long live Hastings leaves".

On the stage, Catesby said [your darling Hastings gets out of prison today].

In (D), Catesby said [My master Hastings is out of the clink today, darling].

The misplacing of "darling" and "Master" is confusing the understanding of the relationship between the three (Hastings, Catesby, Shore).

Catesby already promised Hastings with Shore (1.1.88-89).

Hastings left the prison for quite a while according to the events of the play (Act 1); it is confusing from Catesby to say today, or it is quite late to tell.

(P.2-4); (D) [so I want you to take him in hand tonight and I need all your lips and tricks busy at restoring him to his former glory] (2.3.2-4). Some addition been made to (D) before becoming (P), but the meaning is reserved.

Unlike (D, P), the whole statement is not in (A) nor the actors say it on the stage, but Catesby simply said {ابيح يا شور تبيضين وجهي قدامه} (2.3) "Shore, I want you to whiten my face in front of him", and the surtitles translate it into [I want you to do me proud tonight] which means : Shore do your job perfectly to make him happy about me.

Because of Arabic culture, these kind of expressions (D, P) should not be said in front of the audience as kind of respect, but in the point of fact, what Catesby and Shore talk about and prepare is taken from the daily life actually.

172. in (D) [Have I ever disappointed the Minister?] (2.3.5) which means that she has already had an affair with Hastings before his prisoning.

In (A) {من عيوني} (2.3) "with my eyes" which means: with my pleasure.

173. in (A) {عفية شور عفية} (2.3) is in dialect "thank you Shore" and on the surtitles of the screen on the stage [that's my girl].

174. the second [Om Ahmed] actually is Shore, because Om Khaled called Shore: Om Ahmed, but she did not respond and when she called her: Shore, she replies immediately with rage [what do you want? What is it]. Means that Shore's real name is "Om Ahmed" but apparently she does not like to be called by.

175. Before this line, Shore and Om Khaled talked about the death of the king but none of the texts (A,D,P) bring that.

It is brought only on the stage [ Om Khaled: have you heard the news? , Shore: yes, the king has died. , Om Khaled: May Allah reward you. This conversation either the compositor forgot to mention it in (A) text because it is a play text or it is an addition from actors on the stage.

176. [anyone who knows anyone] is an intervention that is common in societies about personal benefits. Shore's relationship with the nobles gives her legitimacy to serve her friends.

**Shore:** Why? What is it?

**Um Khaled:** My son. They've taken him.

**Shore:** Yours too<sup>177</sup>! Catesby! Her son,

Khaled, they've taken him!

*Catesby lifts up Um Khaled's veil to see her face and lowers his eyes to see her breasts.*<sup>178</sup>

**Catesby:** (To Um Khaled) Your son, is it?

15

Don't worry, dove, Catesby's your man.

I'll take care of him. Come with us,

now you're part of our little flock of woe!<sup>179</sup>

*Exit Catesby and Um Khaled and Shore.*

#### **Scene Four, York TV**<sup>180</sup>

**News Reader** The King's Diwan has formed a royal escort led by the Emir Richard and the Palace Advisor Buckingham, the Emirs Rivers and Grey to bring the Crown Prince to the capital where he will be crowned as ruler of the Kingdom.

#### **Scene Five, the palace**<sup>181</sup>

**Elizabeth**, holding small sea shells in her hand, from which she seeks to read prophecy. Enter **Stanley**.

**Elizabeth:** Stanley? Come in!

**Stanley:** I carry news that grieves me to unfold.

**Elizabeth:** How is the Crown Prince?

**Stanley:** Well and in health.

**Elizabeth:** What's your news, then?

5

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177. [yours too?] this question shows that even Shore's son is taken, and this shows why she did not answer when OmKhaled called her Om Ahmed, it is an indication of her loss (her son Ahmed was taken).

178. According to the show on the stage, Catesby does not (*lifts up Um Khaled's veil to see her face and lowers his eyes to see her breasts*), he only asked her about her son twice to confirm that Khaled is her son then he calms her down by telling her that he will take care of it.

Also, when they were exiting, he asked Shore about Om khaled's phone number. This might show that Catesby has something malignant in mind. However that, he does not lift up Om Khaled's veil because logically, She is not going to accept that.

This stage direction is making a dramatization.

179. [16-17-18] these lines are neither in (A) text nor said by Catesby on the stage. [flock of woe] here Catesby has an intention to get Om Khaled in his business as same as Shore.

180. in (A) the scene called "The News" which is the right title. The scene is still the third scene not four in (A) text, and this is logical because the news alone cannot be one singular scene.

181. the scene in (A) is still the third and the title is {الملكة في مهب الريح} "the Queen in the wind" which means the Queen is losing all that she has and it is her downfall.

**Stanley:** Your relatives,

Rivers and Grey have been arrested.

**Elizabeth:** Who by?

**Stanley:** Richard and Buckingham.

**Elizabeth:** On what charge? 10

**Stanley:** The sum of all I can, I have disclosed.

**Elizabeth:** I see the downfall of our house!<sup>182</sup>

The tiger<sup>183</sup> now has seized the gentle hind.

Welcome destruction, death and massacre!

I see, as in a map, the end of all. 15

*She throws the shells and exits. Stanley kneels to collect the shells and sees a terrifying vision.*<sup>184</sup>

### **Act Three**

#### **Scene One, the palace**<sup>185</sup>

*Enter Prince Edward and Buckingham.*

**Buckingham:** Welcome Crown Prince to your palace.

**Prince Edward:** Where's my mother?

*Enter Richard*<sup>186</sup>.

**Richard:** Welcome, my brother's son  
and my soul's passion.<sup>187</sup>

**Prince Edward:** Where's my mother? 5

**Richard:** Somewhere, I'm sure.

**Prince Edward:** My uncles would not have allowed this!

---

182. There is a sentence before this line, in (A) {ويل روحي} (2.3) "woe to my soul".

183. [tiger] is adapted from Shakespeare's <the tiger now.> (2.4.50), but in (A) it is {الذئب} (2.3) "the wolf" as it is known with its maliciousness.

184. The terrifying vision shows Richard's face which means things are going to be worse in the future. On the stage, Stanley does not kneel, he just turned his face to the wall under the green map to see the vision.

185. The Act three in (A) text is called {وصول الأمير ولي العهد} (Act 3) "The arriving of the crowned prince", this title is appropriate to the events of the Scene, while the title in (P) suits the place where events happened.

186. Stage direction follows the (A) text here: Richard enters before the prince asks for his mother, and line 6 in (P) precedes line 3 in (A), which is agreed to be correct, because Prince's question needs Richard's answer [Somewhere, I am sure].

187. This line is not in (A), either been forgotten or been added by the actor later on the stage, and then copied in (D) and (P).

188. [has not...world's deceit] is added later to the (D, P). [8-9] these two lines were not said by the actor during the performance.

**Richard:** The untainted virtue of your years

has not yet dived into the world's deceit.<sup>188</sup>

Those uncles were obstacles in your path,

10

their honey words hid the poison in their hearts.<sup>189</sup>

May God keep you from them

and from such false friends!

**Prince Edward:** God keep me from false friends,

but they were none!<sup>190</sup>

15

*Enter Hastings and Catesby.*

**Richard:** Look! The Minister of State comes to greet you.

**Hastings:** God bless you with happy days!

*(Catesby leaps menacingly towards the Prince.)*

Don't be afraid,<sup>191</sup> cousin, it's Catesby;

he wants to kiss your hand.

**Prince Edward:** I thought my mother and my brother York

20

would have met us on the way.<sup>192</sup>

**Hastings:** They've taken asylum in the American Embassy<sup>193</sup>,

for reasons only God knows!

**Buckingham:** The shame of it!

How indirect<sup>194</sup> and peevish<sup>195</sup>!

25

---

189. This line is not in (A) nor said by the actor on the stage. It is forgotten during translating Shakespeare's < Your Grace attended to their sugar'd words, but look'd not on the poison of their hearts> (3.1.13-14) to (A), but adapted later in (D, P)

190. This is Shakespeare's, but in (A), there is an addition { لكن عهدي بخوالي الود الصدوق } (3.1) "but my covenant with my uncles is truthful and sincere".

191. The stage direction presents: Gloucester asks Catesby to kiss Prince's hand. Gloucester said [don't be afraid] to the prince when he was wondering why Catesby is kissing his hand. The prince asks Catesby [who are you?] Catesby replies [I am Catesby, one of your men].

Thus, these structure of lineation and conversation is not in any of the three texts.

192. compared to (P), in (A) Prince Edward simply asks for his mother "where is my mother", and he does the same on the stage. (P) and (D) adapted Shakespeare's <I thought my mother and my brother York would long ere this have met us on the way> (3.1.20-21).

193. [American embassy], Hastings mentioned a political situation here which refers the situation in the Middle East (people take asylum in Western countries because of the wars). But, Elizabeth probably took asylum not for political purposes but for human protection.

194. [indirect] is Shakespearean which is adapted in (A) as {سلوك أعوج} (3.1) "serpentine behaviour".

195. [peevish] is a Middle English word and it means: perverse.

Hastings<sup>196</sup> will you persuade the Queen  
to send York unto his brother presently?

**Hastings:** I've already sent my own brother, the Mayor.

But the Ambassador sent him away,  
saying:<sup>197</sup> 'You will not infringe the sanctity 30  
of the Embassy, even if you bring your entire army!'

**Buckingham:** He is obstinate and backward  
and can't speak the language of the age!<sup>198</sup>

**Catesby:** 'Embassy sanctity' – eh? Bloody heretic<sup>199</sup>!  
My Lord, let me take a bunch of my lads 35  
and we'll raid the Embassy!<sup>200</sup>

**Buckingham:** Political criminals who have tried  
to undermine national security  
seek the asylum offered by foreign embassies.<sup>201</sup>  
The Prince has done no such thing. 40  
I've heard of men asylum seekers  
but never before of children.  
Therefore we break no law in removing him.

**Richard:** Solution?

**Catesby:** Raid the Embassy! 45

---

196. [lord cardinal] is replaced by Hastings here because in Arab society and religion there is not a Cardinal. Most of the time, people go to on Imam.

197. Here the style of the sentence is direct speech, while in (A) the style is indirect speech (3.1). Changes in translation.

198. [can't speak the language of the age] lack of refinement in habits or ideas.  
The general stream of Buckingham's objection is that the ambassador is absurd and there is a special way to deal with him.

This statement is added later during the translation of the (A) text. the (A) comes with {عنيد, متزمت و سفيه} (3.1) "obstinate, prim and ribald".

199. There is an extra text in (A) concerning this swearing {كافر} (3.1) "infidel, Godless".

200. what Catesby intends to do is rebellious.

201. In (D) the structure of sentence is different [The asylum offered by foreign embassies is sought by political criminals who have sought to undermine national security] which is much closer to (A) (the translation here is word for word and the meaning is correct). The only difference with (P) is the passive voice.

Buckingham's explanations are mostly political, by contrast, the refugee who seeks for a protection in a foreign embassy is totally lawful..



**Hastings:** No<sup>202</sup>! I'll see what I can do.

**Prince Edward:** Quickly, Minister.

(Exit **Hastings and Catesby**.) If York comes,

where shall we reside till our coronation?

**Richard:** I suggest your Highness repose at the Tower 50

for your best health and recreation.

**Prince Edward:** I don't like the Tower of any place.

Counsellor Buckingham—did the British<sup>203</sup> build that place?

**Buckingham:** They laid its foundations.

**Prince Edward:** They know how to play history, those British. 55

They showered these lands with seeds

Strewn from the whitest gloves<sup>204</sup>,

Seeds that to this day, bear man-eating fruits.

The robes of Empire grown thin,

they settle today for the tidy plunder 60

of gun running and pesticides.<sup>205</sup>

I'll tell you what, Buckingham.

**Buckingham:** What, my lord?

**Prince Edward:** If I live until I be a man,

I'll win back our ancient rights in the Holy Lands, 65

or die a soldier in the battlefield.

**Richard:** A born ruler!

*A celebratory sound clip from the Palestinian Liberation Organization archive is played. Richard and*

---

202. In (A), and on the stage, All of them say no not just Hastings. In this (P), it is mentioned that only Hastings refused and this might be because Catesby's words were directed to him.

203. In (A) [British] is specified to {الإنجليز} (3.1) "the English people".

204. [whitest gloves] is similar to "The Tiger who wore white gloves" by Gwendolyn Brooks. [whitest gloves] here has an implicit meaning that concerns issues of politics and race. It might talk about the British colonization in the Middle East.

205. [55-61] The prince speaks politics however it is not his age.

These lines includes some sentences which are not in (A) in which the translator added them later and because he relies on cultural adequacy during translating.

(A) : { (3.1) "They planted their spoiled seeds that keep growing till nowadays to suffocate us, and they changed the king's antique robe with pesticide trade that we buy to poison our children".

[57-61] these lines are not directed on the stage, in which the prince simply says [Those British know how to play with history, they plant their spoiled seeds that we buy today and poison our children].

**Buckingham** raise the boy onto their shoulders and exit with him, victoriously.

## Scene Two, at the Foreign Embassy<sup>206</sup>

**Mr Richmond** and **Elizabeth** are watching the National Television broadcast of the Crown Prince's arrival to the capital<sup>207</sup>. The broadcast is live from the palace.<sup>208</sup> Tchaikovsky's *The Nutcracker Suite* accompanies the transmission, in the way of commentary.<sup>209</sup> On screen we see **Richard, Buckingham, Crown Prince Edward, Catesby** and armed members of the Royal National Guard.<sup>210</sup>

**Mr Richmond**<sup>211</sup>: Please, Your Majesty, take a seat.

We should be able to pick up their conversation  
in between this soup;  
can't bear Tchaikovsky myself – you?<sup>212</sup>

**Elizabeth**: Where are your men, Mr Richmond?

5

**Mr Richmond**: That man in the suit there,

he's one of them.<sup>213</sup>

**Elizabeth**: And the others?

**Mr Richmond**: They'll be there, just not in frame.

**Elizabeth**: How many are they?

10

**Mr Richmond**: Three in total—

**Elizabeth**: Three!

**Mr Richmond**: Three of the best.

---

206. The title of scene in (D) is In a viewing room at The Foreign Embassy.

The title of the scene in (A) is {من منظور السفارة} (3.2) "From Embassy perspective".

The title has been amended twice and the final appropriate amendment is of the (P) which fits the Scene.

207. (P), [arrival to the capital]; (A) [arrival on National Television]; (D) [arrival to the capital on National Television]. The suitable sentence comes in (D) which combines between (A) and (P)

208. The location of the broadcast is not mentioned in (A).

209. This sentence comes differently in the two texts (D) and (A).

(D) [The National Television is broadcasting images live from the Palace and the transmission is underscored by Tchaikovsky's *The Nutcracker Suite*.

The sentence in (A) is in English not in Arabic; [following dialogue scattered between bits of the official broadcast (Nutcracker suite) and the secret recording of the conversation by one of the Ambassador's plants].

The recommended stage direction is that comes in (A) because it fits exactly the event on the stage, and which tells that the dialogue is dispersed on the stage and in the (A) text as well.

210. The conversation on the screen is mentioned in a complete text in (A). see introduction p..

211. [Mr. Richmond] in (A) is Ambassador.

212. Between line 4 and 5, there are some missing lines in all the three texts, but these lines are mentioned on the stage; Mr. Richmond says: [I know how must be difficult upon his highness, difficult experience, but his highness is very young and he will be an exceptional leader]

213. Mr. Richmond on the stage, says something different from what is come in the three text [they will be there just not in frame] which is in line 9. The lines (6, 7) before are additions in the three texts (A, D, P).

**Elizabeth:** You've sent my boys to that animal<sup>214</sup>—

**Mr Richmond:** I assure you, your Majesty— 15

**Elizabeth:** With three men!

**Mr Richmond:** They're perfectly safe.

**Elizabeth:** They are not perfectly safe.

Stop saying they are perfectly safe.

**Mr Richmond:** This is good, solid PR for all of you, 20

your Highness – there's my Head of Security there –

shows how the constitution is holding firm.

Love the eagle on the Crown Prince's arm, very manly.<sup>215</sup>

**Elizabeth:** It's a falcon, not an eagle.

**Mr Richmond:** Looks fabulous. 25

The photographers are lapping it up.

*On screen Richard gives the youngest Prince, York, a ceremonial knife.*

**Elizabeth:** What's he doing?

**Mr Richmond:** They're exchanging gifts. It's perfect.

Like I said, there's really no need to force

a stand-off with Richard at this stage – 30

not in your interests, not in ours, not in anyone's.

**Elizabeth:** What's going on?

**Mr Richmond** (*To his technicians.*)

Turn it up a little would you?

*On screen Prince York, holding the ceremonial knife, jumps on Richard's back. Richard's guards start to unhinge the young Prince, meanwhile; the American guards get involved in the unhinging. A scuffle ensues at the end of which the three American guards are shot dead. The Princes are removed from camera frame; the broadcast stops abruptly and is replaced by a football match.*

**Elizabeth:** No!

**Mr Richmond:** Ah. Oh, shit. 35

**Elizabeth:** (*In Arabic.*) My children!

*Exit Elizabeth. Enter Buckingham. Mr Richmond and Buckingham lock and tremble in a terrible embrace. Richmond exits.*

---

214. [animal] comes in the surtitle as [طاغية] “dictator”.

215. lines [23-26] are missed by the actors on the stage.

### Scene Three, the palace<sup>216</sup>

**Buckingham:** Catesby, you are deep

and inward with our plans;<sup>217</sup>

tell me, is it an easy matter to make Hastings of our mind

for the instalment of Richard on the throne?

**Catesby:** Not easy.

5

Hastings loves the Crown Prince for his father's sake.

Not easy at all.

**Buckingham:** And Stanley, what's his position?

**Catesby:** Where Hastings pisses, Stanley pisses.<sup>218</sup>

**Buckingham:** Go to your master Hastings, then,<sup>219</sup>

10

Catesby and find out where he stands

and summon him tomorrow to the palace

to discuss the coronation.

If you find him tractable to us,

encourage him and show him all our reasons.

15

If he be leaden, be so too and break off your talk.

Give us notice of his inclination;

tomorrow we hold *divided councils*

---

216. The scene in (A) is called {صفقات سريعة} (3.3) "fast deals" which fits the events of the scene.

217. [1-2] are short sentences compared to the one that comes in (A) { كيتسبي دعك منهم الآن , لقد أقسمت أيمانا مغلظة أن تنفذ مانوبنا عليه و أن تحتفظ به سرا و لقد { Catesby leave them, you swore your deepest oaths to implement what we intend to, and to keep it as a secret, you knew all what we talked about on our way, so what do you think, is it an easy matter to convince Hastings to crown this noble prince and make him a king on our the throne of this Isle"

(A) and (P) adapt Shakespeare's text (3.1.157-164), but the closest text to Shakespeare is (A) because it is a direct translation to Shakespeare's Richard III.

218. Type of language here might be slang or informal but it has the meaning of that Stanley follows orders of Hastings.

This line comes in different expression in (A) { يقول مثلما يفعل هيسينكر تماما } (3.3) "He does exactly what Hastings says".

In (D) [What Hastings does, Stanley will do] (3.3.9).

Eventually, the three texts have different expressions with a same meaning, but the appropriate texts are (A) and (D) as the [3.3.9] has an acceptable language.

219. Here, in (A) Buckingham gives money to Catesby as a bribe and tell him that they have no choice but this { { إذن فليس لنا إلا هذا (يمده بالمال) } (3.3) but on the stage, Buckingham does not bribe Catesby.

The act of the bribe is forgotten by Buckingham on the stage.

[10-19] These lines exactly adapt Shakespeare's (3.1.169-180) in which they are translated directly word for word in (A).

and you shall be highly employed.

*Enter Richard.*

**Richard:** Catesby! Commend me to the Minister of State. 20

*(Gloucester hands Catesby a file.)*

Tell him his ancient knot  
of dangerous adversaries tomorrow  
are let blood in the Main Square.  
Bid my friend for joy of this good news,  
give mistress Shore one gentle kiss the more. 25

*Exit Catesby.*

**Buckingham:** What shall we do if we perceive Hastings  
will not yield to our complots?

**Richard:** Prune his nut.

And when I'm king  
claim of me the oilfields of the North. 30  
They will be yours in all their dust and rolling green.

**Buckingham:** I'll claim that promise at your Grace's hands.

*They shake hands. Enter Mr Richmond, bumbling, as if by mistake<sup>220</sup>.*

**Mr Richmond:** Hello, sorry, I ...

**Buckingham:** Mr Richmond: Mr Richard.

**Mr Richmond:** Really? I had no idea! 35

Oh, what an honour!

**Richard:** Welcome. *(To Buckingham, who translates.)*

Invite him for dinner  
that we may digest our plots in some form.

**Buckingham:** He invites you to dinner. 40

**Mr Richmond:** *(In Arabic.)* Shukran!<sup>221</sup>

**Richard:** *(In Mr Richmond's language.)*

---

220. in (A), it does not mention that Richmond entered by mistake.

[33-43] these lines are not adapted from Shakespeare, and (A) comes with { و الآن قل له اني أدعوه للعشاء و لتطيب السفره بخططنا المهضومة } which is translated in lines (P.37-38-39).

221. [Shukran] means thank you.

Ah, you speak Arabic, marvellous!

*Exit Richard laughing, followed by Mr Richmond, delighted, and Buckingham, seething.*

#### Scene Four, Hastings' chalet<sup>222</sup>

*Shore is dancing, half-dressed<sup>223</sup>. Catesby is massaging Hastings' shoulders. Hastings emits little whoops of delight. Hastings' mobile phone rings.*

**Hastings:** Who is it?

**Messenger:** A messenger from Stanley.

**Hastings:** In the dead of night?

**Messenger:** Nearly dawn, sir!

**Hastings:** What is it? 5

**Messenger:** My Lord says he dreamt of a wild dog's muzzle<sup>224</sup>

in your intestines<sup>225</sup>, right?

He says there are two councils

being held tomorrow, right?

Decisions taken at one might make you 10

regret you attended the other, right?

So he says come on, we're off north, right?

To evade the danger what his soul divines, right?

**Hastings:** Go back to Stanley and tell him

he should fuck<sup>226</sup> more often, right? 15

---

222. The title of the scene in (A) is {صباح الخير يا وزير الدولة} (3.4) "Good Morning Minister". "Chalet" as a title could fit the scene as Shore dances and Hastings laying on his carpet enjoying himself.

223. [half-dressed]; in (D) is [provocatively]. So [half-dressed] is the way Shore dresses and [provocatively] describes the purpose of "half-dressed". Eventually, both are correct to use.

This stage direction is not mentioned in (A).

224. [wild dog's muzzle] adapted Shakespeare's <boar> (3.2.10). Here the wild dog is Richard's symbol.

225. [dog's muzzle in your intestines] is a metaphor of fear. Stanley's dream is an anticipation of danger will happen to him and Hastings.

In (A), the Messenger expresses the dream in another manner {كلب أعور طلع له وهاجمه و فصل رأسه عن جسمه} (3.4) "muzzle dog appears, attacks him and chop his head of his body". Here the dream means that Richard is going to execute them.

In (D), [wild dog ripped up your intestines. All your guts] (3.4.7) this text is close to (A) in the meaning.

The translator put different changes during translating (A) then in editing (D). Even the surtitles come with [wild dog devoured your guts].

226. [fuck] is inappropriate word to use in an academic text and it sounds very informal context. Unlike [fuck], (D) comes with [Go back to Stanley and tell him he's starting to sound like my old mother] (3.4.15), this context is acceptable and as appropriate as the context in (A) {وش ذا الهرج يا }

**Messenger:** Right.

**Hastings:** And if you call me again at this time of night,

Catesby'll chew your balls off, right?<sup>227</sup>

**Messenger:** Right.<sup>228</sup>

**Catesby:** Message from Richard: 20

your soft-skinned enemies,  
the Queen's relatives, Rivers and Grey,  
today in the Main Square – execution.

**Hastings:** That's no sad news to me.

**Catesby:** Richard wants to know if your hand<sup>229</sup> is still in his? 25

**Hastings:** Does he mean for the crown?

**Catesby:** I think he does.

**Hastings:** I'll see this crown of mine

nipped<sup>230</sup> from my shoulders  
before I see that crown on his head. 30

**Catesby:** I live to see the day the crown

sits on this pretty bud<sup>231</sup>.

**Hastings'** *phone rings*.

**Hastings:** Stanley! Frightened of the dog<sup>232</sup>?!

**Catesby** *pays off Shore and she leaves*.

**Stanley:** By God, I don't like these divided councils.

---

علي رجلا!! رح!! ارجع لمولاك واخبره لا يهاب ولا يخشى ولا تدق علي  
not fear and do not call me again”

(A) text adapt Shakespeare's in some lines < ..return unto thy lord; bid him not fear...his fears are shallow, without instance> (3.2.18-24)

227. This line is mentioned neither in (A) nor on the stage by Hastings, which does not have a sense, so, it has been added later in translating the (A) text and after the performance.

228. Repetition of [right] in the whole conversation shows that the messenger is hesitant.

229. In the surtitles [allegiance still stands firm. As agreed], this translation is much appropriate to (A).

230. P [nipped]; D [cut]. (D) adapts Shakespeare's <...>

231. P [bud]; D [head]. (D) translates (A) while (P) uses an informal interpretation of “head”.

[I live to see...on this pretty bud]in (P,D, A) has not been said by Catesby on the stage, instead, he says [God bless this head] and he kisses Hastings' head, which is kind of hypocrisy, because Catesby already cheats on Hastings.

232. On the stage, Hastings asks Stanley [where is the wild dog?], this question shows Hastings' sarcasm. This question is not mentioned in the three texts (A,D,P).

And the dream I had makes things worse<sup>233</sup>.

35

**Hastings:** Stop worrying, you old maid.

I know where I stand.

We'll attend one of the councils,  
and our man Catesby will be in the other.

**Stanley:** The Queen's cousins left the capital two days ago<sup>234</sup>

40

thinking their heads were secure and where are they now?

In a basement awaiting the rope. *(Pause.)*<sup>235</sup>

We're going to the palace, then?

**Hastings:** We are, we are, we are we are we are!<sup>236</sup>

*(Hangs up, then to Catesby.)*

Give me some of your sweet stuff!<sup>237</sup>

45

**Catesby** whispers a vulgar joke to **Hastings**, they cackle loudly. Another phone call: **Buckingham**.

**Buckingham:** Guffawing at dawn<sup>238</sup>, Minister?

Celebrating the news from the Main Square?

**Hastings:** Are you going to the palace?

**Buckingham:** Yes, but I'm back before you.

**Hastings:** I think I'll stay for dinner there.

50

**Buckingham:** And supper too.<sup>239</sup>

**Hastings:** Bon appetit!<sup>240</sup>

**Hastings and Catesby** exit singing.

---

233. [worse]; A [certain]. Translation mistakes.

234. [left the capital two days ago] this line is not mentioned in (A), in which the translator added it later during the translation and edition. The edition becomes

235. There is a missing line after (pause), and only (A) mentions that { يومنا وشك على النفاذ } (3.4), "our day is almost finished", the speech here is clear but implicitly, Stanley means that they are going to be executed very soon.

236. This line is not found in (A). It is added later during translation, but there was no need for that because it does not include any important intention.

237. [sweet stuff] this expression in Arabic culture means jokes or nice stories.

238. [guffawing at dawn] is not mentioned in (A) but still adapts the meaning { أراك مسرورا يا معالي الوزير } (3.4) "I can see that you are happy minister".

239. In (A) it is mentioned that Buckingham says this statement quietly within himself in which no one can hear him, and which is kind of sarcasm, and then he said loudly to Hastings: "shall we go". This is stage direction which sometimes is neglected or forgotten most of the time by the author.

240. This line not mentioned in (A).



## Scene Five, the Main Square<sup>241</sup>

**Rivers:** I, the Emir Rivers, say to you all:

today you witness a subject die for truth,  
duty and loyalty.

**Grey:** I, the Emir Grey say: God keep the Crown Prince

from all the pack of you! 5

A knot you are of damned bloodsuckers!

**Catesby:** Filthy, dirty, soft-skinned,

clean-whiskered fucks.<sup>242</sup>

**Rivers and Grey:** Allah is Great. Allah is Great.

God save the Prince! 10

**Catesby** *executes them.*

**Catesby:** (*On mobile phone.*) Hello, sir?

Hastings said no ... That's all, sir.

Anything else, sir? Done with them, sir.

God keep you. (*Hangs up the call and spits.*)

Bring the coffee, lad, get the cushions.<sup>243</sup> 15

**Ratcliffe:** Right you are, Uncle.

## Scene Six, the palace<sup>244</sup>

*Seated on cushions, on the floor.*

**Hastings:** My lords, the cause why we are met

is to determine of the coronation.

In God's name, speak: when is the royal day?

**Buckingham:** Are all things fitting for that royal time?

---

241. The scene title has different names in the three texts, in (D) "The execution block" (3.5), in (A) "مقتل أخوان الملكة، ساحة العلم" (3.5) "the execution of Queen's kindreds, main square". According to the events, the suitable title is (A), because it is full title which is divided in tow in (P) and (D).

242. This line comes different from (D) and (A), in (D) [Cut it short! Your bell has rung, your time has come] which translates word for word the line in (A, 3.5). Here there is an adaptation to Shakespeare's Ratcliff < Dispatch: the limit of your lives is out > (3.3.8).

243. [bring the coffee, lad, get the cushions] this line is an extra in (P,D) in which Catesby says it during the performance, but the (A) does not have it, which is not necessary.

244. The title in (A) is {اجتماع الفراولاتي} (3.6) "Meeting of Strawberries". This title is proverbial and its object talks about the meeting full of lovely words carry hypocrisy and "strawberries" are a means to this end of dramatic characterization. Thus, the (A) title fits the scene.

**Stanley:** They are and it wants but nomination. 5

**Catesby:** Tomorrow I judge a happy day.

**Stanley:** Who knows the Protector's mind?<sup>245</sup>

**Catesby:** (*To Buckingham.*) We think you  
should soonest know his mind.<sup>246</sup>

**Buckingham:** Me? We know each other's faces, 10  
but for our hearts; he knows  
no more of mine than I of yours.  
Nor I no more of his, than you of mine;  
Hastings, you and he are near in love.

**Hastings:** I thank his Grace<sup>247</sup> 15  
but for his purpose in the coronation,  
I have not sounded him.  
But you may name the time and,  
on the Emir's behalf, I'll give my voice,  
which, I presume, he'll take in gentle part. 20

*Enter Richard.*

**Catesby:** Upon your cue!

**Richard:** My friends and cousins. Forgive my delay;  
I puffed up my pillows!  
I trust my absence neglects no great designs,  
which, by my presence, might have been concluded. 25

**Buckingham:** Had not you come upon your cue,  
Minister Hastings had pronounced  
your voice for crowning of the King.

**Richard:** He may! His Excellency knows me well,  
and loves me well. 30

---

245. This line is for Buckingham instead Stanley, as it is in (A) and on the stage as well. During the translation in (D) and (P), the translator might put Stanley by mistake.

246. incomplete line. The other half is still in (A) { انت صاحبك و حبيبك و ابن عمك } (3.6) "he is your friend, and your cousin". The (D) and (P) are close to Shakespeare's (3.4.9) in adapting most of this scene.

274. Incomplete sentence as a same in (D). the sentence should be [I think his Grace, I know he loves me well] as it is in (A) which makes sense.

**Hastings:** I thank your Grace.

**Richard:** Catesby, I saw good dates<sup>248</sup>

in the neighbouring chamber;

golden tinted and excellent ripe,

they drew my eye: fetch me some.

35

**Catesby:** This very instant!

*Exit Catesby. Ratcliffe pours coffee for Richard.*

**Richard:** What's your name, boy?

**Ratcliffe:** Ratcliffe.

**Richard:** Who's your father?

**Ratcliffe:** One of your followers

40

and Catesby is my uncle.

**Richard:** Good lad, stay close to me.

Buckingham! (*Aside.*) Catesby's attempts

have failed with the senile goat Hastings—

**Buckingham:** I know, withdraw – I'll follow you.

45

*Exit Buckingham and Richard. In the event the second council is shown in a visual tableau, Mr Richmond is to be present amongst the assembled.*

**Stanley:** Didn't you tell me

Catesby was in the other meeting?

Why is he fumbling in here with us?

**Hastings:** First it's dreams,

then it's why is he coming,

50

why is he going? Relax, Stanley!

*Enter Catesby.*

**Catesby:** Where is the Protector?

I was sent for these dates.

**Stanley:** Tomorrow is too soon.

We need longer to make provisions

55

---

248. [dates] adapts Shakespeare's <Strawberries> (3.4.32). Richard means that Hastings fall is important as an emblem of the fate of England under Richard's rule. "Good dates" means new life for Richard which is a type of metaphor.

for such an important day.

**Hastings:** His Excellency looks cheerfully  
and smooth today.

I think there's never a man I've met  
that can less hide his love or hate than he.

60

You know his heart by one glance at his face.

**Stanley:** What of his heart saw you in his face today?

**Hastings:** That with no man here is he offended.

**Stanley:** I pray God he be not.

*Enter Richard and Buckingham.*

**Richard:** I invoke you all:

65

tell me what they deserve that do conspire  
my death with devilish plots of damned  
witchcraft upon my body  
with their hellish charms?

**Hastings:** The tender love I bear your Grace  
makes me most forward to doom the offenders.  
Whoever they are, they deserve death!

70

**Richard:** Then be your eyes the witness of this ill.

See how I am bewitched.

My body is like a blasted sapling all withered up.

75

This is Edward's wife that by her witchcraft  
has thus marked me, in league with  
that harlot strumpet ... Shore!

**Hastings:** If they've done this thing ...

**Richard:** If! Speak you to me of 'ifs'?

80

You degenerate face-wipe!

Traitor: off with his head!

Catesby, you will do it!

I swear<sup>249</sup> I will not dine until I see that rotten,

---

249. [swear]; (D) [By Allah] which is more close to (A, 3.6) in translation.

treacherous lump roll between my feet.

85

The rest that love me rise and follow me.

*(Gives Catesby a bag of money.)*

*Exit all, except Catesby and Hastings.*

**Hastings:** *(To Catesby.)* What's your name,

what's your father's name?

Who are you? *(Patting the bag of money.)*

Chopped tongues.<sup>250</sup>

90

**Catesby:** The Emir wants his lunch.

**Catesby** *seizes Hastings by the scruff of the neck and leads him off.*<sup>251</sup>

## Scene Seven, York TV

**News Reader** The Emir Gloucester and the Minister of State Hastings along with several leading cabinet members met today to finalize arrangements for the coronation of the Crown Prince. In an amusing aside, the Emir Gloucester commented on the improved quality of dates in the Royal Palace, saying such a sign boded well for the future of the state. More details to follow in our next bulletin.<sup>252</sup>

## Scene Eight, the palace<sup>253</sup>

**Richard:** Buckingham, tell me by God,

how do we sink terror into their souls,

prune as many heads as we need to,

lock up the rest and make it all legit?

**Buckingham:** You kidding?

5

I can redraw the map of the globe with my finger;

invade foreign lands with a flick of the wrist;

flatten countries with the cock of a brow;

I can make a mockery of the judiciary;

---

250. Abul Qassim Al-Shabi, Tunisian poet.

251. Before Catesby chopped Hastings' head, Hastings was singing a sad song and lamenting his death as it is shown in (A, 3.6) and on the stage.

252. The News Reader is not a separate scene in (A) text, but it is included in scene 6.

253. The title of the scene in (A) is {مسرحية الحرب على الإرهاب} (3.7) "war on terror". This title fits the episodes of the scene as it is appeared in line later with Buckingham's plan and Richard's purpose.

thread an axis of evil through the eye of the press<sup>254</sup>;

10

turn a democracy into a tyranny and keep it all

as clean and transparent as a Security Council resolution.

**Richard:** I love you. But how?

**Buckingham:** War on Terror!

*A cabaret commences with a troupe of dancing girls dressed in military fatigues, armed with star-spangled umbrellas. A game of American football is played out with **Hastings**' head,<sup>255</sup> whilst leaflets fall from above identifying **Hastings** as a threat to national security<sup>256</sup>. Enter the **Mayor**.<sup>257</sup>*

**Buckingham:** Honourable Mayor!

15

**Richard:** Mortars!<sup>258</sup>

**Buckingham:** Car bombs!

**Richard:** Catesby!

**Buckingham:** Honourable Mayor, we sent for you—

**Richard:** Duck!

20

**All** (*Singing.*)

*There are suicide ploys in those madrassa boys*

*And cells that cower in the palm of rush hour*

*There are enemies within, like parasites on skin*

*But all of the above have their luck running thin*

*'Cause they ain't got the wag of the dog ...*

25

*No, they ain't got the wag of the dog ...*

*There are bombs on the way and drones on display*

*Laws are being cooked, eyeballs unhooked*

*Bags are being filled, but nobody's been killed,*

*Just so we understand each other you and me, I mean, brother,*

30

*There's no ideological impurity in National Security,*

---

254. [eye of the press]; (A) {خرم إبرة} (3.7) “the hole of a needle”. [5-12] these lines shows to what extent Buckingham is political and able to make evil changes.

255. [American football with Hastings head] this has political explanations.

256. [threat to national security]; (D) [terrorist] (3.8).

257. The whole stage direction is not mentioned in (A). added to (P), (D) mentions [Enter the Mayor, bewildered by the spectacle that continues around him. The drum rolls sound like explosions.] (3.8). Actually, the scene on the stage does not seem as a real war, instead it seems like a party.

258. [Mortars] is type of bombs, but in (A) there is totally a different context {الأبواب} (3.7) “the doors”, in which Richard on the stage tried to protect the palace calling Catesby to close the doors.

*I repeat, there is no impurity in National Security  
They don't hit the screen – the mentally unclean –  
So, let bags be filled, and the sweet earth tilled  
You gotta get with the wag of the dog,  
Yes, you gotta get with the wag of the dog!*<sup>259</sup>

35

*(The cabaret ends as abruptly as it began.)*

**Catesby:** *(Holding **Hastings'** head aloft.)*

Here is the head of that ignoble terrorist Hastings.

**Richard:** So dear I loved the man that I must weep.

**Buckingham:** *(Addressing the **Mayor.**)* Can you imagine,

your brother was the most deeply nested  
of terrorists who plotted to murder myself  
and the Emir in the council-house today?

40

**Lord Mayor:** My brother?

**Richard:** Think you we are non-believers<sup>260</sup>, sir?

Or that we'd proceed so rashly  
in this terrorist's death,  
but that the extreme peril of the case,  
the immediate danger to our lives  
and the manifest threat to the supreme  
national interests, forced us to it?

45

50

**Lord Mayor:** Bless your hands and your swords!

May God reward you for warning  
false traitors from like attempts!

**Richard:** We didn't want him dead before

you heard the traitor speak  
and timorously confess the manner  
and the purpose of his treason:

55

---

259. The song differs completely from the one in (A), and from (D). In (A) and (D), there is kind of calling God or prayer in rhythm of music.

260. [non-believers], even the non-believers may not act out of the law. Richard finds this word to explain his crime. Richard does not mention [non-believers] on the stage, either he forgets, or this context is not in the text of the play. Then later, the translator during the revision of Shakespeare's text, he added it from (3.5.40).

that you might signify the same to the citizens.<sup>261</sup>

**Lord Mayor:** I have no need to hear sounds from  
the mouth of a traitor! Your testimony, 60  
your Excellency, will more than suffice.  
Fear not, I'll acquaint our citizens with all  
your just proceedings in the name of National Security.

**Buckingham:** You be the witness to our intentions.

**Richard:** Catesby, dues. 65

*(Catesby hands Hastings' severed head to the Mayor. Then, tearfully.)*

Our deepest condolences.<sup>262</sup>

**Mayor exits.**

**Richard:** *(To Buckingham.)*

He goes towards the Main Square.  
Follow him and infer the bastardy  
of Edward's children to the people there.

**Buckingham:** We can't hound them through the streets, 70  
cousin; we'll go to their homes,  
to their beds and breakfast tables.  
Bring the television studio here!

**Richard:** Brilliant!

**Buckingham:** *(To Catesby.)* Fetch back the Mayor, 75  
Catesby; you can play the mullah<sup>263</sup>.  
Cousin Richard, you are distressed,  
you are no longer of nor for this world:  
take this Qur'an in your hand<sup>264</sup>, look morose,  
deepen your voice, play with these beads 80

---

261. [54-58] these lines adapt Buckingham lines in Shakespeare (3.5.55-59). Al-Bassam divides the scene and might prefer to give Richard more to speak than Buckingham.

262. On the stage, Catesby and Richard make fun of the Mayor instead of tearing. This is a kind of hypocrisy and foolishness. This stage direction is not mentioned in (A).

263. [Mullah] means "master and guardian" in Islam, person learned theology and how to teach sacred law.

264. [take this Quran in your hand] this is not mentioned in (A). Buckingham suggests this act to deceive people and acquire their trust in a religious way. But this act is not acceptable in terms of culture and religion. Al-Bassam adapts Shakespeare's <you get a prayer book in your hand> (3.7.46). he adds "take this Quran in your hand" to the (P) text to an English text, to show the similarity between two different cultures concerning the issue of religion to effect political purposes.



and around you we'll build a very holy discourse.<sup>265</sup>

Catesby will lead the religious charge,

you rebut with counter-arguments.

But be not easily won to our request.

Play the virgin's part. Plead no and take it.

85

*A makeshift TV studio is erected, the bewildered Mayor is brought back in.*<sup>266</sup>

**News Reader** Good evening viewers and welcome to tonight's episode of *Talk of the Nation*, in which we discuss the growing power vacuum that has crippled state institutions. We welcome his Excellency the Emir Richard and Mr Catesby.<sup>267</sup>

**Catesby:** Shaikh<sup>268</sup> Catesby.

**News Reader:** I do beg your pardon, Shaikh Catesby.

**Catesby:** Your Excellency,

we ask you about your refusal to accept

the reins of power and this, in reality,

is the question of your troubled<sup>269</sup> people.

90

**Richard:** In the name of Allah the Merciful,

the Bounteous and peace onto

the Sire of Messengers our Prophet

and adored Muhammad (Peace be upon Him).

95

The royal tree has left us royal fruit,

which will no doubt make us happy by his reign.

So I don't understand your question.

As for me, as you see, I am devoted to worship

and reflection upon Divinity and thanks be to God.

100

**Catesby:** You refer to the sons of Edward,

---

265. (D) addition [Catesby has re-arranged himself to look holy]. Every stage direction removed from (A).

266. Incomplete sentence [Holy discourse that wins the day] according (A) and to the surtitles.

267. This News report is included in scene 8 in (A) and the title is {الدجال و الشعب} (3.8) "Anti-Christ and the people". This half of the scene in (P) and (D) should be cut and be a new scene with same title as (A) because it fits the events (misusing the religious discourses and hypocrisy, false media..).

This News report is incomplete in (A) as similar as during the performance (surtitles). This means that it has been edited during translating the (A) to (D) and re-edited in (P).

268. [Shaikh] means "Imam" or someone who is religious and has wisdom.

269. [troubled] is not mentioned neither in (A) nor in (D) and even not in the surtitles. But it is still correct as people are worried about the state and it is their right to ask who will be in charge.

but as the nation will read tomorrow  
in the national press the DNA  
of these children bears no resemblance  
to the DNA of their father.<sup>270</sup>

105

**Richard:** Our constitution is clear and DNA is a vice.

**Catesby:** But the tests were conducted overseas!

**Richard:** Overseas is a doorway to the devil.

**Catesby:** Your people are begging you

and have no hope other than you.

110

**Richard:** Leave me in peace and find someone else.

It is better for you that I am a minister

working for you than a ruler over you.

**Lord Mayor:** Let me remind you of the holy saying:

*'If you see wrong, it is your duty to correct it!'*<sup>271</sup>

115

**All:** Agreed upon by all sources.

**Lord Mayor**<sup>272</sup>: The Prophet (Peace be upon Him) sayeth:

*'If the power to govern the nation is given wrongly,*

*then await the final hour.'*<sup>273</sup>

**Richard:** Let the final hour toll, it is a duty upon us all.

120

**Catesby:** Quiet, please, we have a call.

*(Putting his hand to his earpiece.)*

'Hello? Oh, welcome. *(Laughs.)*

Oh, yes, yes, I see, I do agree, oh yes,

thank you, thank you, thank you so much.

---

270. Catesby's accusation, referring wrong DNA indicates his intention to illegitimize Edward's sons.

271. Hadith of prophet Muhammed peace upon him.

272. Before Lord Mayor bring another Hadith, Richard brings a verse from Quran in which escaped here in (P) and in (D) as well while it is mentioned in (A) and during the performance in the surtitles { وما الحياة الدنيا إلا متاع الغرور. و الله لا يحب كل مختال فخور } (3.8), these are two different verses from different chapters in Quran, "and what is the worldly life except the enjoyment of delusion" (Sourat Al-Hadid, 57:20). The second verse "Allah likes not each arrogant boaster" (Sourat Luqman, 31:18). Richard references these Quranic verses to pretend that he does care about life things.

273. incorrect translation for Hadith. It should be correct if it is like "if the matter is referred to the wrong person, wait for the end" which means in general explanation that the governing by wrong ruler may bring disasters to the people.

[final hour] is proverbial subject to the end of the world.

Bye bye!' 125

(*To Richard.*) That was the Secretary General  
of the Arab League!!! He begs you to accept  
in the interests of regional security.

**Richard:** Let the Secretary General of the Arab League<sup>274</sup> call,  
my mind is made up. 130

**Catesby:** Wait, wait we have another caller,  
it's from very far away.  
(*Catesby speaks a broken English.*) 'Hello.  
Yes please. Yes please. Thanks, thanks a lot.

Bye bye.' That was the Secretary General of the UN! 135

**Richard:** The UN has no business interfering  
with our internal affairs.<sup>275</sup>

**Catesby:** Fine, okay, but let us look at the results  
of our nationwide opinion poll conducted  
on the internet which shows: 140

oh, well, oh, my ... God be praised!!

Ninety-nine per cent of the citizens  
have requested you to become our ruler,

meanwhile ... one per cent have  
no access to the internet.<sup>276</sup> 145

**Lord Mayor:** Or their dial-up cards have run out?

**Richard:** If one day a people desires to live,

---

274. [Secretary General of the Arab League]; (A) {عمر موسى} (3.8) "Amr Mousa" is an Egyptian Politian and diplomat who was the secretary general of Arab league himself that Catesby talks about. Richard repeats it just to show challenge.

275. Richard shows his careless and ignorance of the UN which actually has the right to intervene for peace purposes.

In the performance, Richard shows the contrary by saying [this flattery is what embarrasses me most] he means the secretary general of the UN can convince him to rule. Apparently, Richard can be convinced by the UN instead of Arab league.

Regarding this, lord Mayor when hears the UN interfering, he feels anxious and starts talking in Spanish which indicates that he prefers "Amr Mousa" than "Ban Ki-moon" (the secretary general of the UN 2007-2016).

This episode is not mentioned in the (P,D) texts, and in (A) Lord Mayor just repeats what Richard says [what's wrong with the UN? Why they interfere?] (3.8)

276. The ninety nine percent of the election has been corrupted, faked and the one percent seemed to be ignored.

then Fate must answer their call.<sup>277</sup>

**Catesby:** So you accept?

**Richard:** When do I get crowned?

150

**Catesby:** Tomorrow.

**Richard:** As you will. Allah bless you all.

**News Reader:** That was the end of our historic episode and we bid you, dear viewers, farewell until we meet again.

*They are off air.*

**Buckingham:** I salute you: long live King Richard.

**Richard:** (*Lifting the chair he was seated in.*)

I'll keep this chair as a memento of this occasion.

*They exit cackling.*

## **Act Four**<sup>278</sup>

### **Scene One,**

#### **outside the palace**

**Anne:** Good morning, sister.

**Elizabeth:** I see we share the same longing  
to visit the Princes?

**Anne:** Their aunt I am in law, in love their mother.

**Elizabeth:** Kind sister, we'll enter all together.

5

**Ratcliffe:** I may not suffer you to visit the Princes;  
the King has charged the contrary.

**Elizabeth:** Who is the King? Who?!

**Ratcliffe:** I meant their Protector.

---

277. Here Richard indicates implicitly that people must vote for him or they will die, and this is very clear on the stage when he appoints at himself as a fate.

278. Act Four is supremely ritualistic in which the threads of linear, causal time and cyclical, ahistorical time are interwoven and meshed. This contrast in temporality is accentuated by the alternating female–male structure of the scenes. To render these ideas tangible, the act is approached essentially through music that draws on the traditions of song, ceremonial dance and witchcraft in the Arabian Gulf to create a swelling, cascading, hallucinatory series of musical and visual tableaux.

The title of this act in (D) is [Outside the Palace] (4.1), and in (A) {نساء أمام السور} (4.1) “Women in front of the fence”.

**Elizabeth:** May God not leave him a head to be crowned. 10

**Anne:** (*To Ratcliffe.*) You are addressing the Queen,  
their mother, who desires to see her children.

**Ratcliffe:** I am bound by oath, and therefore pardon me.

**Anne:** May Allah's curse fall on you and him!

*Enter Stanley.*

**Stanley:** (*To Anne.*) Madam, please accompany me. 15

**Anne:** Where to?

**Stanley:** Your husband's coronation requires  
that you be present  
in the female viewing chamber.

*The sound of the percussions from the coronation ceremony builds.*

**Elizabeth:** Cut my dress open that this heart 20  
may have some scope to beat,  
or else I collapse with this dead-killing news!

**Anne:** The flood starts with a drop.<sup>279</sup>

**Stanley:** Come, madam, come; I was sent in haste.

**Elizabeth:** Go, go, Anne, I envy not thy glory; 25  
may God protect you from all harm.

**Anne:** Why? When he that is now called  
my husband came to me, I wept  
my then-husband's corpse.

When I looked into his face, I said to him: 30  
'May you be cursed, for evicting me from  
the train of my life! And, when you marry,  
let sorrow haunt your bed; and may your wife –  
that poor blighted soul – be made to drink  
the misery I drank from your hand that 35  
placed the stone of death on my husband!'  
Before I could repeat this curse again,

---

279. Anne hints to the disaster, and in (A), she mentions: [the flood will sweep us away] (4.1).

my woman's heart grossly grew

captive to his honey words.

Now my own soul's curse returns to my chest.

40

He hates me and will be rid of me sooner not later.<sup>280</sup>

*Exit Stanley and Anne.*

**Elizabeth:** Stay! Look back with me at the Tower.

Oh, mute stones<sup>281</sup>! Blind witnesses to our pain.

I beg you give solace to my boys!

Comfort the horror of their nights

45

and the loneliness of their days,

be gentle you inhuman womb.<sup>282</sup>

What have you left in me my pain,

a mother's incinerated heart wailing at stones!

**Scene Two,**

**the palace**<sup>283</sup>

*The coronation ceremony takes the form of an ancient war dance, 'Al Ardha'<sup>284</sup> performed by males in chorus with swords and rifles. **Richard** stands in line with the dancers and performs the repetitive movements with them, raising and lowering swords and rifles in time with the drums and the chant. The child **Prince Edward** is downstage of the chorus, as if sleepwalking. **Richard** breaks from the chorus and removes the Iqal from the child's head and places it on his own, then uses the child's headscarf to blindfold his eyes. We are entering hallucinatory time.*

**Richard:** My cousin Buckingham!

**Buckingham:** My gracious Ruler?

**Richard:** Shall we wear these honours for a day;

---

280. The whole [37-41] adapt Shakespeare's (4.1.65-86).

281. [mute stones] means "ancient stones"

282. [inhuman womb] is proverbial subject to a prison, and in (A) this context comes in similar way {المهد الخشن} (4.1) "bristle cradle".

283. The title of the scene in (D) is [The Coronation], and in (A) {العارضة الملكية} (4.2) "The Royal Keel", in with both are suitable to the scene.

284. Al Ardha: a war dance performed predominantly by tribes in the Najd region of the Arabian peninsula. The dance is thought to have pre-Islamic origins; consisting of a chorus of dancers and singers and lines of percussion players, its contemporary use is restricted primarily to celebrations and festivals.

or shall they last, and we rejoice in them?<sup>285</sup>

**Buckingham:** Forever may they last! 5

**Richard:** Buckingham, now I'll know  
if you are current gold indeed!  
Young Edward lives:  
think now what I would say?

**Buckingham:** Say on, my lord. 10

**Richard:** I say I would be king.

**Buckingham:** So you are.

**Richard:** Am I king? It is so, but Edward lives.

**Buckingham:** True, noble Prince.

**Richard:** Bitter consequence, 15  
that Edward still should live:  
'True, noble Prince!' You're so dull.  
Shall I be plain? I wish the bastards dead!  
What do you say? Speak suddenly<sup>286</sup> and be brief.

**Buckingham:** You may do as you please. 20

**Richard:** You're all ice!

Do I have your consent that they shall die?

**Buckingham:** <sup>287</sup>I will resolve your grace immediately.

**Buckingham** exits from the stage and enters his surveillance room, where **Mr Richmond** awaits him.  
*They consult. The dance continues.*

**Richard:** Catesby!

**Catesby:** Order me! 25

**Richard:** Don't you know anyone whom corrupting  
gold would tempt unto a close<sup>288</sup> exploit of death?

---

285. There is an escaped context here in which (A) mentions it {جزا الله الشدايد عرفنتي عدوي من صديقي} (4.2) "I thank God for the hard times that reveals to me my enemy and my friend". This context either been forgotten during the translation or neglected. In this context here, Richard is testing Buckingham's faithfulness and services, because later he says [now I'll know if you are current gold indeed].

286. [suddenly] (P); [fast] (A).

287. This is a half line, while in (D) it is [Give me some breath before I positively in this: I will resolve your grace immediately] (4.2), so as in (A) which is the same context be translated correctly except one word has been forgotten in (D) which is "speak" [before I positively speak]. It is compositor's mistake.

288. [close] (P); [secret] (A).

**Catesby:** I know a man whose humble <sup>289</sup>  
means match not his haughty mind.

**Richard:** What is his name? 30

**Catesby:** Tyrrel.

**Richard:** I partly know the man.

Go, call him hither. (*Exit Catesby.*)

The deep revolving Buckingham

no more shall be my counsellor – 35

stops he now for breath?<sup>290</sup>

What news with you, Stanley?

**Stanley:** My cousin Dorset's fled  
to join with the foreigners.

**Richard:** <sup>291</sup>Inform Anne to prepare my chamber, 40

I will take a second wife!<sup>292</sup>

Why do you gape, moron?

*Exit Stanley*<sup>293</sup>. *Enter Catesby.*

**Catesby:** I couldn't find Tyrrel.

**Richard:** Then?

**Catesby:** I will play his part.<sup>294</sup> 45

**Richard:** Do you dare?

---

289. [humble means much not his haughty mind] adapts Shakespeare's closely (4.2.36-37) but because it is half line so it does not do much with the context, however the context in (A) is similar to Shakespeare when it is translated {سيدا ساخطا , من الذين لا يلائم فقرهم ما لديهم من طموح} (4.2) "an indignant man, he is the type of people whose poverty does not suit their ambition." The context in (A) is appropriate for the expression (some poor people able to be bribed even for murder).

290. [34-36] These lines are added in (D) and (P) after authoring (A), which is closer to Shakespeare's (4.2.42-45).

291. on the stage, the actor (Richard) says something to Stanley before talking about Anne and second wife; [why aren't you with them, allied to the foreign filth] then Stanley replies:[please your highness, trust me, I never was, nor never will be false], Richard asks [Stanley, what is the name of your son?], Stanley replies [George Stanley], Richard screams[is this an Arabic name? you are a traitor]. This conversation is not mentioned in any of the three texts. Thus, either the actors added it or the compositor ignored it in the texts.

292. [second wife] is acceptable in Islamic society. But here Richard does not show any purpose from taking a second wife however in Shakespeare, he decides to kill Anne and marry his brother's daughter for throne's purposes.

293. Before Stanley leaves, Richard calls him back to say [Stanley, your son's head remains as my guest, be loyal to me or else his head falls like a head of corn], Stanley replies [so deal with his as I prove true to you]

294. Catesby decides this because Tyrell was just a mentioned name and he does not appear at all in the stage nor has a speaking role in the scene. This part of Tyrell is an adaptation of Shakespeare's (4.2.40) but it has no episode in Al-Bassam's play.



**Catesby:** Prove me.

**Richard:** Kill a friend of mine?

**Catesby:** I'd rather kill two enemies.

**Richard:** Quick-witted Catesby! 50

Two deep enemies:

I mean those bastards in the Tower.

**Catesby:** Let me have open means to come to them,

and I'll rid you from the fear of them.

**Richard:** Say it is done, and I will prefer you. 55

**Catesby:** It's done, my Emir.

*Enter Buckingham.*

**Buckingham:** I have considered your late demand.

**Richard:** Dorset is fled to the foreigners.

**Buckingham:** I hear that news.

I claim my due by promise. 60

The oilfields of the North, which you promised,

I should possess.

**Richard:** As I remember the late ruler did prophesy

that foreign armies would rule this land!

**Buckingham:** Your promise. 65

**Richard:** Foreigners!

**Buckingham:** My Lord!

**Richard:** Do you not learn Arabic poetry, Buckingham?

**Buckingham:** Your promise of the oilfields.

**Richard:** 'And teach him how to bow the arrow 70

every day and when his arm was strong ...'<sup>295</sup>

Finish the verse! Go on.

**Buckingham:** What?

**Richard:** 'He shot me' – you bastard!

---

295. This Arabic poem [and teach him how to bow...was strong, he shot me] said by an Arabic poet called Aus Ibn Moiin (pre-Islamic and Islamic poet). This poem is about people who neglect the goods they learn from their master. Regarding this, Richard was addressing Buckingham but in fact, the poem addresses Richard who forgot all efforts of Buckingham. The poem was randomly presented by Richard just to ignore Buckingham's request.

Try another one, Counsellor: 75

‘If you be not a hungry wolf, full of menace ...’<sup>296</sup>

What’s the end of that line, my advisor, remind me?

**Buckingham:** I don’t follow.

**Richard:** ‘The foxes will piss on you!’

Do you want to make me weep, Buckingham; 80

why don’t you learn poetry?<sup>297</sup>

**Buckingham:** Do you keep your promise or no?

**Richard:** God protect me from my friends –

as for mine enemies, I am apt enough.

*Exit Richard.*

**Buckingham:** Death for a man like me 85

in a country like this carries no notes,

no pertinent documents, no yea or nay votes.

It’s like the turnaround of a mildly soiled room

in a well-run hotel.

Turn, head, go find a door, walk through it.<sup>298</sup> 90

*Exit Buckingham.*

### Scene Three, the palace<sup>299</sup>

*Catesby with blood on his hands and robes.*

**Catesby:** I swear I turned back twice.

But He put out his hand.

The Book was on the pillow.

---

296. This Arabic proverb [if you be not hungry wolf...the foxes will piss on you] said by Saddam Hussain. It has political meaning and again it is randomly said by Richard.

The fox here is Richard, who broke his promise to Buckingham.

297. It is too late for Buckingham to learn the poetry in this case. Richard seems apply the wisdom that comes from the poetry and here he is being sarcastic with Buckingham.

298. [85-90] all this part of Buckingham is different from (D) [Is it even so? Rewards he my true service with such deep contempt, made I made him king for this? Let me think on Hastings, and be gone to, while my fearful head is on!].

This part from (D) approximately translate the (A, 4.2).

The (D) and (A) were the parts used on the stage by Buckingham but in French language.

299. Unlike (P) and (D) title, the title of this scene in (A) is {شكوى معدوم الروح} (4.3) “soulless complaint” which is more appropriate to what Catesby did.

‘No!’ I said, ‘it’s the Qur’an. It’s haram<sup>300</sup>.

Can’t do it. Haram.’ Then one of them

5

opened his eyes: a boy. Same age as my own.

Can’t do it. Can’t. God, what did you make me of?

Yesterday, I snapped my friend’s neck

and today these children.

Filthy, dirty scab; rotten, useless chump!

10

It wasn’t me: it was the devil,

the devil put out his hand.

(Sings.)

*Damn you and damn all who begged for your love.*

*Damn all the lovers who seek only pain!*

*My crime in this life was to clear room for you in my heart*

15

*To love you is to slash open my veins.<sup>301</sup>*

#### Scene Four, the palace<sup>302</sup>

*The women are assembled in mourning black. They are engaged in a Khammari dance.<sup>303</sup> The words are spoken in the style of recitativo.*

**Elizabeth:** Ah, my young Princes!

Ah, my tender babies!

God slept when this was done

---

300. [haram] is absolutely forbidden such as murder.

The awareness of Catesby after that murder is unforgiven added to the Quran that was there, however, he committed that sin. Here there is a conflict between the conscience and the act inside Catesby’s heart.

The whole scene is about the regret that cannot be fixed.

This scene is Shakespearean concerning the murder of the princes but the murderer and the wailing of the regret is Al-Bassam’s, who adapted it to tend to Arabic culture.

301. An Iraqi song by the singer Kadeem Al-Saheer. The song in (A) is not complete as in (P) and (D). It has been edited after the authoring the (A).

The song does not fit the act of murdering. Perhaps, the author suggests it concerning matter of regret but it still does not much because the murder and story of love and broke up do not have things in common.

302. The title of this scene in (A) is {الأم البقاء} (4.4. part A) “the pain of the survival”. This title holds the pain of a mother who has lost her children. In the (D), the title is “The Palace, a second mourning”. As the first mourning is the wooing scene of Anne.

303. Khammari dance, traditional dance for one female dancer, practised in the northern Gulf region, Kuwait.

and died when it happened.<sup>304</sup>

**Margaret:** Now prosperity begins to mellow 5

and drop into the rotten mouth of death.

Here in these confines slyly have I lurked,

to watch the waning of mine adversaries.

**Elizabeth:** Oh blood-soaked earth!

Open your jaws, 10

I will bury my live bones in you.<sup>305</sup>

**Margaret:** Tell over your woes again by viewing mine.

**Elizabeth:** Fate's widow, triumph not in my woes.

**Margaret:** I told you then.

**Elizabeth:** Don't remind me. <sup>306</sup> 15

**Margaret:** I called you then poor, painted Queen.

**Margaret** *beats Elizabeth with an Iqal.*

Where is your husband?

Your brothers?

Your children? 20

Gnash from the fat of your heart,

gnash! I am thirsty for revenge!

**Elizabeth:** God be my witness,

I wept for your sorrows!

**Margaret:** Coo in your catastrophe, 25

coo like an errant dove!<sup>307</sup>

You did usurp my place,

---

304. [God slept when this was done and died when it happened] this statement may adapt the one in (A) {أين سمعك و أبصارك يا إلهي} (4.4) "Allah, where is your hearing and sight?"; in (D) [Did you sleep God when this deed was done?]. The three statements in the three texts are bold to say because in Islam it is haram to say this to Allah or ask him such questions because destiny is not negotiable.

The author is Muslim and knows about these rules, he should not suggest it, but perhaps, his intention is to show the deep sorrow of a mother who has lost her children. Thus, he used this statement from the colloquial of Arabic language.

305. There is a missing line here from (A) not be translated {أين من هو أحق بالحزن} (4.4) where is the one who deserves the sorrow?

306. The lines 14-15 are repeated twice in (A, 4.4) and the repetition on the stage caused an anger between Elizabeth and Margaret and she beats her with an Iqal.

307. [errant dove] (P); [lost pigeon] (D) (4.4); {حمام الغرب} (A) (4.4) "an exiled dove", the three symbols indicate the deep melancholy. These are the changes of translation and edition.

and now you usurp  
the just proportion of my sorrow.

**Elizabeth:** Teach me how to curse 30

and melt the human frame, teach me!

**Margaret:** Forbear to sleep the nights,  
and fast the days;  
compare dead happiness with living woe.<sup>308</sup>

**Elizabeth:** My words are dull.<sup>309</sup> 35

**Margaret:** Thy woes will make them sharp,  
and pierce like mine.

## Scene Five,

### the military parade<sup>310</sup>

**Richard** is waving from a balcony at the passing military cavalcades. We hear the sound of military brass bands and crowds cheering. **Elizabeth** is brought to stand next to him.

**Elizabeth:** Villain slave, where are my children?

**King Richard:** Sister, I must speak a word with you.<sup>311</sup>

You have a daughter with a fine mouth.<sup>312</sup>

**Elizabeth:** Let her live and I'll corrupt her manners,  
stain her beauty.<sup>313</sup>

5

**King Richard:** Wrong not her birth,

---

308. incomplete sentence, so in (A) {التعاسة لي ورثتها} (4.4) "the misery that you inherited". Here Margaret means that the sorrow already destined for Elizabeth, and "inherited misery" is that Elizabeth inherited the sorrow and sadness from Margaret.

309. incomplete sentence in (n (D) comparing to (A) {زيدتها حدة بكلماتك} (4.4) which translate Shakespeare's <O quicken them with thine> (4.4.124).

310. This scene is considered as part B in (A) (4.4) and its title is {إعدام الذاكرة} "Memory Execution" which means the peak of the crime and this concerns the deeds of Richard, especially when he decides to marry his brother's daughter which is definitely not lawful. The (A) title fits the events of the scene. But the title of (P) and (D) fits the stage direction.

311. Here the line of Elizabeth is missing in (P) and (D), however in (A), after this line, Elizabeth says {ماعد لي أولاد من دم ملكي تصرعهم} (4.4.B) "I do not have any children from a royal blood to kill them", here (A) adapts Shakespeare's (4.4.200). Elizabeth seems that she expected what Richard would demand, so she tried to play on that for her own purpose and she saved her daughter.

312. Here and in (D), Richard focuses only on the mouth shape, however in (A), he says {لك ابنة فتونة جميلة الفم طيبة الأعراق تسمى أليزابيث} (4.4.B) "you have a fascinated daughter with beautiful mouth from good race and ethnicity, called Elizabeth", here Richard indicates that he is looking for marrying Elizabeth's daughter not because of her beautiful mouth but because of her royal blood, and the matter of royalty and graciousness from (A) adapts Shakespeare's (4.4.205).

313. This line is not complete as also in (D), however (A) {وأطعن بنسبها لإدوارد} (4.4.B) which adapts Shakespeare <Slander myself as false to Edward's bed...I will confess she was not Edward's daughter> (4.4.208-211). Elizabeth tried to protect her daughter on the cost of her honour, this line should be included in (P) and (D) but it might be Translator's mistake, or he forgets it.

she is of royal blood.

**Elizabeth:** To save her life, I'll say she is not.

**King Richard:** Know that from my soul

I love thy daughter, 10

and mean to make her queen of the Peninsula.

**Elizabeth:** Who do you mean shall be her King?

**King Richard:** Who else but the King

in all his blood and guts.

**Elizabeth:** You? 15

**King Richard:** I.

**Elizabeth:** God save us!

**King Richard:** What say you, then, mother;

you are best acquainted with her humour.<sup>314</sup>

**Elizabeth:** Send her a pair of bleeding hearts; 20

engrave her brothers' names on them,

then watch how happily she weeps.

**King Richard:** What's done is dead.

If fate did steal the kingdom from your sons,

to make amends, I'll give it to your daughter. 25

And in this we make a lie of destiny.

Go then, my mother, to thy daughter;

acquaint the princess with the sweet hours

of marriage joy, the taste of man.<sup>315</sup>

**Elizabeth:** What man? Her father's brother?<sup>316</sup> 30

**King Richard:** Say that the King,

which may command, entreats.

---

314. Incomplete sentence here as in (D), however (A) {و من يستميل قلبها الغض الصغير لعمها} (4.4.B) "and you are who can let her soft heart tends to her uncle". This is very cruel from Richard but this soft way shows that he is extremely manipulative, he knows generally that the mother has influence on her daughter so he wants to play on that sensitive chord.

315. [The taste of man] preferably say [lust of man] to translate exactly the context of (A) {لذة الرجل} (4.4.B).

316. Incomplete sentence as well as in (D), however in (A) {أو عمها قاتل أخويها} (4.4B) which translates exactly Shakespeare's <or he that slew her brothers> (4.4.337).

The marriage of an uncle to his niece in Arab society is definitely not accepted as well as forbidden in Islam. So here, Al-Bassam tends to adapt Shakespeare more than make his own creation that could fit Arab culture. Thus, the context here is foreignized to the audiences.

**Elizabeth:** That which the King's king forbids?<sup>317</sup>

**King Richard:** She will be a high and mighty queen.

**Elizabeth:** To wail the tide, as her mother does. 35

**King Richard:** Your reasons are too shallow and too quick.<sup>318</sup>

**Elizabeth:** They are too deep and dead  
as my infants in their grave.

**King Richard:** By my religion<sup>319</sup> and my crown.

**Elizabeth:** You have profaned the first 40  
and usurped the second.

**King Richard:** I swear—

**Elizabeth:** Swear by something  
that you have not wronged.

**King Richard:** By the world. 45

**Elizabeth:** It's full of your foul wrongs.

**King Richard:** My father's soul.

**Elizabeth:** Your life dishonours it.

**King Richard:** By God.

**Elizabeth:** God's wrong is most of all. 50  
What can you swear by now?

**King Richard:** The time to come.<sup>320</sup>

**Elizabeth:** Your past wrongs extend to your grave.

---

317. [king's king forbids] means Allah forbid (marriage of an uncle from his niece) marriage that would infringe the prohibited degrees.

318. [shallow and too quick] are Shakespearean (4.4.361) which been adapted in (A) { حججك تافهة لا تغني ولا تسمن من جوع } (4.4.B) "your arguments do not enrich nor fatten from hunger". The (A) context is approximately like (P) and (D) in meaning but tends more to Arabic colloquial. There is a mistake in (A) [nor fatten from hunger] which "fatten" is not a result of "hunger", thus, "fatten" should be edited to "slimming".

319. [religion] every religion has an emblem. Here, as long as Richard is presented as an Arab and according to his previous contexts that include "Quran" and "Prophet Muhammed", so his religion is Islam. Regarding this, Islam's emblems are the star and crescent. What Richard is swearing by is absolutely great in any religion not just Islam, and because he is murderer, so his oath is false as Elizabeth declares it.

320. Here, lines 52-53 preceded the line 54, in which they are not in (A), and in which here in (P) and (D) the adaptor tends to adapt more from Shakespeare's <Richard. time to come> <Elizabeth. That thou hast wronged in the time o'erpast> (4.4.388-89) during translating and revising the (A).

[Your past wrongs extend to your grave] means the continuing effects of terrible things done in the past will not be forgotten and will be remembered in the future.

**Richard** leaves the balcony and thrusts **Elizabeth** into a private space.

**King Richard:** I swear you are an atheist!<sup>321</sup>

Enter **Catesby** with a branding iron.

**Elizabeth:** Take me. I'll marry you,<sup>322</sup>

55

I'll give you children.

**King Richard:** What I seek runs in her veins.

**Elizabeth:** Shall I be tempted by the devil?

**King Richard:** If the devil tempts you to do good.<sup>323</sup>

**Elizabeth:** You killed my children.

60

**King Richard:** But in your daughter's womb

I bury them.

Where in that nest of spicery they shall

breed selves of themselves, to your recomforture.

**Elizabeth:** Shall I go win my daughter to thy will?

65

**King Richard:** And be a happy mother by the deed.<sup>324</sup>

**Elizabeth:** You shall understand from me her mind.

*Exit Elizabeth.*

**King Richard:** A kiss of my true love.<sup>325</sup>

*The sound of the military band continues.*

## Scene Six,<sup>326</sup>

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321. Richard accused Elizabeth of being atheist because she does not believe in any of his oaths. As the atheist is the person who believes in nothing.

322. Another sacrifice from Elizabeth to protect her daughter from Richard. On the stage, Elizabeth opens her Abaya and shows her breast to Richard to seduce him (she wants to sacrifice her body to him in order to let him forget about her daughter), but Richard holds her and removed her half dressing and told her that he is not looking for that (he does not care about women seduction but he looks for Elizabeth's daughter for political purposes (line 57), what a monster he is!)

323. Theologically, the devil tempts the human being to do good that ultimately ends with a disaster without human's consciousness. In Quran, Allah declare in many chapters that the devil promises the human only with illusions and false and that will not last for long which eventually ruins the person. Accordingly, Richard himself intends to acknowledge his evilness but it is genuine if sub-conscious and admission of his true nature and he seems he accepts that as he was called devil on many points along the play.

324. This line is Shakespearean in which the copyist put it in both (P) and (D), but in the first time of translation Shakespeare's play to (A), the translator adapt the line in different way {ارمى بها بحضني , تبتسم لك أيامي} (4.4.B) "throw her between my arms, them my days will smile at you", here there is kind of threat, if Elizabeth does not let her daughter marry Richard, he will draw Elizabeth to death.

325. This line is not said by the actor and not applicable on the stage. So the adaptor added it in the three texts as an adaptation of Shakespeare's <bear her my true love's kiss> (4.4.429).



## the war room

**Richard:** What news, Stanley?

**Stanley:** Western armies are on the seas.

**Richard:** Let them sink.

**Stanley:** Stirred up by Dorset,

Buckingham and Morton they make for our lands, 5  
to claim your crown.

**Richard:** Is the chair empty?

Is the sword unswayed?<sup>327</sup>

Is the King dead?

The empire unpossessed? 10

Why aren't you with them?<sup>328</sup>

Follow the foreign filth, sell your country?

**Stanley:** I never was, nor never will be false.

**Richard:** What did you name your son, Stanley?<sup>329</sup>

**Stanley:** George Stanley. 15

**Richard:** Is that an Arabic name?

**Ratcliffe:** No, by God!

**Stanley:** What do you mean?

**Richard:** You are a traitor!<sup>330</sup>

Dispatch now and muster men and arms. 20

**Stanley:** Immediately.

**Richard:** Your son George Stanley remains as my guest.

Be loyal to me

---

326. This scene is regarded as part (C) in the text (A) and it is called {أخبار الإنزلاق} (4.4.C) "Glide News". This title might be suitable for the events of the scene, and the title of (P) and (D) is suitable for the place where the scene is made.

The whole scene does not take a place on the stage. It is only a text, either the director decides to not include this scene independently or, he added it in the texts after the stage direction.

327. [chair..sword] are symbol of king's military authority.

328. Richard's questions show that he is doubting Stanley's faithfulness and he is uncertain of his doubts. Richard here is nervous and preoccupied and loses control.

329. This question is repeated by Richard, because he already asks Stanley about his son's name previously in scene 2. This shows Richard's panicking and loss of focus in which he is obsessed with doubts that enemies are around him.

330. This is the second time Richard considers Stanley as a traitor because his son's name is "George". There is no issue in using Western names in Arab society, but some Arab countries ban that as part of their culture.

or else his head falls like a head of corn.<sup>331</sup>

**Stanley:** So deal with him as I prove true to you. 25

**News Reader:** Edward Courtney and his brother  
there are in arms in Dinevshire.

**Richard:** Devonshire!

**News Reader:** My liege, the Golfbags are in arms.

**Richard:** Guildfords! 30

**News Reader:** By the hour, more traitor rebels join them.

The foreigners have sent infantry  
to Buckingham the traitor!

**Richard:** Only songs of death!

Take that (*Slaps him.*) 35  
that you may bring me better news.

**News Reader:** It is so, my Lord.

**Richard:** Tell me, then!

**News Reader:** Sand storms

have dispersed Buckingham's forces, 40  
he is lost and does not know where he wanders.

**Richard:** Has a bounty been announced for that  
traitor-dog, Buckingham?

**Ratcliffe:** It has.

**Richard:** Onwards, then, since Allah has sent nature's wrath 45

and dispersed the invaders let us move on.

If not to destroy the invaders,

then to squash the heretic-kafirs<sup>332</sup> inside this land!<sup>333</sup>

**Richard** places **Ratcliffe** and the **News Reader** on either side of him. He extends his hands and they sheepishly join hands with him. The three men charge off, screaming.

---

331. This line and all (14-25) are repeated in this scene in this text and in (A) and (D) as well, Richard has already threatened Stanley previously to execute his son in case of treason.

This repetition might be translator's mistake, because he should not use this part before in the previous scene, however in this scene it is accepted because it adapts Shakespeare's (4.4.496) appropriately.

332. [Kafirs] means the atheists.

333. [45-48] all this part is not mentioned before in (A) text, in which the author decided later to add these lines in (D) and in (P). in (A), Richard simply says {فلنتماسك} (4.4.C) "let's unite".

**Scene Seven,** <sup>334</sup>

**the palace**

*Dialogue is suppressed, furtive. In the distance we hear fighter jets and bombs falling. Richard sits in Buckingham's surveillance booth, monitoring the conversation.*

**Stanley:** I have been sent to discuss with you  
preparations and protocol  
for your daughter's wedding to the King.

**Elizabeth:** The Night of Penetration.<sup>335</sup>

**Stanley:** Yes. 5

**Elizabeth:** Excellent, my daughter is ready.

**Stanley:** When will the guests<sup>336</sup> arrive?

**Elizabeth:** At 20:00 hours sharp on the agreed date.

**Stanley:** Which entrances?

**Elizabeth:** The Northern and Eastern Gates 10

for those arriving by sea<sup>337</sup>  
and private plane, well-wishers arriving on foot  
can use the Southern Gates.

**Stanley:** Staggered arrival?

**Elizabeth:** What on earth for? 15

All together<sup>338</sup>, my dear,  
I trust we have enough cutlery.<sup>339</sup>

**Stanley:** You know I won't be able to attend.

**Elizabeth:** Why not?

---

334. This scene is registered as scene 5 in (A) and it is called {الخطة السرية} (4.5) "the secret plan" and it is suitable for the events of the scene (Stanley gave a paper to Elizabeth secretly and they start speaking in riddles.)  
The scene in (D) is called [The Corridor], it is a place where Elizabeth and Stanley met up.

335. [night of penetration] means the first night of marriage. This context is not appropriate for an academic text.

336. [guest] here, Elizabeth means Richmond army.

337. The guest who come across the sea are enemies of Richard as Stanley told him before in the previous scene.

338. [all together] (P); [all simultaneous] (D).

339. This line is not mentioned in (A) nor in (D), so the author added it later.

340. Stanley's son is under the threat of Richard. But he cannot say that to Elizabeth because he is under the surveillance.

**Stanley:** My son is guest of honour in the King's basement.<sup>340</sup>

20

It would be inappropriate of me  
to be seen at parties at a time like this.

**Elizabeth:** But you will uphold

my daughter's honour, Stanley?

**Stanley:** With all I possess.

25

**Elizabeth:** To be free of the devil,

we must give ourselves to the devil,<sup>341</sup> Stanley.

**Stanley:** I know. May God ease our task.

### *Act Five*

#### **Scene One,**

#### **York TV<sup>342</sup>**

**Buckingham:** Will not King Richard

let me speak with him?

**Catesby:** Not until you've made your vile confession.

**Buckingham:** (*Reading a statement.*) I am Buckingham.

I was the advisor to the palace.

5

I am an agent of foreign imperial agencies.

I spied on this country's most sensitive interests.

And transmitted this information to my masters  
in order to weaken the state and engineer its downfall.

I am a secret employee of the Mossad-CIA.

10

I single-handedly orchestrated the death

of the Crown Prince and his brother<sup>343</sup>

to weaken the position of the King.

---

341. [To be free of the devil...devil] Elizabeth here means that sometimes we are obliged to make a big sacrifice to protect those we love.

342. The title of this scene in (A) {وداع المستشار} (5.1) "Goodbye to the Advisor". The title in (D) [The televised confession and execution of a traitor of the state.] (5.1). Both of titles are suitable for the scene. The title in (P) is a name of the media in which the scene has been presented.

343. Buckingham did not plan to kill the prince and his brother, and this is clear in the previous act (when Richard asks him to kill Edward's sons, Buckingham did not reply and left; in the meantime, Richard and Catesby are responsible for their death). In this letter, Richard obliged Buckingham to confess sins he never committed, and his purpose is to clear himself from his crimes.

To all these things I confess

and beg forgiveness from God and King Richard.

15

**Catesby:** May Allah bless him with long life!

*They put a plastic bag on his head and asphyxiate him.*<sup>344</sup>

## Scene Two,

### four images and a song

**Ratcliffe** leads **Anne** across the stage. It is understood from the crossing that she is to be stoned to death.

**Catesby**, who will oversee the stoning, sings a love song: 'Ya naas dallouni'.

In the background, **Mr Richmond** and an unidentified man are exchanging documents, maps, schedules.

**Elizabeth** looks through a pair of binoculars handed to her by **Richmond**.<sup>345</sup>

## Scene Three,

### the battleground, a dreamscape<sup>346</sup>

**Catesby:** (*Intoning a prayer.*) Forgive my deepest,

blackest sins,

my crimes, my soul this night is heavy,

my life in your hands ...<sup>347</sup>

**Ratcliffe** brings **Catesby** tea, then falls asleep.

---

344. After asphyxiating Buckingham, Catesby sat on the floor doing some prayers and asks God forgiveness [Allah please forgive my deepest, blackest sins, my crimes. My soul this night is heavy, my life in your hands.]

345. This scene is not found in (A) nor performed on the stage. The adaptor added this scene to (P) and (D) after the direction of the stage and the composition of (A), which is not coherent because at least it should be staged.

In addition, the scene 2 in (A) is called {تحالفات جديدة} (5.2) "New Allies", in this scene, the characters are Richmond, Elizabeth, and group of tribes' leaders. The event of the scene is a secret meeting, Elizabeth is a translator. The meeting is about discussing the army of Richard and planning to defeat him. The scene is about thirty lines. See the introduction p. 98.

The scene 2 in (A) is found neither in (P) nor in (D), and also is not performed on the stage, which means that it has been edited out or forgotten.

346. This scene is regarded as part C of (5.2) in (A) and its title is {خطابات القادة} "The Speech of the Leaders".

347. Catesby already sang this in the previous scene 1, and he repeats it in scene 3, however in (A), Catesby is repeating a Sourat Alfil from Quran (105:1) accompanied with a prayer.

During Catesby's prayer, there was a phone call between Richard and American ambassador. After that, Margaret shows on the stage, pulling out the horse accompanied with the ghosts who are the victims of Richard. This stage direction has been mentioned later in the (P) and (D); however, that is a mistake according to the timing of the stage direction.

**Richard:** (*On the phone in Buckingham's surveillance suite.*)

Will the Ambassador not speak to me? 5

I have a conscience that wants to talk to him  
about the consequences of being  
an enlightened man of learning!

Where can I take this stray dog of mine?

Where to kennel it? 10

If my dog bites you, Ambassador,  
it will infect you and your frail masters –  
filth in: filth out! My hands are covered in it,  
but I don't boast otherwise

you two-faced democrat dog! 15

Now be careful what you say, Ambassador,  
you're in my country. Oh really?

Well, I have snipers in The Hague too!<sup>348</sup>

*Enter Margaret singing an old Syriac death song, pulling a horse. Behind her, the ghosts of Clarence, Anne, Hastings, Rivers, Grey. Behind them, Mr Richmond.*

**Mr Richmond** ( *Holding a Qur'an in his hand.*)<sup>349</sup>

God and our good cause fight upon our side;  
For what is he they follow? Truly, citizens, 20

A bloody tyrant and a homicide;

One that hath ever been God's enemy:

Then, if you fight against God's enemy,

God will in justice ward you as his soldiers;

I read it all right here in your Qur'an<sup>350</sup> 25

Allah says: 'whoever defends himself

From being oppressed can not be blamed';

Chapter Forty Two, Verse Forty One

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348. All this part of Richard's speech is missing in (A).

349. Actually, on the stage, Richmond does not hold the Quran. Instead he knows some verses from Quran. The adaptor adds this for the reader who does not watch the play.

350. [your Quran] Richmond here tells the audience that he is not Muslim but that, he can use it for their benefit much better than Muslims.

As-Shura, which means the Consultation<sup>351</sup>

And that is what I'm saying to you all. 30

Then, in the name of God and all these rights,

Advance your standards, draw your willing arms.

#### Scene Four,

#### the mounting of Al-Ummah<sup>352</sup>

**Richard:** What can I say more than I have said?

Who you face today are a gang of heretics,

refugees from the face of justice and the ire of Allah!

Foreigners, invaders, jailbirds and shantytown dwellers

whose poverty has spewed them forth to die at your hands. 5

They are envious-eyed with no honour in their souls.

They saw you possessing oil and blessed with astonishing  
wives and they would restrain the one and disdain the other.

And who leads them but a paltry heathen? A murtad<sup>353</sup>

and a sproglet of Sykes-Picot. 10

A grand conspirator who holds the Bible in one hand

and buries the Torah in his heart,

who wishes to turn you into a nation of castrati.

If we be conquered, let men conquer us,

not these bastard heathens who hold life dear 15

and swill in its iniquities and vice as animals,

exactly as animals!

Down with the enmity of the enemy!

---

351. The consultation is a way of union which leads to victory. Richmond focuses on the meaning of Quranic chapter to encourage his army against Richard.

352. The title of this scene in (D) is [The mounting of the horse: the ruler displays his method of fucking his nation.], this title is detailed in which shows that Richard is leading his nation to the collapse. But the word [fucking] is still not appropriate in an academic text. This scene is still considered as part C in (A).

353. Murtad: rejecter of the Islamic faith.

May the losers lose!<sup>354</sup>

(*To Catesby.*) Will Stanley bring his men? 20

**Catesby:** No.

**Richard:** Off with his son's head!

**Catesby:** The enemy is at the gates; we don't have time.

**Richard:** What's this horse called?

**Catesby:** Al-Ummah.<sup>355</sup> 25

**Richard:** Al-Ummah! Let me ride Al-Ummah!<sup>356</sup>

(*He unsheathes his sword.*)

This, my Qadisiya!<sup>357</sup>

This, my Battle of Thiqar!<sup>358</sup> On them!

Victory sits on our helms.

**Margaret** turns the horse, rotating it furiously like a mechanical bronco in a Las Vegas bar.

**Richard:** A horse! A horse! My kingdom for a horse! 30

*The sound of two clean sniper shots, then silence.*

### Scene Five, the aftermath. Waves<sup>359</sup>

*Enter Stanley, Elizabeth, then Mr Richmond. Elizabeth translates between Stanley and Mr Richmond.*

**Mr Richmond:** God and your arms be praised,

victorious friends, The day is ours,

---

354. The expression is Qur'anic, but notorious for its use by the late Iraqi tyrant Saddam Hussein in his speech marking the eleventh anniversary of the end of the Iran–Iraq war, 1999.

The whole speech of Richard has political background and his words reference from speeches by some dictators. See introduction p. 96

355. Al-Ummah, Arabic for the Nation of Believers.

356. Here on the stage, Richard called Ratcliff to help him ride the horse. [let me ride Al-Ummah] Richard leads the nation to defeat.

357. Qadisiya, decisive engagement between the Arab Muslim armies and the Sassanid Persian army which gave the Arab Muslims the conquest of Persia.

In (D) and on the stage, Richard says: [O my battle of Uhud] this is a decisive battle was between Prophet Muhammed army and people of Mecca.

Both lines in (P) and (D) are not found in (A) and they are replaced by {أيا بدرنا و ذي قارنا} (5.2.C) "Ah Badrana, and Dhi Qarna", "our Badr and our Dhi Qar".

[Badr] is the place where the greatest battle happened between Prophet Mohammed army and Quraysh in 624 CE, also "Badr" is a city today near to Al-Madinah province in Saudi Arabia.

[Dhi Qarna] which is [Dhi Qar] and it is a province in Iraq in which a massacre happened there.

Using these two places is to refer the battle of Arab Richard to the tragic battles happened in Arabic world.

358. Thiqar, a pre-Islamic battle between Arab tribesmen and a Sassanid Persian army.

359. The title of this scene in (A) is {الحساب} (5.5) "The Doomsday". The title of the scene in (P) is suitable because it is the day after the doomsday which is already past (the death of Richard).



the bloody dog is dead.

Ask him about his son – he alive?<sup>360</sup>

**Stanley:** He is, my lord. 5

**Mr Richmond:** Good man!

What men of name are slain on either side?

**Stanley:** Many, many. (*Stanley reads from a scroll.*)

Hamza Bin Abd Al Mutalib

Abu Thar Al Ghufarri 10

Summayah bint Khayyatt

Al Husein Bin Ali

Al Hassan Al Basri.

**Mr Richmond:** Inter their bodies as becomes their births:

Proclaim a pardon to the soldiers fled 15

That, in submission, will return to us:

What traitor hears me, and says not Amen?

**Stanley's list of martyrs and Mr Richmond's speech, run simultaneously**

---

360. In (A), Richmond asks Elizabeth about Stanley's son, and Elizabeth translates to Stanley what Richmond says.

**Stanley:**

Wafaa Al Amer  
Shafiq Al Athem  
Mahdi Ben Barakah  
Muhammad Abdu  
Abdullah Ibn Al Muqaffah 5  
Omar Al Mukhtar  
Faraj Foudah  
Hussain Mroue  
Kamal Naser  
Sami Taha 10  
Ahmed Orabi  
Khalil Hawi  
Samir Qaseer Abdulrahman Al Kawakebi  
Mohammed Mossadegh  
Yusuf Al Athamah <sup>361</sup> 15

**Mr Richmond:**

This land hath long been mad, and scarr'd  
herself;  
The brother blindly shed the brother's blood,  
The father rashly slaughter'd his own son,  
The son, compell'd, been butcher to the sire:  
Alright, now: into Elizabeth's hands I place 5  
the reins of interim governance As mild  
precursor to free elections  
Peace, prosperity and smiling plenty:  
Abate the edge of traitors, yes please God,  
Save us from the scourge of insurgency 10  
That would splint the broken arm of terror, <sup>362</sup>  
And make this dry land weep in streams of

---

361. This list of martyrs includes the most famous martyrs in the Islamic history and in Arab world.

362. This statement comes in English in (A) but in different expression [that would reduce these bloody days again] (5.5).

In (P), the translator adds the context "terror" in order to tell the reader more about terrorism and because it is repeated many times.

blood! God say amen! Terror God Amen.  
Terror God amen

*Beneath these words, a Jihadi song builds in the background until it is intolerably loud.*

**A figure with masked face** (*Loading and firing a rocket-propelled grenade.*) Allah-U-Akbar! <sup>363</sup>

*End*

"terror God Amen" is mistranslated. Either it is: Terrorist says: God Amen, or it means "fear Allah".

363. This stage direction and the context remind the audience with the terrorists' famous statement "Allahu Akbar" {God is great}, which has nothing to do with murdering people.

# **Appendix 1**

## **The A-text**

مأساة عربية-ريتشارد الثالث

البداية

مارغريت : أنا مارغريت لا داعي للانتباه الي

نحن المهزومون ، من حقكم ان تتجاهلون

كنت أتمنى أن أتجاهل نفسي

إلا أن تاريخي لا يسمح لي

5

نحن مهزومون

لا أريد قروضكم, عطايكم، مساعداتكم... و لا حتى شفقتكم

كل ما ارجوه الأ تطلبوا مني أن أفسر لكم عطشي للانتقام

ليس لأنني عربية ،، لا ...أنا أقار التاريخ و أرى

وبكل الأحوال اسمي ليس مارغريت

10

لكن تاريخنا مبهم إلى درجة أنه حتى المنتصرين غيروا أسمائهم.

تخرج مارغريت ومع الغناء يدخل غلوستر وتفتح الاضياء على بكنغهام

الفصل الأول، الحفلة

المشهد الأول، المؤامرات

غلوستر: هي ذي الأرض أبدلت ثوبها

أدبرت أيام الشتاء وقرص الصقيع وحل الربيع أبشمسه ودفاه

الحرب أوضعت أوازرها ما عاد لها من صوت

ما عاد نسمع سوى ضحكات الرخا و كركرة الميوعة

5

وياكن من حمل السلاح وخاض غمارها تراه اليوم ناعم الملمس.

جميل الوجه يندس أسرير الحبيبة

يبادلها همس الشوق وصيحات اللذة والمجون

التصفيق

- 10 و انا من اثقل صدره قلب قاس شديد صلد  
مالي من حاجة بذى الاعايب، مالي قدرة النواعم  
من جنس الذكور و محاسن الرجال المخنثين.  
ولا لي وجه تنظره عين حسنا شغوف  
انا من ا ولدتني أم ضيغ الحوض  
اخرجت بي مفعوص ناقص مبتور !! اجلح الخلقة  
تنبه بوجهه الكلاب من شد فز عها(بعوي كالكلب)  
15 طالما أي عاجز عن اكون ذلك العاشق الذي يملأ هذه الأوقات سحرا.  
فوا لله لأكون مجرما أكر صفة هذه الأيام التافهة.  
لقد رسمت مؤامرة تهدف إلى خلق عاصفة  
من الحقد القاتل بين أخي كلارنس والملك أدورد  
وبما أن الملك أدوارد شريف وأمين  
20 بقدر ما أنا ماكر وخائن فسيودع كلارنس السجن في هذا اليوم بالتحديد  
بفضل نبوءة تقول إن اسما يبدأ بحرف الجيم سيقضي على نسل أدوارد  
إذا كان لبعض الجنرالات ان يقودوا هذا العالم بعصا البورنويت  
ألا يستطيع ريتشارد أن يحوله إلى قاع صفصفا  
بحفن من سفنكس و عصابة مقنعة  
25 عودي يا أفكار ي و غوصي في أعماق ملفاتي  
فها هو جورج كلارنس قادم  
صباح الخير يا وجه أبوي وش سر هالمف إلي بين أيديك ؟  
كلرنس: هاذ ملف ادخالي السجن سالم آمن مقهور  
غلوستر : وش ما أسمع !!  
30 كلرنس : هذا أنت سمعت.  
غلوستر : والسبب !?  
كلرنس : اسمي !!  
دوق غلوستر: اسمك ؟ انطق يا اخوي اشغلنتني  
كلرنس : هذا آخر ما وصل له أخوك الملك من الخلط و الهرطقة!!  
35 تنقى حرف الجيم من بين حروف الهجاء كلها  
وقال إن ساحرة من زبانية جهنم تنبأت له

Appendix 1 – The A-text

- أن "جيم" بيغتصب العرش من أولاده  
و بما أن اسمي جورج يبدأ بحرف الجيم إذن أنا المقصود  
غلوستر : ماهو الملك الي يقودك الى السجن  
40 ذا شغل الحريم، هذا نابع من رأس جلالتها، من الملكة اليزابث.  
ادخلت وزير الدولة هيستينكز السجن ويتكون أنت ضحيتها الثانية  
كلرنس: هالمره تشق وتخيظ على كيفها بالقصر  
غلوستر: ما إحنا أبأمن يا خوي ..ما إحنا أبأمن!!  
كلرنس : والله ما إحنا بمأمن..حتى بأحلامنا  
45 البارحة حلمت كأننا انا وياك  
على ظهر سفينة نقطع البحر  
السفينة تلعب فيها الأمواج  
أنت زلت قدمك مديت أيدي أساعدك  
جريتني، سحبنتي، غرقتني  
50 صعب يا خوي صعب إن يموت الإنسان غرقان.  
غلوستر: أنت رجل مؤمن- قل لا اله الا الله  
كلرنس : ألف من ذكره  
فجأة تراني طيف شبح شاب ملطخ بالدم  
ناداني بإسمي بصوت حاد كحد السيف  
55 كلارنس...كلارنس...كلارنس الخداع الكذاب.  
كلارنس إلي طعني في المعركة  
يا زبانية جهنم خديه واذيقه العذاب  
دوق غلوستر: ولا يهملك يا خوي  
قل لن يصيبنا إلا ما كتب الله لنا.  
60 كلرنس : الله وحده الكفيل بتفرج كربت  
دوق غلوستر: وأنا وين رحنت ؟ !  
أخرجك من سجنك ولو أسجن دونك  
أترجأك أترزع بالصبر.  
كلرنس : قضاء الله ولا راد لقضائه .  
65 غلوستر : أنا أشهد إنك جحش صغير ما تدري وين الله حاطك !  
هستينكز : أسعد الله يومك طال عمارك

Appendix 1 – The A-text

- كاتسيبي :صباح الخير يا وزير الدولة  
غلوستر : ترى هذا الولد أنيق  
وفي كل يوم يجي يسأل عن صحتك واخبارك  
70 هيستينكز: اهو صاحبي من زمان  
غلوستر : خبرني كيف احتمالام السجن؟  
هستينكز : احتملته بصبر وأناة يا طويل العمر  
كما ينبغي لكل سجين  
ولكني سأحيا لأرد الجميل إلى من كانوا السبب في حبسي  
75 غلوستر : وذلك سيفعل كلا رنس !  
فإن خصومك بالأمس, هم خصومه اليوم .  
هستينكز: اليازبيث !!!!  
غلوستر: صح لسانك .  
هستينكز: الرؤوس نامت و العصائص قامت  
80 غلوستر: البراغيث في أرضنا تستنير!  
هستينكز : أي و الله !أرنبه وتأل لحم  
كيتسيبي : من قلة الخيل شدو على الكلاب سروج ( !يضحك وحده)  
هستينكز: لدي في الخارج حلفاء كثر يتمنون اليوم إلي تسقط فيه هذه المتسلقة إليزابيث  
غلوستر: و لديك ايضا حلفاء بالداخل  
85 هيستينكز: الجنرالات .... !!لو تحط ايديك بأيدي يا رتشارد.  
في هذه اثناء تفتح الاضاءة في الخلف على اليزابيث وبكنغهام والحوار باللغة الفرنسية  
هستينكز : تم؟!!!  
غلوستر: تم.  
هستينكز: وش الاخبار بالخارج؟  
غلوستر : أخبار الداخل أسوأ من الخارج .  
90 الملك مريض و الأطباء يتوقعون موته بين ليلة وضحاها.  
هستينكز: لا حول لله  
ما عل جسمه ومرضه إلا لهفته على مخادع الحريم  
غلوستر: شي يحز بالنفس و يحزنها  
هستينكز: خلط!! يعل الجسد و يهلك الروح  
95 كاتسيبي: بس انت تتعب، مجهلك شور عن سبع نسوان.

هيستينكز: ...وين جلالته، ملازم الفراش؟!  
غلوستر: نعم، اسبقني اليه و سأتبعك...الله وياك.  
لا يجب ان يحيا اخي الملك،  
و يجب الا يموت قبل ان يرسل اخوي،  
وجه ابوي الى السماء على عجل.  
100 ... صغرى بنات لانكستر ... وش يمنع؟! و ان كنت قتلت زوجها و اباها  
فإن اسرع وسيلة لإسترضاءها ان اصبح لها زوجا و أبا،  
لا بسبب الحب بل لغاية في نفس يعقوب، و لا بد ان ادركها..

تدخل آن

المشهد الثاني، عزة آل لانكستر  
آن: ألا فلتحل اللعنة على تلك اليد  
و لتحل اللعنة على القلب  
و لتحل اللعنة على الدم الذي أراق دمك  
(انهيار داخلي كبير)

غلوستر: عظم الله أجرك أختاه.  
آن: أبرح يا شيطان رجيم!  
5 غلوستر: إجلسي... إجلسي لا تفضحين نفسك  
فلتتكرم سيدتي يامن ظهرت بجمالها في صورة الملائكة



Appendix 1 – The A-text

- تأذن أبرى نفسي بالحجج الظاهرة من تلك الأثام المدعاة  
آن : تكرم أنت يا مسخ المشنوم خن أرمي بوجهك من الحجج الواضحة  
10 ما يغرق نفسك اللعينة بالذنوب  
غلوستر: يا من يعجز اللسان عن وصف جمالها الأسر  
آن: يا من يعجز القلب عن إدراك دنسه.  
غلوستر: أنا ما ذبحت رجلتش.  
آن : صدقت هو ذا حي يرزق !!  
15 غلوستر: لاء مات .  
آن: وذا الملك ما ذبحته؟  
غلوستر : بذى أسلم.  
آن : تسلم لي يا الأجرى ! وا حسرتي كان وديعا فاضلا!  
غلوستر: وذا ما جعله أصلح لإله السموات من اختاره إلى جواره.  
20 آن: هو في الجنة لي عمرك ماراح تدخلها.  
غلوستر: فليشكرنا إذا بيدنا الكريمة أدخلناه لجنة الخلد  
آن : اما انت فلا تصلح إلا لجهنم  
غلوستر: لا بل أصلح لمكلن آخر.. إذا أذنتي لي أن أسميه...  
آن: سجننا مظلم.  
25 غلوستر: مخدعك  
إحدى النسوة: (وهي خارجة) عظم الله عزاكم  
غلوستر: سيدتي.. لقد كان جمالك هو سبب ما فعلت  
جمالك اللي كثيرا ما طاف بي في منامي  
وقاد يدي لقتل رجال الأرض جميعا  
30 لأستريح لحظة واحدة بس على صدرك الوافر.  
إن من سلب منك زوجك كان برأسه يهديك من هو أحسن منه  
آن: ما من الأحياء من هو أحسن منه  
غلوستر: موجود من هو أحسن منه..  
آن: أين هو ؟ انطق  
35 غلوستر: هنا! (ينزع الرداء الأسود)  
آن: (تبصق على وجهه) أغرب عن وجهي  
غلوستر: ماء ورد ( يقولها على بصاق آن)

- أن: مرآك يؤذي عيني  
غلوستر: أما عينك أسحرت عيني  
40 يا جميلة القد ناعمة الأطراف  
هذا أنا عبد بين إيديك،  
من يعبدك في منامه.. و قيامه  
خذي السلاح! (يقدم لها سلاح) اقتليني بيدك،  
و أزهقي الروح التي تعبدك  
45 أهوى الموت مادام أنه بيد المحبوب.. أقتليني  
لا تترددني، كنت أنا من قتلت حماك و إن كان بسحرا من عينيك  
و أنا من طعن زوجك الشاب و إن كان بسحر من جمالك  
خوذي السلاح واقتليني أو خوذي زوجا.  
كاتسيبي: صفقا... (للنوسة اللاتي كن يجلسن)  
50 أن: قم يا المنافق، ما أقدر أقتلك و لو تمنيت لك الموت  
غلوستر: امريني اقتل نفسي و راح اقتلها!!  
أن: قلت لك  
غلوستر: قلتها في لحظة غضب!! انطقيها مرة ثانية! و سأفعل  
أن: آآه لو أعرف قلبك!  
55 غلوستر: مرسوم على طرف لساني يا بنت الحلال.  
أن: أخشى يكون لسانك سوه قلبك مسلوب الرحمة.  
غلوستر: عندها لن يبقى على وجه الأرض لسان وفي.  
أن: ارفع سلاحك  
غلوستر: قولي أنك غفرت لعبدك!  
60 أن: لك يوم تسمعها  
غلوستر: اعطفي على عبدك والبسي هذا الخاتم ( يلبسها الخاتم)  
أن: الأخذ لا يعني العطاء.  
غلوستر: يا نور السموات ! أنظري و يا كيف يلم الخاتم أصبعك الدافي  
كما يلم صدرك قلبي المأسور، و الإثنين لك.  
65 أسمع كلمة الوداع!؟ ( عند مغادرة أن)  
أن: تخيل إني قلتها.  
غلوستر: والله إني مرخص قيمة روجي طول هالزمن

هي ذي الكواعب الحسنات تراني جميل الوجه،  
ناعم الصورة، و هذا أنا بحني شعري و أكحل عيني  
70 و أدعو شلة بل جيش من الخياطين لتحري مقاساتي ( على وزن أغنية بدوية)  
أشريقي يا شمسي !! أشريقي لأرى على الأرض ضلي  
( يغني )  
الله عليك يا وليد الناس الله عليك يا وليد الناس

المشهد الثالث، أحشاء القصر  
ريفرز: اعتصمي بالصبر سيدتي، سرعان ما يستعيد جلاله الملك عافيته  
اليزابيث: وش يكون مصيري لو مات؟  
ريفرز: لن ينالك ضرر غير فقد ذاك الرجل العزيز، الله يطول بعمره.  
اليزابيث: إذا طفت العين، شفاعة النور؟  
5 ريفرز: قد حباك الله ولدا باراً، يعزيك عن فقدانه  
اليزابيث: أواه، إنه مازال صغيراً، و سيكفله ريتشارد غلوستر  
و هو رجل لا يودني، ولا يود أحداً منكم.  
جراي: حسمت له الوصاية؟  
اليزابيث: هذا ما انعقدت النية عليه إذا لا سمح الله، جراً له سوء  
10 جراي: لا سمح الله  
اليزابيث: خون فيه طبيبه أو واحد من إخوانه  
جراي: تصبري يا أختي تصبري  
اليزابيث: ... طفا لبيتاته بنص الليل  
و بصق بفضه دم  
15 ريفرز: الله لا يقولها !!  
جراي: الله يطول بعمره  
الكل: آمين.  
بكنغهام: طاب يومك صاحبة الجلالة  
ستانلي: الله لا يخلينا من ابتسامتك الرائعة  
20 اليزابيث: رأيت الملك اليوم عزيزنا ستانلي؟  
ستانلي: للتو ودعناه أنا و أخونا المستشار بكنغهام  
اليزابيث: و هل ترون أمل من شفائه؟

Appendix 1 – The A-text

- ستائلي: أبشري مولاتي هو بألف خير  
بكنغهام: الملك يريد أن يعيد ما إنقطع من حبال المودة
- 25 بين الأمير غلوستر و أشفانك، و بينهم و بين وزير الدولة  
هستينكز و أرسل جلالته بطلبهم.  
اليزابيث: أخشى الخافي من الأمور غير ظاهرها  
أخشى أن تكون سعادتنا وصلت مداها  
غلوستر: هم يؤذني و لن أحتمل أذاهم
- 30 هيستينكز: السلام عليكم  
ستائلي: هيستينكز " مرحبا"  
غلوستر: من هم الذين يتقدمون بالشكاوى إلى الملك؟  
ويقولون إني قاس، و أنا أزدريهم؟  
إنهم لا يحبون جلالته إلا حيا قليلا
- 35 ألا أنني أتقن التملق، و لا التظرف  
و لا أواجه الرجال بالإبتسام، و لا أداهن،  
أو أخادع، أو أغش، و لا أنحني انحناءات الفرنسيين  
و أتودد تودد الدليل، ألهذا أتخذ عدوا لدودا من بطانة  
المنحطين والمخنثين والماكرين والسفلة ؟
- 40 ريفرز: لمن توجه الحديث بذا المغزى !؟  
غلوستر: إليك أنت يا فاقد الشرف و الفظيلة  
متى آذيتك؟ متى أثمت بحقك؟  
بحقك أنت أو أي فرد من عصبتكم.  
إليزابيث: لقد أخطأت فهم الموضوع عزيزي غلوستر،
- 45 أوفد إليك الملك بإرادته الملكية ولم يحرضه أحد  
ولعله قد تنبه إلى حقدك الدفين  
الذي تفضحه أفعالك المكشوفة  
ضدي و ضد أولادي و أشقائي.  
غلوستر: يبدو أن الدنيا قد ساءت أمورها
- 50 حتى صارت الزارزير تناطح الصقور  
إليزابيث: أنت تحسدي لما ننال من علو المقام .  
لذلك أطلب من الله ألا يحوجنا إليك أبدا.

Appendix 1 – The A-text

- غلوستر: وأنا أسأل الله كذلك ألا يوقعني في مشكلة تحوجني إليك  
فلقد كنت السبب في سجن أخي كلارنس  
55 وفيما وصم بي من عار وما أصاب الأشراف من مهانة.  
إليزابيث: أحلف أنني ما أوغرت جلالته أبدا ضد أخونا كلارنس  
بل دافعت عنه بكل قواي محبت فيه.  
غلوستر: ها، أنتكرين إنك السبب في إيداع الوزير هستينغز السجن!  
رفيرز: من حقها أن تنكر..  
60 غلوستر: من حقها يا أستاذ ريفرز  
بل ومن حقها أيضا أن تنكر توصيلك  
إلى أعلى المناصب وتنكر أن لها يد في ذلك  
إليزابيث: لقد صبرت كثيرا غلوستر على إهانتك  
الوقحة، و سخرياتك المرة  
65 طفح الكيل! والله لأخبرن جلالته  
بما إحتملت من إساءات بالغة.  
غلوستر: الملك! أتهديني بعصا الملك؟  
أبلغيه و لا تكلمي شيئا  
لقد أن لي أن أتكلم  
70 لقد كنت قبل أن تصبحي ملكة  
بل قبل أن يصبح زوجك ملكا  
كنت مطية له في أخطر أموره، بذلت دمي.  
رفيرز : كلنا بذلنا الدماء يا سيدي  
هيستنكز : متى؟!  
75 رفيرز : عندما أحضر لك ولي العهد  
هيستنكز : كذاب  
غلوستر : بذلت دمي لأجعل الدم الملكي يجري في شاربينه  
بينما انت طوال ذلك الوقت أنت وزوجك السابق  
مساعدين لي آل لانكستر!  
80 إليزابيث : أنت تفتح قبور الفتن  
هيستنكز : باكينغهام، إفتح سجلات التاريخ  
جراي : إفتح يا باكينغهام إفتح!

- غلوستر: دعيني أذكرك إن نسيت من كنت و من أنت  
و من أنا ومن أكون  
85 ريفرز : كنا في تلك الأيام الصاخبة نتبع ملكنا الشرعي  
ونتبعك الآن إذا أصبحت الملك عليين  
غلوستر : (مقاطعا مستهزئا) ملكا عليكم !؟  
ريفرز : هذه سنة الرعية  
غلوستر : أفضل أن أكون حمالا في الأسواق على أن أكون ملكا عليكم!  
90 إليزابيث : إن أصبحت ملكا  
الله لا يريني ذاك اليوم  
غلوستر : (مقاطعا) أفضل أن أكون شحاتا في الأسواق  
إليزابيث : (مسترسلة ومقاطعة) عساك تشرب المر الذي ذقته  
مارغريت : لصوص ! تختلفون على ما اغتصبتموه مني  
95 إن كنتم لا تتحنون أمامي كالرعية لأنني لم أعد الملكة  
إلا أن الخوف يسري بأوصالكم  
لأنكم خلعتومني غصبا و غيلة  
غلوستر : إيه يا العجوز الدنسة الشمطا  
ألم يحكم عليك بالنفي  
100 مارغريت : آآه يا حلاة الموت من أني أكون بعير أجرب منفي  
إسمع ! دم زوجي و ولدي برقبتك  
و مملكتي برقبتهش (مخاطبة إليزابيث)  
هالضيم إلي فيني يا عله أشوفه فيكم  
غلوستر : هذي حوبة أبي بعد ما لطختي  
105 ويهه الكريم بدم ولده البريء  
لعنة الله عليتش  
كاتسبي: لعنة الله عليتش  
إليزابيث : سبحانه يمهل و لا يهمل  
هستينكز : أجل والله , على الباغي تدور الدوائر  
110 ريفرز: فعل نكير! و الله لا يغفر أثامك  
جراي: أثامك يا مرأة  
مارغريت: توكم انتم تنهشون بعضكم كالذئابة

Appendix 1 – The A-text

- و الحين تجتمعون بشركم و لعناتمن بوجهي  
لو تقدر اللعنات تخترق السحب و تنفذ للسماء  
115 إذن فافسحي الطريق أيتها الغيوم لتنفذ لعناتي عنان السماء  
فليمت ملكم بفساد أفعاله كما مات ملكنا غيلة ليصبح هو الملك  
(يخرج غلوستر و معه سنانلي)  
و ليتمت ولدك اللي هو ولي العهد  
قصاصا لولدي الي كان ولي العهد  
120 و ليتمت ميتة شنيعة في شبابه  
كما مات ولدي و أشنع  
و ليقصص منك أنت الملكة, لي أنا الي كانت الملكة  
و يمتد بك الأجل و تشوفين امرأة غيرك تاخذ مكانك  
مثل ما أشوف هاالحين امرأة غيري تاخذ مكاني  
125 أما أنت يا ريفرز و أنت يا هيسينغز  
يا من شهدتم الخناجر تقطع بأوصال ولدي تقطيع  
أسأل الله ياخذكم بسوء أفعالكم و يعجل أجالكم  
غلوستر: (يدخل) ها أخلصت عجوز النار؟  
مارغريت: تمهل يا الكلب و اسمع ما أقول:  
130 أنت يا المسخ المشئوم يا الخنزير النهم  
يا من كتب عليه من و لادته عار أمه واخزي بطنها  
يا النسل الذي يزدريه صلب أبوه  
يا خرقة الشرف البالية يا البغيض المروه  
غلوستر: مارغريت  
135 مارغريت: ريتشارد  
غلوستر: ها  
مارغريت: أتركني أكمل لعناتي  
غلوستر: أنهيتها أنا بقولي مارغريت ها ها  
(تصرخ مارغريت و تقع على الأرض)  
هذا الجنى لي براسها... طقوها  
(الكل يضربها في حالة إخراج الجن)  
(مارغريت تصدر صوت غريب)

Appendix 1 – The A-text

- 140 هذا الحصان الي براسها, كاتسيي إمتطي الحصان  
إلزابيث: هكذا ردت لعنتك إلى نحرك!  
مار غريت: فليعيش كل واحد منكم هدفاً لبغضائه  
وليعش هو هدفاً لبغضائكم  
ولتعيشوا وقد حلت بكم لعنة مار غريت  
(تقبل رأس غلوسسترو تخرج)
- 145 غلوسستر: و الله ماتتلام, و أنا نادم على كل لي سويت بحقها  
إلزابيث: حشاه! و حشاه عن ألف يمينا ما قصرت بحقها يوم  
غلوسستر: و كلارنس بعد ما قصرت بحقه  
و هاهو مرمي بالسجن  
و الله يسامح من كان السبب!
- 150 كاتسيي: الله يسامح الي كان السبب  
هيسستينغز: (مناديا) كاتسيي  
غلوسستر: (إتصال هاتفي) ألو اسمع يا جلادي الصلب  
إياك أن يلين قلبك  
ترا كلارنس لديه لسان معسول
- 155 عيونك تذرف صخر منت ذراف دموع  
أبي أسمع أخبار طيبة  
الله ويَاك الله ويَاك  
المشهد الرابع, إغتيال كلارنس  
كلارنس: (بتوضاً) سبحان الله لا إله إلا الله وحده  
أعوذ بالله من الشيطان الرجيم ومن كل ذنب عظيم  
أشهد أن لا إله إلا الله و أن محمد الرسول الله  
من تكون أنت بالله؟
- 5 القاتل: رجل مثلك  
كلارنس: إن كنت استؤجرت بمال فارجع  
و أنا أكلم شقيقي غلوسستر يجزيك عن حياتي  
أكثر مما يجزيك الملك عن موتي
- 10 القاتل: أنت مخدوع, فأخوك غلوسستر يكرهك كره العمى  
كلارنس: لا تتجراً عليه يا ولد, فإنه أمير رؤوف رحيم



**القاتل:** رحيم كرحمة المطر على بيوت الطين

هو من أمرني بقتلك

صل لربك ترادنا زولاك

**كلارنس:** تنصحنى بالصلاة لربي

15

وتنسى انك تخاصم الرحمان بقتلي

من قتل نفسا بغير نفس أو فسادا في الأرض

فإنما قتل الناس جميعا صدق الله العظيم

و لا تقتل النفس الذي حرمه الله

و إذا دعيتك قدرتك على أحد, فتذكر قدرة الله عليك

20

و قال الرواندي : إياك والدماء وسفكها بغير حق

فإنه ليس شيء أدعى للنعمة و لا-

**القاتل:** صل

صل

صل

(يغرقه بالماء)

**الفصل الثاني**

**المشهد الأول, التصالح داخل العائلة**

**الملك إدوارد:** (في حالة هذيان وتخطب) بارك الله بأعمالنا

وقفنا وانجح مسعانا برحمة منه

أنا يا هالربع يا هالقرايب يا الأهل أريدكم تحافظون

عالعروة الوثقى, أريداكم مثل الكلب إلي يجيب

5

القنيصحه لصاحبه, اريدكم مثل النخل العالي

الي بيه تمر ناكله, نعصره نطالع منه دبس

هالدبس طيب بس لا تكثرون منه

تراه يكسر أسنانكم ويسهل معدنكم

ومثل ما تقول الملكة اليزابيث

10

أبيكم مثل البنيان المرصوص يشد بعضه الآخر

ترى أنا منيتي قربت واريد اقابل ربي الرحيم بوجه ابيض

Appendix 1 – The A-text

- وأريدكم تقسمون لي بالإخلاص والمحبة والمودة  
يلا أنت يا الأجلح اقسام يلا  
ريفرز: أقسمك يا طويل العمر ليش لا  
15 بس الناس مقامات و المفروض  
أن وزير الدولة هو لي يقسم ل  
لكن كلنا عارفين أنه توا طالع  
من ال...و إلا ماداعي أقول  
هيسينكز: لا قول! قول!
- 20 جراي: أنا أقول ليش ما أقول, السجن من السجن  
(تنشب معركة)  
الملك إدوارد: واش هالعبت؟! طاعة ولي الأمر منكم  
من طاعة الله عليكم و أنه لقسم لو تعلمون عظيم  
صدق الله العظيم  
(مخاطبا أليزابيث) و انت لا أستثنيك من الحذر  
25 و طاعة الله و لا ابن إخوك الأهل هذا (مشيرا إلى جراي)  
و أنت يا مستشارنا باكينغهام فكلكم كنتم أفرقا متخاصمين  
هيسينكز: إليك سيدتي إقسم بأن ننسى عداوتنا إلى الأبد  
إليزابيث: و أنا أقسم بكل رحابة صدر و صدق صدوق  
و يشهد عليا الله. كتب الله لي و لقومي التوفيق  
30 باكنغهام: فليحل عليا عقاب الله إن حملت لك أو لقومك أي كراهية  
الملك إدوارد: عفية! صور يا الفرنسي صور (يدخل غلوستر)  
هلا يا غلوستر هلا بالوصي على عيالي  
إحنا قمنا بعمل أوجيته المحبة و طاعة الله  
و قضينا على الأحقاد المشتعلة بين الأشراف  
35 أطفيناها بماء السلام و صدق المودة  
غلوستر: بارك الله أعمالكم الخيرة, مولاي الملك!  
إن كان من بين هذا الجمع الجليل من يراني عدوا  
لما بلغه عني من أنباء كاذبة, أو ظنون خاطئة  
فأنا أطلب منه الصفح و المغفرة و أبدأ فأرجو  
40 منك الصلح يا مولائي و استري رضاك بخدماتي المخلصة

## Appendix 1 – The A-text

- و منك يا ابن العم بكنغهام إن كان بيننا شيء من الحقد  
و منك ريفرز, و منكم جميعا, فلا أدفن في نفسي أدنى  
حقد مع أي مخلوق من أبناء هذا الوطن. صور (أمر باكنغهام)  
إيزابيث: ليبقى هذا اليوم على مرّ الزمن مبارك و مشهود  
45 و أتوسل لجلالتك بذي الساعة المباركة أن تصدر  
أمرك بالعفو عن شقيقنا كلارنس  
غلوستر: سيدتي, أأبديت لكم ودي كي أحقر في حضرة الملك؟  
من لا يعلم أن كلارنس مات, إنك تسخرين من جثمانه  
ريفرز: من لا يعلم أنه مات؟ و من الذي يعلم ذلك؟  
50 إيزابيث: يا علام الغيوب أي عالم هذا!  
الملك إدوارد: مات كلارنس؟ بدلت أمري فيه  
غلوستر: رحمة الله عليه. مات بأمرك الأول  
سبق السيف العدل. قضاء الله و لا راد لقضائه  
و قضى الله أن يتسلط عليه من يستحقون أسوأ  
55 من مصيره لكنهم يبقون خارج دائرة الشك!  
ستانلي: مولاي! إلحقتي يا مولاي,  
نخيتك هذا عقالي بين رجلك  
الملك إدوارد: قل واش عندك يا ستانلي!  
ستانلي: نخيتك يا مولاي خادمي كان بقعدة السكر  
60 و قتل له واحد من إلهي و ياه و ...  
الملك إدوارد: اسكت اسكت يا ستانلي.. هي كلمة مني  
كلمة من ملك مهدود الحيل, تاخذ اخوي للموت  
و الحين تبون كلمة مني تنفذ راس عيد من عبيدكم من فم الموت  
من منكم رفع إيديه و كف لسانه و رد كلمتي  
65 من منكم ذكرني بحرمة دم أخوي...  
أنا رجل يخاف الله...ليه... ليه  
أستغفر الله..أستغفر الله ..  
تعال يا هيسنتكز أخذني لغرفتي  
ما أريد أشوف احد منكم  
70 غلوستر: هي ذي ثمرة التهور تنضج نارها

هل لاحظت الشحوب و يا كيف بدا بوجه  
أنسباء الملكة لحظة سماعهم نبأ موته  
لكن الله منتقم جبار! ما حد أوغر صدر الملك عليه غيرهم  
الملك ينادي

75

بكنغهام: سنذهب مع فخامتك

(يموت الملك و نسمع صرخة إليزابيث)

### المشهد الثاني: تشكيل الوفود و التحالفات

إليزابيث: من الذي يستطيع الآن أن يوقفني عن البكاء و النحيب  
و أن أندب حظي و أنزل بنفسي العذاب و أناصب  
نفسي العداوة!

جراي: و إن لله و إنا إليه راجعون

5

إليزابيث: أود أن أفعل أمرا مريعا!

ريفرز: لا حول و لا قوة إلا بالله

إليزابيث: فليسرع إلي الموت و ليأخذني إليه

ريفرز: فكري بالعقل يا امرأة, إنك الصغير له ولاية العهد

ارسلي في طلبه الآن, ادفني حزنك في قبر هذا الملك

10

و ازرعني فؤادك في عرشه الباقي

(يدخل غلوستر و بكنغهام)

غلوستر: عظم الله أجرك اختاه, قلوبنا تبكي معك,

أقول قمرنا المنبرو لكن النكبات لا تشفيها الدموع

بكنغهام: احسن الله عزاكم, رحم الله الملك إدوارد

و نسأل الله سبحانه و تعالى له الرحمة و المغفرة

15

إن كنا و في هذا الوقت العصيب أقترح عليك سيدتي

أن توفدي الآن حاشية قليلة العدد لتحضر الأمير الصغير

إلى العاصمة

ريفرز: لماذا حاشية قليلة العدد يا أستاذ بكنغهام؟

بكنغهام: خوفا من أن حشدا كبيرا يثير غضب اتباع الأمير كلارنس

- 20 أو يعطي مبررا لتيارات أخرى مازالت تتفاعل  
فالأمر لم تستقر بعد و الكل يجول برأسه مايجول!  
(يدخل هيسينكز)  
غلوستر: أمل أن يكون الملك قد وفق ما بيننا جميعا  
إنا مازلت ثابتا على القسم امام الله و أمام الشعب  
ريفرز: كلنا إن شاء الله ثابتين على العهد
- 25 لكن بما أن العهد لا يزال هشا  
و لا نريد ان نحمله أكثر من ما يستطيع  
لهذا أوافق بكنغهام بإحضار سيدي الأمير  
بوفد صغير حفاظا على الوحدة الوطنية  
هيسينكز: و هذا هو رأيي أنا أيضا
- 30 غلوستر: إذن فلتتفضل سيدتي للإجتماع لنقرر  
من سيكون ضمن الوفد الملكي؟  
(تخرج إليزابيث و الآخرون عدى بكنغهام و غلوستر)  
بكنغهام: مهما كانت تشكيلة الوفد فلنكن جزءا منه  
و على الطريق سترى كيف سأدبر أمر  
استبعاد أنسباء الملكة المغرورين
- 35 غلوستر: يا مستشاري أيا كاهني و نبيي  
يا ابن عمي العزيز, أنا أنقاد  
إليك كالطفل, هيا بنا إلى الإجتماع

#### المشهد الثالث: المواطنين

- كاتسبي: اليوم طويل العمر هيسينكز طلع  
شور: والله! صح؟  
كاتسبي: واببيج يا شور تبيضين وجهي قدامه  
شور: من عيوني
- 5 كاتسبي: عفية شور عفية (ثم يتكلم كاتسبي بالتلفون)  
شور: هلا أم خالد شلونج حبيبتني  
أم خالد: هلا شور.. ما عندج احد يمون على الأمير غلوستر

شور: خير ان شاء الله عسى ما شر!

أم خالد: ولدي خذوه

10

شور: وانتى بعد... كاتسيبي تعال

أم خالد ولدها خذوه!!

كاتسيبي: خذوه... خالد خذوه... خالد عندي

شور: تعالي معاي حبيبتى تعالي

النشرة: شكل القصر الملكي وفد ملكي برأسه الوصي الأمير غلوستر و مستشار القصر بكنغهام و الأمير ريفرز

و الأمير جراي لإحضار سمو ولي العهد الأمير يورك إلى العاصمة بعد أن تبين بالإجماع تولي سموه مقاليد الحكم.

الملكة في مهيب الريح

إيزابيث: ما الأخبار ستانلي؟

ستانلي: هناك أخبار يحزنني انقلها إليك سيدتي

إيزابيث: و هل الأمير بخير؟

ستانلي: هو بخير

5

إيزابيث: ما الأخبار إذن؟

ستانلي: الأمير ريفرز و الأمير جراي ادخلوا الحبس

إيزابيث: بأمر من؟

ستانلي: غلوستر و بكنغهام

إيزابيث: بأي جرم؟

10

ستانلي: هذا كل ما لدي

إيزابيث: ويل روحي! ياكُن أرى حريق بيتي بعيني!

أمسك الذيب بالحمل الوديع

ويل سمعي! عم الخراب و عاث بالأرض الفساد

ان أرى نهاية كل شيء كما لو كنت أراها في خريطة

الفصل الثالث:

المشهد الأول: الجزء الأول: وصول الأمير ولي العهد

بكنغهام: أهلا بك في قصرك أيها الأمير العزيز

الأمير: وين أمي.. وين أمي؟

غلوستر: حتما موجودة.. حتما موجودة

## Appendix 1 – The A-text

- 5 **الأمير:** لو كانوا خوالي موجودين مارضوا بهذا!  
غلوستر: يا ابن أخي العزيز, الغالي مازلت في مقتبل العمر  
خوالك الي تتحدث عنهم ما هم سوى عثرة في دربك  
ادعي الله يحفظك من أشباه خوالك مدعين الوفا  
**الأمير:** حماني الله من مدعين الوفا! لكن عهدي  
بخوالي الود الصدوق  
10 **هيسئينكز:** يا هلا بسمو الأمير  
غلوستر: هو ذا وزير الدولة حضر ليحييكم  
و هذا كاتسبي يحب إيدك  
**الأمير:** وين أمي؟  
هيسئينكز: والدتكم و شقيقكم الأمير يورك إحتموا  
بالسفارة الأمريكية لسبب لا يعلمه إلا الله  
15 **بكنغهام:** يا للعار! يا له من سلوك معوج!  
سيدي وزير الدولة هل لحضرتك أن تقنع الملكة بأن  
تحضر الأمير الصغير إلى صاحب السمو ولي العهد؟  
هيسئينكز: بعد إنك يا طويل العمر, سبق و أن أوفدت  
أخي المحافظ, و لكن للأمانة ابليغي سعادة  
20 انهم لن يسمحوا لنا بدخول حرم السفارة  
حتى لو أحضرنا كل جيوشنا  
**بكنغهام:** إنه عنيد و متزمت و سفيه!  
**كاتسبي:** هذا الزنديق السفير الكافر!  
والله الي أشوفه أنا يا طويل العمر  
25 انك تسمحي اخذ جماعة من ربيعي  
و نقتحم السفارة  
**بكنغهام:** لقد كان ذلك الحرم دائما من نصيب أولئك المسيبيين  
لما اقتترفوه من أفعال مسيئة في حق الوطن  
و الأمير لم يفعل هذا! لقد سمعت عن رجال كثيرين  
30 لجئوا إلى السفارات و لكني لم أسمع قبل اليوم  
بأطفال فعلوا ذلك, و إذا فلن نعتدي على أي حق  
و لا أي حرمة إذا أخرجنه من هناك

غلوستر: و الحل؟

كاتسيبي: نقتحم السفارة!

35

الكل: لا!

هيستينكز: بشوف شللي اقدر أسويه

الأمير: عجل قدر استطاعتك يا وزيرنا الكريم

الا ما قلتلني يا عم أين سنقيم أنا و شقيقي

يورك إلى حين تتويجنا؟

40

غلوستر: إذا كان لي أبدي الرأي أقترح تستريح سموكم

لليلة أو ليلتين في البرج و بعدها تنتقل إلى

خير مكان يوافق صحتك و راحتك

الأمير: لكني أبغض البرج من بين كل الأماكن

عمي صحيح الإنجليز هم اللي بنوه؟

45

بكنغهام: صحيح يا مولاي الإنجليز أول من بنوه

الأمير: افهموا الإنجليز كيف يلعبون لعبة التاريخ

ازرعوا بأراضينا بذورهم الفاسدة

اللي تنمو لي يومنا هذا و تخنقنا

و هذا هم استبدلوا ثوب الملك

50

العتيق بتجارة المبيدات الحشرية

نشترىها و نسمم أطفالنا

يا مستشاري بكنغهام!

بكنغهام: نعم يا طويل العمر

الأمير: إن الله أحيانى و بلغت مبلغ الرجال

55

باسترجع حقنا القديم في الأراضي المقدسة

أو باموت جندي في المعركة

غلوستر: نعم، هذا هو ملك شرعي

(المشهد الآتي مصور و يبث على شاشة التلفاز بينما إليزابيث و السفير يشاهدونه)

الجزء الثاني: من منظور السفارة:

بكنغهام: ها قد أتى أخيك يورك و لم تطل غيبته

كاتسيبي: عفية والله!



- 60 الأمير: أي ريشارد دوق يورك! كيف حال شقيقنا الحبيب؟  
يورك: بخير و أشكر جلالته. كذا يجب أن أدعوك الآن  
الأمير: نعم يا شقيقي, إنه ليحزننا كما يحزنك  
غلوستر: كيف حال ابن أخوي الصغير؟  
يورك: مولاي لقد قلت أن الأعشاب  
65 التي لا نفع منها سريعة النمو  
و هاهو ذا شقيقي الأمير قد سبقني  
في النمو إلى حد بعيد  
غلوستر: هذا حق يا سيدي  
يورك: أهو إذن لا فائدة منه؟  
70 غلوستر: لا ينبغي أن أقول هذا يا ابن شقيقي, أيها العزيز  
يورك: إذن, فإنك تكن له اعتبارا أعلى مني  
غلوستر: إنه ملكي و بإمكانه أن يأمرني  
أما أنت أناصرك كما ينبغي لذي القربى  
يورك: أرجو يا عم أن تعطيني هذا الخنجر  
75 غلوستر: خنجري يا ابن شقيقي الصغير! بكل سرور  
الأمير: عكاف يا شقيقي؟  
يورك: من عمي الكريم و أعرف أن لن يردني أبدا  
غلوستر: سأمنح ابن شقيقي هدية أعظم من هذا  
يورك: هدية أعظم من خنجرك!  
80 إذن فاعطيني حسامك معه  
غلوستر: لو كان خفيفا كما يجب لأعطيتك إياه  
يورك: عرفتك إذن لا تحب أن تهب إلا الخفيف من الهدايا  
الأمير: إن لورد يورك لا يزال يبدي الغضب في كلامه  
يا عم و لا ريب أنك ستحتمل ذلك منه  
85 يورك: تعني يحملني لا يحتملني. إن شقيقي يهزأ  
منك ممنوعا يا عم فإنه يعتقد لأنه صغير كالقدر

الجزء الثالث: صفحات سريعة

بكنغهام: كاتسبي دعك منهم الآن, لقد أقسمت أيماننا مغلظة

## Appendix 1 – The A-text

- أن تنفذ ما نوبنا عليه و أن تحتفظ به سرا  
و لقد علمت مدار حوله حديثنا في الطريق فماذا ترى؟  
أليس من السهولة أن نقنع هيستينكز بتتويج هذا الأمير  
5 النزيل ملكا على عرش هذه الجزيرة  
كاتسبي: أنه يحب الأمير, وفاء لوالده حبا جما  
حتى ليستحيل إقناعه بأية طريقة لينقلب ضده  
بكنغهام: و ستانلي؟ ماذا موقفه؟  
كاتسبي: يقول مثلما يفعل هيستينكز تماما  
10 بكنغهام: إذن فليس لنا إلا هذا (يمده بالمال)  
تذهب يا كاتسبي الكريم و تستطلع في لباقة  
رأي الوزير هيستينكز فيما نوبنا عليه  
و تطلب منه أن يأتي غدا للقصر ليحضر المجلس  
الذي سينظر في أملر التتويج  
15 و كونك من المقربين إلي استطلع رأيه في لباقة  
عن مسألة التتويج فإن أحسست ميلا منه إلينا فشجعه  
أما إن رفض, فكن مثله واقطع كلامك معه  
و أنبئنا بطويته فسنعقد غدا مجلسين منفصلين  
و ستشغل بهما انشغالا كبيرا  
20 غلوستر: كاتسبي بلغ تحياتي إلى الوزير هيستينكز  
و قل له يا كاتسبي إن هامات تلك الجماعة  
من أعدائه القدامى ستقطف غدا في ساحة العلم  
و قل له أنني أدعوه احتفالا بهذا الخبر أن يزرع  
قبلة إضافية على خد غانيته شور  
25 بكنغهام: و الآن يا سيدي ماذا ترانا نعمل إن علمنا  
أن الوزير هيستينكز لن يتجاوب و مخططاتنا؟  
غلوستر: نقطف رأسه. ذكرني حين أحوز على الملك  
أن تكون أنت أمير حقول الشمالية و تحوز على  
أخضرها و يابسها  
30 بكنغهام: سأسعى لتحقيق هذا الوعد من يدك يا ابن عمي  
(يدخل ريتشموند و يقطع الحوار و يبدأ بكنغهام بالترجمة)

غلوستر: و الآن قل له اني ادعوه للعشاء  
و لنطيب السفرة بخططنا المهضومة

المشهد الثاني: صباح الخير يا وزير الدولة

هيسينكز: ألو من؟

الرسول: رسول من ستانلي

هيسينكز: بهالليل؟

الرسول: قريب الصبح طال عمرك

5 هيسينكز: خير؟

الرسول: خير بوجهك, يقول انه شاف بالحلم

كلب أعر طلع له و هاجمه و فصل رأسه عن جسمه

لا و يقولك بكرة في اجتماعين و في واحد منهم راح

يتقرر شي مو بصالحك لا انت و لا إلى خويك

10 عشان كذا مولاي ستانلي ارسلني اقول لك تروحوون للشمال

لجل تجنبون الخطر الي شافه بالمنام. انت توحى

هيسينكز: وش ذا الهرج يا رجل! رح ارجع لمولاك

واخبره لا يهاب و لا يخشى, و لا تدق عليا

الرسول: هالله هالله, سلام عليك

15 كاتسبي: طال عمرك ريتشارد بيلعك أن أعدائك

ريفرز و جراي باجر يذبون

هيسينكز: هذا خير لا يحزني

كاتسبي: ريتشارد يريد يعرف اذا بعدك

حاط إيدك بايده حسب الإتفاق

20 هيسينكز: أتعني التاج؟

كاتسبي: نعم طال عمرك

هيسينكز: أرى ذا التاج (مشيرا إلى رأسه) يتدحرج

أمام قدمي قبل أن أرى التاج على رأس ريتشارد

كاتسبي: أصيل, أصيل و يالبيت أشوف التاج على هالراس الحلو

25 هيسينكز: ستانلي أتخاف الكلب الأعور!

ستانلي: أنا ماني مطمئن من قضية المجلسين منفصلين

- و لي يأكّد هذا الحلم الي شفّته  
هيسٲينكز: اظمن يا رجل و أنا قد كلمتي  
احنا بمجلس و كاتسبي بمجلس ثاني  
30 ستانلي: أنسباء الملكة كانو مطمّنين و الحين هم في سرداب مجهول  
المهم مثل ماقلت لك يومنا وشك على النفاذ نتلاقى بالقصر  
هيسٲينكز: كاتسبي سمعنا من هالطيب لي عندك  
بكنغهام: أراك مسرورا يا معالي الوزير  
أهو احتفالا بأخبار ساحة العلم  
35 هيسٲينكز: انت رايح للقصر؟  
بكنغهام: نعم و أعود من هناك قبل أن تعود  
هيسٲينكز: هذا صحيح فسأتعّذا هناك  
بكنغهام: (لنفسه) و تتعشا أيضا. أذهب؟  
(كاتسبي يغني و يردد ورائه هيسٲينكز و يسقط من رأسه عقاله)

#### المشهد الثالث: مقتل إخوان الملكة

- ريفرز: إعلموا أنكم من ستشهدون مقتله اليوم هو الأمير ريفرز  
إحدى رعايا الملك, لوفائه وولائه و أتباعه الحق  
جراي: أنا الأمير جراي يا حثالة يا عصابة مصاصي الدماء  
حمى الله الأمير من طغمتكم جميعا, لكم يوم تذرفون  
5 الدم بديل الدموع  
كاتسبي: اقصر! جد حان أجلك و أن أوانك  
ريفرز و جراي: الله أكبر! يحيا الملك! الله أكبر  
كاتسبي: (مكالمة هاتفية) ألو طال عمرك  
الوزير هيسٲينكز ما يقبل.. لا مايقبل  
10 إن شاء الله طال عمرك..  
تأمر شي ثاني طال عمرك  
الله وياك طال عمرك

#### المشهد الرابع: الإجتماع الفرأولاتي

هيسٲينكز: إجتماعنا أن نعين يوما للتويج فقولوا بالله

Appendix 1 – The A-text

- متى يكون اليوم الملكي؟ المستشار بكنغهام؟  
بكنغهام: هل كل شيء جاهز للتتويج؟  
ستانلي: لم يبقى إلا أن نحدده
- 5 كاتسبي: باجر! أرى أنه يوم مبارك و ميمون  
بكنغهام: من منكم يعلم رأي الوصي؟  
من منكم الأقرب من نفسه؟  
كاتسبي: أظن فخامتك بعد ماكو أقرب منك  
انت صاحبك و حبيبك و ابن عمك
- 10 بكنغهام: من؟ أنا يا سيدي؟ كلانا يعلم وجه صاحبه  
أما عن قلوبنا فإنه لا يعلم عن قلبي أكثر مما  
أعرفه عن قلبك, و لا أعلم عن قلبه أكثر مما  
تعلمه عن قلبي, معالي الوزير هيستينكز إنكما  
صديقان حميمان
- 15 هيستينكز: إنني أشكر سموه لما يوليني من ود  
لكني ماسألته عن رأيه في مسألة التتويج  
علنكم يا سادة تستطيعون اتعينوا اليوم  
أنا على استعداد اصوت نيابة عن صاحبي الوصي  
و أنا واثق أنه يوافق عليه
- 20 كاتسبي: ابن الحلال بذكراه! هذا هو, اجبت ابوقت حاجتك  
غلوستر: و يا حياكم ابناء العم الميامين المحبين  
اجتماعكم على العين و الراس لكن اعذروني  
كبرت المخدة! أرجو ألا يكون ذلك قد أخرجكم  
عن بحث شؤون خطيرة كان حضوري معكم
- 25 يمكن أن ينجزها  
بكنغهام: لولا حضورك المبارك يا طويل العمر  
لأدلى الوزير هيستينكز برأيك في مسألة تتويج الملك  
غلوستر: يحق له! معاليه يعرفني خير المعرفة  
و يحبني أصدق الحب
- 30 كاتسبي!  
كاتسبي: نعم طال عمرك!!

- غلوستر: لمحت في القاعة المجاورة ثمار التمر  
كانت ذهبية اللون ناضجة  
والله غرت بي و نبي نصيبنا منها  
35 كاتسبي: أبشر  
غلوستر: وش إسمك يا ولد؟  
راتكليف: راتكليف مولاي  
غلوستر: من ولده انت؟  
راتكليف: واحد من أتباعك طال عمرك و كاتسبي خالي  
40 غلوستر: عفية, خالك جمبي! بكنغهام يا ابن العم  
إني لي كلمة راسي معك  
أفشلت مساعي كاتسبي مع الحيوان الخرف هيسينكز  
بكنغهام: اعرف, اعرف, اسبقني و سألحق بك  
ستانلي: ماقلنتلي ان كاتسبي في المجلس الثاني  
45 أشوفه قاعد وياتنا؟  
هيسينكز: ساعة أحلام و ساعة ليش قاعد و هذا ليش رايح  
أظمن يا خوي (يدخل كاتسبي و معه التمر)  
كاتسبي: وين سموه؟ طلب التمر  
ستانلي: أرى الغد قريب. نحتاج أكثر من يوم نستعد  
50 بالشكل المطلوب لمثل هذه المناسبة الرفيعة  
هيسينكز: سموه اليوم مسرورا و راضي, فلا يوجد  
على وجه الأرض مثله عاجز في إخفاء  
حبه أو كرهه. من نظرة واحدة إلى وجهه  
تقدر تعرف مكنون صدره  
55 ستانلي: واش عرفت من مكنون صدره  
من ما هو مرسوم على وجهه؟  
هيسينكز: الحق انه مو زعلان على أحد منا  
قلو كان زعلان لظهر ذلك على وجهه  
ستانلي: أقول أسأل الله أنه ما يكون زعلان على أحد منا  
(يدخل غلوستر)  
60 غلوستر: أناشدتكم جميعا أن تخبروني, ما جزء من تأمر

على حياتي بدس السموم و طلاس الجن و الشعوذة  
أهل السحر؟

**هيسئينكز:** أن ما أكنه لفخامتك من ود رؤوم يدفعني أن أبادر  
أمام هؤلاء النبلاء فأدين أولئك المجرمين كان ما كانوا

65 و أنا أشهد يا سيدي الوصي أنهم يقتلون  
**غلوستر:** إذن فالتشهد عينك على ما أصابني من سحرهم  
أنظر كيف حاق بي السحر, أنظر كيف أصبح  
جسدي كشجرة يابسة عصفت بها الريح  
هذا ما فعلته بسحرها زوجة إدوارد تلك الساحرة

70 الرهيبية هي و تلك المومس شور  
**هيسئينكز:** إذا ثبت الجرم عليهن يا طويل العمر  
**غلوستر:** إذا؟ يا ممسوح الوجه منزوع الحيا, أتقولي إذا؟  
أنت خائن! كاتسبي اقطع رأسه, والله لن أتناول  
غذائي حتى أرى رأسه العفن يتدحرج بين قدمي

75 أما الباقون الذي يودونني فليتبعنوني  
**هيسئينكز:** من أنت؟ من أنت؟ شسمك؟ أبوك شسمه؟  
شنو اسمك؟ ابهذا قطع لسانك؟

**كاتسبي:** الأمير يريد يتغذى  
**هيسئينكز:** (يعني بحزن) يا الله يا الله يا الله  
80 يا الله يا الله يا الله

**قارئ النشرة:** خبر عاجل, إجتمع اليوم الأمير الوصي مع رجالات الدولة ووزير الدولة هيسئينكز  
و ذلك حول تحديد يوم تنصيب سمو ولي العهد مقاليد الحكم, و في حديث جانبي أوضح  
سمو الأمير الوصي غلوستر إعجابه بثمار التمر المتواجدة في إحدى ممرات القصر الملكي  
و إليكم النشرة بالتفصيل في مساء هذا اليوم.

**المشهد الخامس: مسرحية الحرب على الإرهاب**  
**غلوستر:** يا ابن العم, قل بالله كيف نزرع الرعب  
بأرواحهم و نقطف ما طاب لنا من رؤوس  
و نسجن البقية و نسبع هذا بالحبكة الشرعية؟  
**بكنغهام:** أتستخف بي؟ أنا أعيد رسم خريطة العالم بإصبعي

Appendix 1 – The A-text

- 5 أجتاح أراضي أجنبية بلمحة بصر, أنسف مدنا  
برمشة عين, أعجن الدستور, أدخل محور الشر  
في خرم إبرة, أقلب الديمقراطية إلى إستبداد  
أعطيها لك نظيفة شفافة كقرار مجلس أمن  
غلوستر: أنا معجبا بك يا ابن الغم, و لكن كيف؟
- 10 **بكنغهام:** حرب على الإرهاب (يبدأ صوت القصف و يدخل المحافظ)  
يا محافظ!  
غلوستر: الأبواب!  
**بكنغهام:** بدأ القصف وطي راسك!  
غلوستر: كاتسبي يلعن شكلك!
- 15 **بكنغهام:** يا رب أحمينا يا رب  
واحفظ بلدنا يا رب  
أعطونا سلاح يا رب  
نعطي الإصلاح يا رب  
بارك خطوتنا يا رب
- 20 بارك صحتنا يا رب  
اضرب و صيب يا رب  
النصر قريب يا رب  
أقطع دابرهم يا رب  
كاتسبي: هذا هو راس الخائن الخسيس
- 25 غلوستر: اشعر بحاجة إلى البكاء فقد  
كنت أحبه أعظم الحب  
**بكنغهام:** نعم لقد كان أقدر الإرهابيين على ستر خيانتته  
و إخفائها, هل يمكن أن يدور بذهنك أو تعتقد  
أنه لولا عناية الله العظيمة ما حيينا لنخبرك
- 30 أن هذا الخائن الداهية كان قد وضع مخططا  
لإغتيالنا اليوم في مقر المجلس  
**المحافظ:** واش اسمع؟ أخوي?  
غلوستر: عجبا أتسبنا كفر؟ أم تظن أننا كنا نبادر  
إلى قتل هاالإرهابي بهذه السرعة دون اللجوء



Appendix 1 – The A-text

- 35 إلى القانون لولا شدة خطورة الموقف و الحفاظ  
على سلامة الجزيرة و الأمة و أرواحنا؟  
**المحافظ:** سلمت إيديكم, مباركة سيوفكم, أثابكما الله  
إذ جعلتوا منه نكالا لعقارب الإرهاب و الخونة  
**غلوستر:** كان بودنا أن تكون حاضرا لتسمع بأذنيك اعترافه
- 40 الوضيع عن مؤامرتة و الهدف منها  
لكي تنقل ذلك بنفسك للشعب  
**المحافظ:** مالي حاجة اسمع من فم خائن أتيتم  
يكفيني أسمع منك طال عمرك  
و أنا بنفسى بانقل للناس أجمع
- 45 سلامة الإجراءات الضرورية و شرعيتها  
الوطنية من أجل سلامة العرش و الأرض  
**غلوستر:** عظم الله أجرك, الله وياك  
**بكنغهام:** واشهد على ما كنا قد نوينا عليه  
الله وياك يا طويل العمر
- 50 **غلوستر:** اتبعه يا بكنغهام يا ابن العم هو ذاهب لساحة العلم  
و هناك فلننتهز الفرصة للقدح في شرعية أبناء إدوارد  
**بكنغهام:** ليس علينا أن نلاحق كل شاردة وواردة في الأحياء و الأزقة  
فلنداهمهم مباشرة في بيوتهم يا ابن العم, فلنركب موجة الحداثة  
**غلوستر:** كيف؟
- 55 **بكنغهام:** مناظرة تلفزيونية استعبدولي المحافظ  
قبل أن يصل إلى ساحة العلم  
**غلوستر:** راتكليف  
**بكنغهام:** كاتسبي أنت ستلعب دور الملتزم  
و أنت يا ابن العم تظاهر بالخشوع و الزهد
- 60 كن حزينا و تكلم بصوت منخفض و هادئ  
كاتسبي أنت بادر بالهجوم و أنت كن له  
بالمرصاد مستعينا بالمراجع الدينية  
و ستم لك الأمر, فنصنع من تلك النعمة  
لحنا بديعا مقدسا

65

راتكليف: وصل المحافظ

**المشهد السادس: الدجال و الشعب**

**قارئ النشرة:** السادة المشاهدين أسعد الله مساءكم و أرحب بسموه و السيد كاتسبي, هلا بكم

في حلقة جديدة من برنامجنا و أرحب بضييفي البرنامج سمو الأمير الوصي

غلوستر و السيد كاتسبي

**كاتسبي:** سماحة الشيخ, من فظلك

**قارئ النشرة:** سماحة الشيخ كاتسبي و السيد المحافظ, السلام عليكم

**الكل:** السلام عليكم و رحمة الله و بركاته

**كاتسبي:** سمو الوصي, نسألکم عن رفض سموکم

5

لتسليم مقاليد الحكم و هذا هو بالحقيقة سؤال الشعب

**غلوستر:** بسم الله الرحمن الرحيم و السلام على أشرف

الخلق و المرسلين نبينا و حبيبنا محمد صلى الله عليه و سلم

أما بعد, فإن الشجرة الملكية قد تركت لنا ثمرة طيبة و سنسعد

بحكمها دون شك, فلا أفهم لماذا توجهون لي هذا السؤال

10

حيث أنني كما ترون متفرغ للعبادة و التأمل و الحمد لله

**كاتسبي:** تتكلم عن أبناء الملك إدوارد رحمه الله

و لكن كما تعلم و كما سيرى الشعب

غدا في الصحف الوطنية غد: أكد

تقرير اللجنة الطبية المحايدة بأن

15

**DNA** للملك لا يتطابق مع

**DNA** لأبناءه رحمه الله, فماذا تقول؟

**غلوستر:** دستورنا واضح

و ال **DNA** باطل

**كاتسبي:** و لكن التحاليل أجريت في الخارج!

20

**غلوستر:** الخارج من مداخل الشيطان

**كاتسبي:** كلمة يا سعادة المحافظ

**المحافظ:** شعبك يتضرع ليك فلا تخيب أمله

**غلوستر:** دعوني و التمسوا غيري فأكون لكم وزيرا

خييرا لكم أن أكون عليكم أميرا

Appendix 1 – The A-text

- 25 **المحافظ:** أذكرك بالحديث:  
"من رأى منكم منكرا فليغيره"  
**الكل:** متفق عليه  
**غلوستر:** "و ما الحياة الدنيا إلا متاع الغرور  
و الله لا يحب كل مختال فخور"
- 30 **المحافظ:** قال رسول الله:  
" إذا وسد الأمر إلى غير أهله فانتظر الساعة"  
**غلوستر:** فلتأت الساعة فإنها والله حق علينا جميعا  
**كاتسبي:** طيب, الآن يا سيد الوصي لدينا إتصال  
ألو؟ نعم و عليكم السلام و رحمة الله  
و بركاته. نعم شكرا في أمان الله
- 35 **غلوستر:** فليتصل عمر موسى, فأنا عازم على أمري  
إتصل بنا السيد الأمين العام للجامعة العربية  
و يرجو من سموك أن تقبل من أجل الإستقرار في المنطقة  
**كاتسبي:** سيادة الوصي إتصال آخر:
- 40 Hello? yes. yes please,  
thanks a lot. Bye Bye  
لقد اتصل بنا الأمين العام للأمم المتحدة و هو يرجو-  
**غلوستر:** ما علاقة الأمم المتحدة في أمورنا الداخلية؟!  
**المحافظ:** ما دخل الأمم المتحدة!
- 45 **كاتسبي:** هذه الأمم المتحدة- المجتمع الدولي  
طيب طيب! فلننظر إذن في التصويت  
عبر الإنترنت و المسجات و الذي يبين أن..  
ما شاء الله, تبارك الرحمن 99% من الشعب  
يرجوك أن تقبل و 1% من الشعب ليس لديه إنترنت أو-
- 50 **المحافظ:** أو استنفذ رصيده!  
**كاتسبي:** فماذا تقول؟  
**غلوستر:** إذا أراد الشعب الحياة يوما  
فلا بد للقدر أن يستجيب

كاتسيبي: إذن؟  
55 غلوستر: متى التتويج؟  
كاتسيبي: باجر!  
غلوستر: على بركة الله  
بكنغهام: كات

قارئ النشرة: و على بركة الله إلى أن نلتقاكم في حلقة قادمة و السلام عليكم و رحمة الله و بركاته  
بكنغهام: إذن أحييك بتحية الملك  
60 غلوستر: أها يا ابن العم, سأخذ الكرسي للذكرى!

#### الفصل الرابع:

المشهد الأول: نساء أمام السور  
آن: أسعد الله صباحكم و طابت أيامكم  
إليزابيث: أسعد الله صباحك أختي العزيزة  
أراك في لهفة أختك و شوق روحها لمرأى الأميرين  
آن: طبعاً أنا عمتهم و أحس لي قلب امهم من زود حبي لهم  
5 إليزابيث: شكراً لك يا شقيقتي العزيزة سندخل معا  
راتكليف: العذر و السموحة منك طال عمرك بس  
مولاي الملك أمر بعدم السماح بالدخول إلى القصر  
إليزابيث: من يكون الملك؟ من يكون؟  
راتكليف: العفور, قصدت الأمير الرصي  
10 إليزابيث: جعل ما له من راس يتوج به  
آن: انظر من تخاطب! من تقف أمامك مولاتك  
الملكة الأم و ترغب بروية أبناءها  
راتكليف: ما أنا سوى عبد مأمور, اعذريني  
آن: احترم نفسك ربي يغرس سهام المنون  
15 بصدرك و صدره  
ستانلي: (إلى آن) مولاتي ارجو مرافقتي  
آن: إلى أين؟  
ستانلي: مراسم تتويج زوجك تتطلب  
وجودك في قاعة المشاهدة

Appendix 1 – The A-text

- 20 إليزابيث: واش اسمع؟ فليتمزق ثوبي عن صدري  
ليجد قلبي متنفسا لدقاته و إلا فقدت وعيي  
لهذا الخبر المميت  
آن: بيجرفنا السيل و أول السيل قطرة  
ستألي: هيا يا سيدتي هيا فقد أمرت أن أرجع بك بسرعة  
25 إليزابيث: اذهبي يا أن اذهبي ما أحسبك على تاج النار  
عسى الله يحفظك من كل ضرر  
آن: لما؟ كنت مغسولة بحزني ابكي على جسد عمي  
حين أتاني من يسمونه الآن زوجي  
و حين حدقت بوجه, أقول حين رأيتة قلت له  
30 "فلتحل عليك اللعنة و تجعل من عظامك رمادا  
تكرهه الطيور كما جعلتني أرملة للتو نزلت من قطار العمر  
و أن تزوجت فليكن الحزن شريك فراشك و لتذوق تلك  
البائسة ما أدوقه من المر بعدما وضعت صخرة الموت  
على صدر زوجي العزيز"  
35 و لم استطع أن أكرر لعنتي ثانية قبل تسلل كلماته  
المعسولة إلى قلبي واه! و الآن هي ذي لعنتي تترد  
إلى صدري (تبدأ العارضة) إنه يكرهني  
و سيتخلص مني عاجلا لا آجلا  
إليزابيث: ابقى قليلا و ألقى نظرة معي إلى البرج  
40 اناديك يا الحجارة الصما, استجير بك  
يا الحجر يا شاهد مأسينا انك تراققي أولادي  
و تأنسي وحشة ليلهم و عذابات أيامهم  
إرحمهم يا أيها المهد الخشن, واش خليتي بي  
يا أحزاني أم مكلومة محروقة الصدر تستنجد  
45 بالحجر الأصم واش خليتي بي يا مأساتي

المشهد الثاني: العارضة الملكية

الملك ريتشارد: بكنغهام يا ابن العم

- بكنغهام: ملكي المعظم  
الملك ريتشارد: جزاك الله الشدايد عرفنتي عدوي من صديقي  
أيحيا هذا المجد يوما واحدا أم يدوم للأبد
- 5  
بكنغهام: ليحيى هذا المجد و ليدم إلى الأزل  
الملك ريتشارد: أي بكنغهام, الآن أفحص معدنك بالنار لأرى  
إن كان حقا من الذهب, إن إدوارد الصغير مازال حيا  
اتستطيع أن تحدد ما أبغي أقول؟
- بكنغهام: فلتقله يا مولاي العزيز  
10  
الملك ريتشارد: أقول إني أريد أن أكون ملكا  
بكنغهام: و لكنك ملك يا مولاي المعظم!  
الملك ريتشارد: أنا ملك و إدوارد الصغير مازال حيا  
بكنغهام: صدقت أنبل الأمراء  
الملك ريتشارد: يا له من نذير شؤم أن يبقى إدوارد حيا  
15  
"أنبل الأمراء" يا ابن العم إنك لم تعودني  
أن تكون هكذا بطيئ الفهم؟ ارميها بوجهك؟  
ابغاهم أموات أولاد الزنا هذان و بسرعة  
فماذا تقول الآن؟ هيا تكلم سريعا و لا تتلكأ  
بكنغهام: تستطيع جلالتك أن تفعل ما تود  
20  
الملك ريتشارد: انت بارد كالثلج. حبك قد تجمد  
قل أتوافق على قتلها أم لا؟  
بكنغهام: مولاي العزيز أعطني بعضا من الوقت, مهلة قصيرة  
قبل أن أجيب إجابة حاسمة على هذا السؤال  
و ساخبر جلالتك سريعا برأيي (يخرج)
- 25  
الملك ريتشارد: يا كاتسبي  
كاتسبي: مولاي  
الملك ريتشارد: أتعرف أحدا يغريه رنين الذهب  
لإقترااف اغتيال في السر؟  
كاتسبي: أعرف يا مولاي سيدا ساخطا من الذين  
30  
لا يلائم فقرهم ما لديهم من طموح  
الملك ريتشارد: ما إسمه؟

كاتسبي: تيرل

الملك ريتشارد: لقد سمعت عنه, إذهب و أحضره إلى هنا ( يدخل ستانلي)

ما و راءك ستانلي؟

35

ستانلي: مولاي لقد هرب ابن عمي دورست إلى الأعداء

الملك ريتشارد: ستانلي بلغ أن تجهز غرفتي فسأتزوج عليها

مالك تقف أمامي كالأبله المشدوه! أكرر لك بلغ

أن أن تجهز غرفتي فسأتزوج ثانية (يخرج ستانلي)

(يعود كاتسبي) أين تيرل؟

40

كاتسبي: لم أجد تيرل يا مولاي

الملك ريتشارد: إذن؟

كاتسبي: أنا أنوب عنه

الملك ريتشارد: أتجراً؟

كاتسبي: جربني

45

الملك ريتشارد: أن تقتل أحد أصدقائي؟

كاتسبي: بل إنني أفضل أقتل اثنين من أعدائك

الملك ريتشارد: نعم يا كاتسبي يا لمارح

إذهب و اجازيك بمالي و مودتي!

بكنغهام: مولاي لقد فكرت فيما عرضته عليا مؤخرا

50

الملك ريتشارد: دعك منه, لقد هرب دورست إلى ريتشموند

بكنغهام: لقد سمعت بالخبر يا مولاي

مولاي إنني أطلبك بعهدك التي حلفت بالله

و بشرفك أن تكون لي ولاية الشمال

الملك ريتشارد: أذكر أن الحاكم السابق قد تنبأ

55

بأن الأعراب سيغزون أرضنا

بكنغهام: مولاي وعدك بأمير الولاية

الملك ريتشارد: الأعراب!

بكنغهام: مولاي

الملك ريتشارد: أتحفظ الشعر يا بكنغهام؟

60

بكنغهام: أتجراً و أذكر جلاتك بوعدك

الملك ريتشارد: أعلمه الرماية كل يوم فلم أشتد ساعده

أكمل يا بكنغهام قول

بكنغهام: ماذا؟

راتكليف: رمانى!

65

الملك ريتشارد: رمانى يا وقح إذا لم تكن ذئب أطلس  
كثير الأذى- مالتكلمة ذكرني يا مستشاري  
بكنغهام: لا أتابعك يا مولاي

الملك ريتشارد: بالت عليك الثعالب! أتريد أن تبكيني

يا بكنغهام لماذا لا تحفظ الشعر؟

70

بكنغهام: أرجوك ربح بالي, هل تستجيب لمطلبي أم لا؟

الملك ريتشارد: ربي احميني من أصدقائي

أما أعدائي فأني كفيل بهم

(يخرج الجميع ماعدا بكنغهام)

بكنغهام: (يقول المقطع الآتي بلغة أجنبية و بطلاقة)

أهكذا يكافئني عن خدماتي الوفية بمثل هذا الإزدراء!

ألهذا جعلت منه ملكاً؟ فليكن لي درس في مقتل هيسنينكز

75

و لأسافر إلى قبل أن يسقط رأسي المليء بالمخاوف (يخرج)

المشهد الثالث: شكوى معدوم الروح

كاتسبي : والله كدت أراجع مرتين لكنه مد يده

كان على مخديتهما القرآن فقلت لا! حرام

القرآن لا ما أقدر و عندما اقتربت يدي

فتح أحدهما عينيه, أطفال, ما أقدر, قد ولدي هذا

5

خطية ما أقدر لا.. لك أنت مخلوق من شئو انت؟

البارحة قتلت صاحبك, و اليوم هذيلة الأطفال

أنت منحط, أنت سافل, أنت كلب, أنت عار عار

والله مو أني, الشيطان هو هو المد إيدته! الشيطان

(يغني) لا أبوك لا أبو من ترجى حنانك

10

ذنبى في الحب عليت شانك...

المشهد الرابع: الجزء الأول: آلام البقاء



## Appendix 1 – The A-text

إليزابيث: واحسرتاه على أميري الصغير! واحسرتاه على أولادي!

أين سمعك و أبصارك يا إلهي

مارغريت: الآن أوشكت الفرحة أن تصل إلى أقصاها

و تقع في فم الموت العفن. لقد بقيت في معتزلي هذا

5 أنتظر غروب نجم أعدائي

إليزابيث: يا أرض المآسي إفتحي فمك لوود فيك عظامي

آه ابلعيني يا أرض ابلعيني أين من هو أحق بالحزن

مارغريت: شوفي تعاستي تشوفين فيها تعاستك تبعث من جديد

إليزابيث: يا أرملة القدر لا تبتهجي لمصيبتي

10 مارغريت: قلت لك

إليزابيث: لا تذكريني

مارغريت: قلت لك

إليزابيث: لا تذكريني

مارغريت: يا ضلا شاحبا و طيفا لما كنت أنا

15 وين زوجك, وين أولادك, وين أخوانك, وين سعدتك؟

إليزابيث: وين أولادي, وين زوجي, وين إخواني, وين سعادتني

مارغريت: انهشي من لحم قلبك, فأنا عطشانة للإنتقام

إليزابيث: الله يشهد أنني بكيت لمصيبتك

مارغريت: نوحى من بلوتك نوح الحمام بغرب نوحى

20 إغتصبتني مني التاج و ها ان لوعتي تغتصبك

إليزابيث: علميني يا أمي علميني كيف تذيب اللعنة شحم الكلى

مارغريت: اسهري وحشة ليلك و صومي نهارك

و قارني بين الفرحة اللي مات و التعاسة اللي ورثتها

إليزابيث: كلماتي سقيمة فزيديها حدة بكلماتك

25 مارغريت: تعاستك تجعلها حادة ماضية مثل كلماتك

الجزء الثاني: إعدام الذاكرة

إليزابيث: أين أولادي يا العبد الأثم؟

الملك ريتشارد: على هونك يا أختي, لي معك كلمة راس

إليزابيث: ما عاد لي أولاد من دم ملكي تصرعهم

Appendix 1 – The A-text

- 5 الملك ريتشارد: لك ابنة فتونة جميلة الفم  
طيبة الأعراق تسمى إليزابيث  
إليزابيث: دعها تحيا و بيدي أفسد أخلاقها  
و أشوه جمالها و اطعن بنسبها لإدوارد  
الملك ريتشارد: أذكرك تمسين نسبها فإنها من دم ملكي  
إليزابيث: انكره حتى آمن على حياتها  
10 الملك ريتشارد: نسبها هو خير أمان لحياتها  
إليزابيث: بذلك الأمان وحده صرع إخوانها  
الملك ريتشارد: اعلمي اني أحب ابنتك من كل روجي  
و أريدها ملكة على هذه الجزيرة  
إليزابيث: و من الملك الذي تريده ملكا لابنتي؟  
15 الملك ريتشارد: و من يكون سوى جلالته بشحمه و لحمه!  
إليزابيث: أنت؟  
الملك ريتشارد: أنا  
إليزابيث: أستغفر الله  
الملك ريتشارد: فما رأيك يا أماه؟ أنت أعرف الناس بطباعها  
20 و من يستميل قلبها الغض الصغير لعمها  
إليزابيث: ابعث إليها قلبين دامين محفورا عليهما  
اسمي أخويها و علك تساعدنا على النحيب  
الملك ريتشارد: ما فات جد مات, ادبر الماضي و ما عاد يفيد الندم  
و الأسى على ما اقترفناه من الخطايا و إن سلب القدر  
25 منك ابنك و اسقط عن رأسه التاج, فهذا أنا أعوضك  
بملكة من دمانك و بها نكذب الأقدار. اذهبي إذن  
يا أماه إلى ابنتك و هبى أذنيها لسماع لغة الغزل  
من خطيبها, كلميها عن متع الزواج و لذة الرجل-  
إليزابيث: أي رجل؟ عمها, شقيق أبوها؟ أو عمها قاتل أخويها؟  
30 الملك ريتشارد: قولي لها إن الملك الذي يقدر أن يأمر, يتوسل إليها  
إليزابيث: لتفعل ما حرمه ملك الملوك؟  
الملك ريتشارد: قولي لها إنها ستكون ملكة عظيمة في ملكوت الأرض  
إليزابيث: لتبكي هذا اللقب كما بكت أمها؟

## Appendix 1 – The A-text

- 35 الملك ريتشارد: حججك تافهة لا تغني و لا تسمن من جوع  
إيزابيث: بل هي عميقة و هادئة عمق و هدوء قبر أولادي  
الملك ريتشارد: أقسم بحق ديني و تاجي  
إيزابيث: دنست الأول و استوليت على الثاني  
الملك ريتشارد: أقسم ب..  
إيزابيث: أقسم بشيء لم يصبه منك سوء  
40 الملك ريتشارد: بالعالم  
إيزابيث: المليء العابق بخطاياك  
الملك ريتشارد: بروح والدي  
إيزابيث: لطخت حياتك مماته بالعار  
الملك ريتشارد: بالله  
45 إيزابيث: خطيئتك في حق الله هي الأعظم, قول أقسم  
الملك ريتشارد: أقسم أنك ملحدة  
إيزابيث: خذني أنا ريتشارد, أنا أتزوجك , أنجب لك أطفالا  
الملك ريتشارد: ما أبحث عنه موجود في سرايين ابنتك  
إيزابيث: أستجيب لإغراء الشيطان؟  
50 الملك ريتشارد: نعم إذا أغراك الشيطان بالخير  
إيزابيث: أنت قاتل أولادي  
الملك ريتشارد: و أدفنهم لك في رحم ابنتك و ينجبون في ذاك  
العش المتبل من نفوسهم نفوسا جديدة تعزيك يا أمي  
إيزابيث: أغوي ابنتي لك؟  
55 الملك ريتشارد: ارمي بها بحضني, تبتسم لك أيامي  
إيزابيث: أعلمك برأيها  
الملك ريتشارد: قلة من حبي الصادق (يقبلها و تخرج)

### الجزء الثالث: أخبار الإنزلاق

الملك ريتشارد: ها وش وراك يا ستانلي؟

ستانلي: الأعداء على البحر

الملك ريتشارد: ليبلعهم البحر

Appendix 1 – The A-text

- ستانلي: هم استقووا بإنضمام دورسيت و بكنغهام و معهم مورتون  
5 و ثلاثتهم أغروه بغزونا و حكم جزيرتنا  
الملك ريتشارد: و هل خلا العرش؟ و هل أغمد الملك سيفه؟  
هل مات الملك أو اختلت أمور الدولة؟  
كلاب حثالة خونة, و انت ما أراك بتحذو حذوهم  
ستانلي: لا يا مولاي الجليل, لا تسي بي الظن  
10 الملك ريتشارد: تتبع الإنزال, تتبع ديرتك  
ستانلي: ما أظن بدر مني ما يضعني في محل الشك  
فما كنت يوما خائنا و لن أكون  
الملك ريتشارد: ستانلي واش سميت ابنك؟  
ستانلي: جورج ستانلي يا مولاي  
15 الملك ريتشارد: أهذا إسم عربي؟  
راتكليف: أبدا طال عمرك أبدا  
الملك ريتشارد: والله إنك خائن- إذهب الآن واجمع الرجال و السلاح  
ستانلي: في الحال يا مولاي  
الملك ريتشارد: اسمع رأس ابنك في قبضة يدي إن لم تبق على  
20 إخلاصك كان راس ولدك كرأس القمح  
ستانلي: فليكن جزاؤه بقدر وفائي لك ( يخرج ويدخل قارئ النشرة)  
قارئ النشرة: بلغنا يا مولاي إن سيد إدوار "كورتني"  
وشقيقه الأكبر "إكستر" قد حشدوا قواتهم في ديونوفشير  
الملك ريتشارد: ديفونشير  
25 قارئ النشرة: مولاي لقد حشد آل "غول فورد"  
الملك ريتشارد: جيلفورد  
قارئ النشرة: جيلفورد جيشهم وفي كل ساعة يهرع  
إلى الثائرين الخونة كثير من الأعوان  
مولاي إوفدوا الغزاة جيش حاشد إلى الخائن بكنغهام  
30 الملك ريتشارد: أغربوا عن وجهي أيها الغربان  
لا شيء غير أناشيد الموت! !  
"بلطمه" هذه حتى تأتيني بأخبار أطيّب  
قارئ النشرة: وهي كذلك يا مولاي

- 35 الملك ريتشارد: أنطقها  
قارئ النشرة: بددت العواصف و الأمطار جيش بكينغهام  
و هذا هو تايه في العراء لا يعرف أين يذهب  
الملك ريتشارد: (يقبله) هذه لتشفى لظمتك. و هل أعلن أحد  
عن جائزة لمن يأتيني بهذا الخائن بكينغهام؟  
راتكليف: تم ذلك يا مولاي
- 40 الملك ريتشارد: فلنتماسك- هيا
- المشهد الخامس: خطة سرية  
(الحوار الآتي بأدى بتأهب كبير, و هم يعلمون أن هناك من ينصت لحديثهم)  
ستانلي: أرسلت لأبحث معك التجهيزات و البروتوكول للزفاف الملكي  
إليزابيث: ليلة الدخلة  
ستانلي: نعم ليلة الدخلة  
إليزابيث: عظيم بنتي جاهزة  
ستانلي: متى موعد وصول الضيوف؟  
إليزابيث: بتمام الثامنة مساء في التاريخ المحدد  
ستانلي: من أي بوابة يدخلون؟  
إليزابيث: الشمالية و الشرقية لكبار الطيوف القادمين  
عبر الجو و البحر, أما المشاة فيدخلون من البوابة الجنوبية  
ستانلي: تسلسل الوصول؟  
إليزابيث: لا جميعهم في آن واحد  
ستانلي: تعلمين يأسفني ان أعتذر عن الحضور يا مولاتي  
إليزابيث: لماذا؟  
ستانلي: إبنني ضيف شرف في إحدى القاعات السفلى  
للملك و لا يجوز لي أن أتوارى في الإحتفالات  
في مثل هذا الضرف  
إليزابيث: لكنك ستدافع عن شرف ابنتي؟  
ستانلي: بكل ما لدي  
إليزابيث: لننتحرر من الشيطان علينا ان نفدي  
أرواحنا الى الشيطان. أتفهمني يا ستانلي؟
- 5  
10  
15  
20

ستائلي: تماما, مولاتي, الله يكون بالعون

### الفصل الخامس:

#### المشهد الأول: وداع المستشار

بكنغهام: أباي ان يتحدث إلي رتشارد؟

كاتسبي: ليس قبل أن تعترف اعترافك الوضيع (يعطيه ورقة الإعراف)

بكنغهام: انا بكنغهام انا كنت مستشار القصر

انا عميل لأجهزة الإستخبارات الأجنبية

5

تجسست على اهم مصالح هذا الوطن

ونقلتها الى اسيايدي من اجل إضعاف الدولة

والتخطيط لإنهيارها, انا عميل سري

للموساد و سي اي ايه, دبرت بمفردي

قتل ولي العهد وأخيه من اجل تشويه صورة

10

الملك امام شعبه لأجل هذا اعترف واطلب

المغفرة من الله ومن الملك ريشارد

كاتسبي: حفظه الله

بكنغهام: حفظه الله

(يعدم بالكهرباء)

#### المشهد الثاني: تحالفات جديدة

(ريتشموند في اجتماع سري مع مجموعة من شيوخ القبائل و إليزابيث تترجم بينهم)

Fellows in arms, and my most loving friends,

Bruised underneath the yoke of tyranny,

Thus far into the bowels of the land Have

we march'd on without impediment;

5

The wretched, bloody, and usurping boar,

Swills your warm blood like wash,

Appendix 1 – The A-text

and makes his trough In your  
embowell'd bosoms,  
this foul swine Lies now even in  
10 the centre of this isle,  
In God's name, cheerly on,  
courageous friends,  
To reap the harvest of perpetual peace  
By this one bloody trial of sharp war.

15 OXFORD: Every man's conscience is a thousand swords,  
To fight against that bloody homicide.

HERBERT: I doubt not but his friends will fly to us.

BLUNT He hath no friends but who are friends for fear.

Which in his greatest need will shrink from him.

20 RICHMOND: True hope is swift, and flies with swallow's wings:  
Kings it makes gods, and meaner creatures kings

إليزابيث: (تترجم) يا رفاق الوغي، ويا أوفى أصدقاء

لقد أقصينا هذه الأراضي دون عائق

شيخ القبيلة 1 : الحمد لله

إليزابيث: ولندفع ثمن حرب دمويه واحده ونجني ثمارها سالم دائم

25 ضمير كل رجل بألف سيف لمحاربة هذا الظالم الطاغية

(تترجم إليزابيث) what did he say? Good man!

شيخ القبيلة 2 : كل ربهه بيجون معنا ، ما عنده صديق واحد

ريتشموند: how many men he got?

إليزابيث: 3000 آلاف رجل

30 حسنا سيعطيك 3000 آلاف دولار لكل رجل

شيخ 1 : 3500 مستحيل 3500

تم!

المشهد الثالث: خطابات القادة

## Appendix 1 – The A-text

كاتسبي: ( يرتل من دعاء) اللهم أشغلهم بأنفسهم عن المؤمنين  
اللهم اتبعهم بأصحاب الفيل و اجعل كيدهم في تضليل  
اللهم أرسل عليهم طيرا أبابيل ترميهم بحجارة من سجيل  
اللهم.... (بنام كاتسبي)

(خلال الدعاء تكون هناك مكالمة هاتفية و مشادة كلامية بين ريتشارد و السفير الأمريكي، ثم تخرج مارغريت و هي تسحب الحصان و يرافقها الأشباح ضحياي ريتشارد)

### RICHMOND (VIDEO):

God and our good cause fight upon our side; 5  
For what is he they follow? truly, citizens,  
A bloody tyrant and a homicide;  
One that hath ever been God's enemy:  
Then, if you fight against God's enemy,  
God will in justice ward you as his soldiers; 10  
I read it all right here in your Quran Allah says:  
'whoever defends himself From being oppressed  
can not be blamed'; Chapter Fourty Two,  
Verse Fourty One As-Shura, which means  
the Consultation And that is what I'm saying 15  
to you all If you do fight in safeguard of your wives,  
Your wives shall welcome home the conquerors;  
If you do free your children from the sword,  
Your children's children quit it in your age.  
Then, in the name of God and all these rights, 20  
Advance your standards, draw your willing arms.

الملك ريتشارد: وش أقول أكثر مما قلت؟ انكم تواجهون اليوم  
ماهم سوى عصابة من المرتدين و الانذال  
الفارين من وجه الله و العدالة، لفظهم الفقر  
بلادهم و ضاقت بهم الأرض حتى ادفعتهم



Appendix 1 – The A-text

- 25 على الموت بين أيديكم، حساد العيون خالين  
الوفاض رأوكم تملكون النفط و تنعمون  
بزوجات جميلات فأرادوا أن يغتصبوا الأولى  
و يدينسوا الأخرى.  
و من ذا الذي يقودهم غير إنسان سافل، ملحد
- 30 من أحفاد سايكس بيكو و زمرة المؤامرة الكبرى  
يعبد الصليبية و في قلبه التوارة، يريد أن يجعل  
منكم دولة الخصيان، إن كان علينا أن نغلب فليغلبنا  
رجال لا أولاد الزنا هؤلاء الذين يغترفون من الأرض  
كما تغترف البهائم تماما بتمام تبا لعدوانية المعتدين
- 35 و ليخسأ الخاسنون  
الملك ريتشارد: (إلى كاتسي) واش قال ستانلي؟  
كاتسي: يرفض أن يفعل يا مولاي  
الملك ريتشارد: اقطفو رأس ولده  
كاتسي: لا نستطيع يا مولاي العدو قد اقترب من البحر
- 40 الملك ريتشارد: ما إسم هذا الحصان  
كاتسي: الأمة  
الملك ريتشارد: الأمة! حصان جميل  
أيا بدرنا و ذي قارنا  
ليتوج النصر خوذاتنا (يقاتل في معركة وهمية)
- 45 حصان! حصان! مملكتي مقابل حصان!  
(تطلق عليه الرصاص)

المشهد الرابع: الحساب

God and your arms are praised, victorious friends

The day is ours, the bloody dog is dead?

إيزابيث: ستانلي هل مازال إبنك على قيد الحياة؟

ستانلي: الحمد لله هو بخير

ريتشموند:

5 ريتشموند: Good man! what men of name are slain on either side

(تترجم إليزابيث)

ستائلي: (يقرأ قائمة لأسماء) كثيرون

حمزة بن عبدالمطلب

أبو ذر الغفاري

سمية أم عمار بن ياسر أول شهداء في الإسلام

10 الحسين ابن علي سيد الشهداء

الحسن البصري شيخ المعتزلة

غيلان الدمشقي

عمرو بن عبيد كبار المعتزلة

الحلاج أول الضحايا من رجالات الصوفية

15 محي الدين ابن عربي

أبو الطيب المتنبي

محمد احمد بن عبد الله المهدي

جمال الدين الأفغاني

محمد عبده

20 عبد الرحمن الكواكبي

محمد رشيد رضا

شكيب أرسلان

عبدالعزیز جاویش

محمد الزبيري

25 عبد الحميد بن باديس (المغرب)

عبدالحميد الزهراوي

شفيق العظم

أحمد عرابي

عمر المختار

30 رشيد عالي الكيلاني

يوسف العظمة

فرج الله الحلو

Appendix 1 – The A-text

	عطا الزير
	أمين الحسيني
35	عز الدين القسام
	سامي طه
	شادية أبو غزالة
	غسان كنفاني
	كمال ناصر
40	سناء المحيدلي
	خليل حاوي
	ضيف الغزال عبد الكريم
	فرج فوده
	حسين مروه
45	مهدي العطار
	سمير قصير

ريتشموند:

	Inter their bodies as becomes their births
	Proclaim a pardon to the soldiers fled
	That in submission will return to us:
50	What traitor hears me, and says not amen?
	This land hath long been mad, and scarr'd herself;
	The brother blindly shed the brother's blood,
	The father rashly slaughter'd his own son,
	The son, compell'd, been butcher to the sire:
55	Alright, now: into Elizabeth's hands
	I place the reins of interim governance
	As mild precursor to free elections Peace,
	prosperity and smiling plenty:
	Abate the edge of traitors, yes please God,

Appendix 1 – The A-text

60

Save us from the scourge of insurgency  
That would reduce these bloody days again,  
And make this dry land weep in streams  
of blood! God say amen!

أمين

كاتسبي: (يقفون بصمت بينما يدخل كاتسبي ملثم و حامل بندقية, يصوب بإتجاه ريتشموند في الظلام نسمع التكبير و الذي يعلن عن بدء صراع أهلي)

65

الله أكبر!

## Appendix 2

### The D-text

A draft version of the play which was translated back into English from Arabic, before being further adapted into the published version (P-Text).

Richard *III, an Arab Tragedy*

**List of characters:**

**The ruling brothers**

Emir Gloucester – *Minister of Interior, then King*

Emir Clarence – *A religious man*

King Edward – *A profligate ruler*

**The women**

Margaret – *A dispossessed Queen*

Elizabeth – *A Queen, then a survivor*

Anne – *A victim, then a Queen*

Shore – *A palace courtesan*

**The courtiers**

Hastings: An oligarch, historically favoured by the Palace. Minister of State.

Lord Mayor: An oligarch, Hastings' brother.

Buckingham: A Palace Advisor and spy.

Rivers & Grey: Elizabeth's cousins, soft-skinned princes.

Stanley: A noble soul.

Catesby: An apparatchik.

Ratcliffe: Catesby's nephew.

Young Prince Edward- The legitimate crown Prince.

A television presenter, attached to the Palace Media Affairs Department, working under Buckingham.

**The outsiders**

Mr Richmond – A foreign Liberator - Occupier. It is important that this actor speaks a *different language* to the others.

**Other characters**

A woman,

A murderer

### Prelude

**Margaret:** I am Margaret.

You needn't be concerned about me; we lost.

It is your right to ignore me.

I would ignore myself if my history let me.

I don't want your loans, your gifts, your reconstruction grants; 5

I don't want your pity – we lost.

All I ask from you is not to question my thirst for revenge.

It's not because I'm Arab, I read history and see.

In all events, my name is not Margaret but our history is so awful,  
even the victors have changed their names. 10

*(Exit Margaret singing an old Syriac death song.)*

### Act One

#### Scene One

*In the background we hear the sounds of a raucous party and see the characters aligned: Rivers, Grey, Hastings, King Edward, Queen Elizabeth, Lady Anne. We also are aware of Buckingham who is seated, apart, in a secret surveillance room somewhere in the palace listening on headphones and typing at a laptop*

**Gloucester:** *(holding a number of files and a pen in his hand)*

The earth has changed its robes,

The sorrows of winter and the cold bite of metal given way to the lazy warmth of spring;

War's too fat for armour, too drunk to roar

All we hear today are the blasts of pleasure giggles.

Fighters who waged the valiant fight 5

are seen today clean-whiskered, soft-skinned,

slipping around in a lover's bed,

oiling whisper lusts with pleasure screams.

*Simultaneous to Gloucester's monologue, we hear sounds of the raucous party and perceive the contents of the email Buckingham is writing, as follows:*

**Dear R,**

**Party again tonight,**

**3<sup>rd</sup> in three days.**

**E. on drip by day, Viagra by night-**

**Not long left. Sound file in  
attachment,**

**Yours,**

**B.**

**Richard:** But I, whose chest is weighed with a weather-proof heart,

Dispossessed of a mug to draw a lusty female eye; 10

I, who was born to a mother with a narrow pelvis,

who spat me into this world so battered, beaten, buckled

and underdone that even dogs bark at me

Therefore since I cannot prove a lover,

I am determined to prove a villain 15

to set my brother Clarence and the King in deadly enmity.

And if King Edward be as true and just

as I am subtle and treacherous

then Clarence will be imprisoned



because of a prophecy, which says that ‘G’ 20

will be the murderer of Edward’s heirs.

Dive, thoughts, into my files:

here comes Clarence.

*Enter Clarence carrying a file - his arrest warrant.*

Good morning, brother. What does this file mean?

**Clarence:** It’s the warrant for my arrest. 25

**Gloucester:** Why?

**Clarence:** Because of my name.

**Gloucester:** Your name?

**Clarence:** See how far our brother has drifted into delirium and heresy.

He plucked the letter ‘Geem’ from the consonants 30

and claims that a witch prophesied that ‘Geem’

will disinherit his children.

As my name begins with ‘Geem’,

it follows in his thought that I am he.

**Gloucester:** It’s not the King that sends you to the Tower. 35

This is the work of women!

Your suffering springs from the Queen’s head: Elizabeth!

She sent the Minister of State to prison

and you’re her second victim.

**Clarence:** She rips and sews in the palace that woman! 40

**Gloucester:** We are not safe Clarence, we are not safe.

**Clarence:** We are not.

Last night I dreamt we crossed the sea together,

you stumbled and struck me overboard.

Oh God! What pain it was to drown! 45

*We hear the wail of a sea song, specific to the Arabian Gulf.*

**Gloucester:** And you a man of God.

**Clarence:** Then I saw the figure of a child dabbled in blood.

He cried out: ‘Clarence is come.

False Clarence –

a coward that stabbed me in battle. 50

Seize him Fires of Hell, make him taste the torment!’

**Gloucester:** Say no calamity will strike us

other than what has been decreed

**Clarence:** God alone can free me from torment.

**Gloucester:** What about me?! 55

I will deliver you or be imprisoned for you

Have patience.

**Clarence:** It is God’s will and there is none that can oppose Him.

*Exit Clarence.*

**Gloucester:** You are a dumb little mule clueless as to where God has thrown you!

*Enter Catesby and Hastings.*

**Hastings:** Good day to you, Emir! 60

**Gloucester:** And to you, Minister. Morning Catesby.

**Catesby:** Morning, sir.

**Gloucester:** A faithful lad that one; every day he asked about you.

**Hastings:** He’s long been my boy.

**Gloucester:** How did your Excellency brook imprisonment? 65

**Hastings:** With patience, but I shall live to pay back my enemies.

**Gloucester:** No doubt and so shall Clarence;

your enemies are now his, too.

**Hastings:** The head sleeps and the tails do wag.

**Gloucester:** Mosquitoes in our lands become hawks! 70

**Hastings:** Meat-eating rabbits!

**Catesby:** From the lack of horses, they've put saddles on dogs.

**Gloucester** *has taken Hastings' hand, conspiratorially. They whisper as Buckingham listens through headphones to their conversation.*

**Hastings:** There are many across the region

who would dearly love to help see the end of her.

**Gloucester:** There are many at home. 75

**Hastings:** The Generals—

**Gloucester:** I know.

**Hastings:** And if you were to put your hand in mine, Richard

we could—

*They lean towards each other, whisper inaudibly and break.*

**Hastings:** The King? 80

**Gloucester:** Weak. His physicians fear his star is waning.

**Hastings:** There is no power but Allah's.

It's his hunger for women

that has brought him to this – filthy!

**Gloucester:** it's Very grievous. 85

**Hastings:** It tires body and soul.

**Catesby:** Not yours!

I've got Shore lined up for you –

she's worth three women

**Hastings:** Shh! Is the King in his bed? 90

**Gloucester:** He is. Go ahead and I will follow.

*Exit Hastings and Catesby,*

**Gloucester:** He cannot live I hope

but must not die till my brother is sent to heaven.

*(Hears Anne's lamentations,.)*

Ah! Lancaster's youngest daughter –

well, why not? 95

so what if I killed her husband... and his father?

The readiest way to make the wench amends

is to become her husband and her father;

not for love but for a reason buried in Jacob's soul,

which I must reach unto. 100

**Scene Two,**

**the mourning**

**Anne enters with a group of female mourners. This is an Azza, a female gathering to mourn the dead in which males excluded. Richard and Catesby, enter disguised as female mourners.**

**Anne:** May Allah's curses fall on the hand that punctured your flesh,

on the heart that pierced your heart

and the blood that spilt your blood.

Should your murderer marry,

may misery be his wife's lot. 5

And if he should bring forth a child

may it come to life twisted, premature and deformed.

**Gloucester:** I'm so sorry.

**Anne:** Devil! Trouble us not!

**Gloucester:** Don't make a scene! 10

Allow me, divine perfection of a woman,  
to acquit myself of slanders amassed around my name.

**Anne:** Infection of a man,

there is no slander, only fact!

Fairer than tongue can name you— 15

**Goucester:** Fairer than tongue can name you—

**Anne:** Fouler than heart can think you!

**Gloucester:** I did not kill your husband.

**Anne:** Oh! He's alive, then!

**Gloucester:** No, he is dead. 20

**Anne:** This former Ruler –

did you not murder him?!

**Gloucester:** I grant you.

**Anne:** Grant me, do you, you shit?

O, He was gentle mild and virtuous! 25

**Gloucester:** So like the angels that have him now!

**Anne:** He's in heaven,

where you will never reach.

**Gloucester:** Let him thank me,

by our hand he enjoys the fruits of paradise. 30

**Anne:** You are only fit for hell.

**Gloucester:** I am fit for one place other.

**Anne:** Some dungeon.

**Gloucester:** Your bed!

Your beauty was the cause of my crime; 35

it haunted me in my sleep

and led me to undertake the death of all the world

to repose one little hour on your full breast.

He that killed your husband did it

to help you to a better husband. 40

**Anne:** There is no better on this earth.

**Gloucester:** He lives that wants you more than him.

**Anne:** Where?

**Gloucester:** Here!

*Anne spits in his face. Richard reveals himself as a man in the midst of the female azza the assembled women, shocked and frightened, try to escape but are prevented by Catesby who wields a wooden whipping cane*

**Gloucester:** Rose water! Again. 45

*(Pandemonium erupts in the mourning ceremony; Catesby wields a whipping cane to subdue the terrorized women.)*

**Anne:** Your sight infects my eyes.

**Gloucester:** Your eyes have bewitched mine.

I am your slave.

I worship you in my prayers and waking.

Take the gun – kill me. 50

Death is sweet that comes from your hand.

Don't hesitate;

I did kill your father-in-law but your beauty provoked me to it.

Kill me!

I killed your young husband but your eyes forced me to it. 55

Pick it up, or take my hand.

**Anne:** Enough, hypocrite.

I cannot kill you, though I want you dead.

**Gloucester:** Tell me to kill myself and I'll do it.

**Anne:** I did!

60

**Gloucester:** In a fit of rage, speak it again.

**Anne:** If I could only know your heart.

**Gloucester:** It's drawn on my tongue.

**Anne:** I fear both are false.

**Gloucester:** Then no tongue on earth is true!

65

**Anne:** Pick up your gun.

**Gloucester:** Say your slave is forgiven.

**Anne:** Not now.

**Gloucester:** Have mercy, then, on your slave

and wear this ring.

70

**Anne:** To take is not to give.

**Gloucester:** Look how the ring encompasses your finger:

even so your breast encloses my poor heart

and both are yours.

*Richard is about to kiss her, but their action is interrupted by the call to prayer.*

**Catesby:** Up! Go and pray women –

75

clear off!

*Catesby, gives the women money to ensure their silence, the women exit throwing the money at Anne's feet in disgust.*

**Gloucester:** A parting word?

**Anne:** Imagine it's been said.

*Exit Anne.*

**Gloucester:** Was ever woman in this humour wooed?

Was ever woman in this humour won? 80

By God, I've underestimated myself all these years.

This pert-bosomed beauty sees in me  
as a clean-whiskered, soft-skinned lover.

I'll tint my hair with henna,  
douse kohl upon my eyes, 85

Summon an army of tailors to study my forms.

Shine out my sun, shine out.

*Richard gathers the money that has been cast to the floor by the women The musicians play and he exits, singing.*

**Scene Three,**

**the palace**

**Rivers:** Have patience,

the King will recover his health!

**Elizabeth:** What's my fate if he dies?

**Rivers:** No worse fate than the loss of such a great man.

**Elizabeth:** If the eye is blind, what's the good of light? 5

**Rivers:** God has blessed you with a fine son

to comfort you when he is gone.

**Elizabeth:** The boy is young

and his affairs are put into the hands of the Emir Gloucester,

who loves neither me, nor any of you. 10

**Grey:** Is it concluded that he shall be protector?

**Elizabeth:** Yes, if the king gets worse!

or if one his doctors, advisors



or brothers spits poison into

his gaping mouth!

15

**Rivers & Grey:** May Allah give

him long life.

Amen.

*Enter Buckingham and Stanley.*

**Buckingham:** Amen.

Good day, your Majesty!

20

**Elizabeth:** saw you the king today my dear Stanley?

**Stanley:** Advisor Buckingham and I

are just come from visiting him.

**Elizabeth:** how's his health?

**Stanley:** Have faith, madam;

25

Q`the King's in excellent health.

**Buckingham:** The King wants to re-knot the bonds of love

between Gloucester and your brothers,

and the Minister of the State Hastings –

he's called a family meeting.

30

**Elizabeth:** I fear what is hidden, not manifest.

I fear our happiness is at its height.

*Enter Gloucester, Hastings, Catesby.*

**Gloucester:** They slander me –

I will not suffer it!

**Stanley:** Hastings, you're back!

35

**Gloucester:** Who is it that insinuates to the King

that I love them not?

Is it because I cannot flatter and creep,  
 smile, grease and pretend,  
 nor duck with French courtesy? 40

**Buckingham:** *Politesse oblige.*

**Gloucester:** Because of this  
 must I be held a rancorous enemy  
 by the rabble scum of filth, liars and hypocrites?

**Rivers:** To whom do you address your words?

**Gloucester:** To you, rag of low birth! 45  
 When have I offended you or any of your faction?

**Elizabeth:** Brother Gloucester, you mistake the matter.  
 The King sent for you and was not provoked by anyone else.  
 He aims at your interior hatred against my kindred and myself.

**Gloucester:** who knows? 50  
 The world is grown so bad  
 that sparrows are made to molest eagles.

**Elizabeth:** You envy the advancement of me and my friends.  
 Allah grant we never may have need of you!

**Gloucester:** I ask Allah the same! 55  
 You are the cause of my brother Clarence's imprisonment  
 and other stains on the nobility—

**Elizabeth:** I swear I never provoked his Majesty against Clarence;  
 but have been his most earnest advocate.

**Gloucester:** And do you deny 60  
 that you were the cause of Hastings' imprisonment?

**Rivers :** She may deny it, sir.

**Gloucester:** She may, Master Rivers,

she may do more;

she may help you to many high advancements 65

and then deny her hand therein—

**Elizabeth:** I have too long borne your blunt upbraidings

and bitter scoffs – the river has broken its banks!

I will acquaint his Majesty with the taunts I've endured.

**Gloucester:** What! Threaten me with the King's rod, will you? 70

Tell him; don't hide a shred! It's time to speak.

Before you were Queen, and before your husband was King,

I was the motor in his machine,

the sword of his will! I spilt my blood—

**Rivers:** We all spilt our blood! 75

**Hastings:** When?

**Rivers:** When I brought you the Crown Prince!

**Hastings:** Liar!

**Gloucester:** During that time

you and your late husband 80

were sided with the tribe of Lancaster.

**Elizabeth:** You are opening the coffins of sedition!

**Hastings:** Buckingham, open the archives!

**Gloucester:** Let me remind you what you were

and what you are: what I was and what I am. 85

**Rivers:** In those turbulent times

we followed our lawful King,

as we would follow you, if you were our king.

**Gloucester:** Your King?

I'd rather be a peddler in the souk. 90

**Elizabeth:** May Allah never show us that day.

**Gloucester:** I'd rather be a begger!

**Elizabeth:** May you drink from the bitter cup  
that I have drunk from!

*Enter Margaret*

**Margaret:** Thieves! 95

That fight over what you have pillaged from me!

Though you do not kneel as my subjects

because I'm no longer your Queen,

yet fear runs in your veins

because you all know you are illegitimate! 100

**Gloucester:** Foul, filthy witch,

weren't you banished on pain of death?

**Margaret:** Death is sweeter than to live like a plagued camel in exile.

A husband and a son

are debts around your neck;

and a Kingdom around yours. 105

My sorrows are yours

and all the pleasures you usurp are mine.

**Gloucester:** This is my father's curse

when you dabbed his brows in his son's innocent blood.

God plague you. 110

**Elizabeth:** Allah grants justice and does not forget.

**Hastings:** To wrongdoers, wrong is done.

**Rivers:** Allah will not forgive your sins.

**Margaret:** You were snarling like wolves when I came

and now you turn all your hatreds on to me? 115

Can curses pierce the clouds and enter heaven?

Then give way dull clouds to my quick curses!

If not by war, by excess die your King

as ours by murder was removed to make him King!

May thy son, the Crown Prince, 120

die violently in his prime in payment for my son

who was the Crown Prince,

And may this debt be ripped from your flesh,

You who are the Queen for me who was the Queen.

And may your life be long so you may long wail 125

the loss of your sons and may you see another installed in your place

as I see you now installed in mine!

Rivers and Hastings! You who stood by when my son

was shredded into ribbons by knives;

I pray Allah your lives 130

be prematurely cut by the knife of your sins!

**Gloucester:** has She done, the hell hag?

**Margaret:** Stay, dog! Listen to me,

you promiscuous pig, you stain of Fate!

You shame of your mother's womb! 135

You loathed issue of your father's loins,

you stained rag of honour, you foul, detested—

**Gloucester:** Margaret.

**Margaret:** Let me finish my curse!

**Gloucester:** I did it for you; it ends in ‘Margaret’.

140

*The assembled laugh with relief. Margaret is entranced by a spasm of rage and tries to attack Gloucester, she is prevented by the courtiers and begins to moan.*

**Gloucester:** This is the djinn inside her: remove it!

Beat her! The devil inside her is a horse!

Catesby, ride the djinn!

*They beat Margaret with their Iqals= tightly woven black woolen head straps, worn by males in the Arabian Gulf.*

**Elizabeth:** Thus your curse returns against yourself.

**Margaret:** Poor painted queen!

145

*(She draws Gloucester to her and places her lips on his forehead.)*

May each of you live as the subjects of his hate

and he to yours and may this be Margaret’s curse on you.

*Exit Margaret.*

**Gloucester:** Can’t blame her,

she’s had it hard

and I repent of any hand I had in her suffering.

150

**Elizabeth:** I swear I have always shown her due respect.

**Gloucester:** Yes and Clarence had his share of your due respect, too.

*(The Queen is ushered out by Rivers and Grey.) Allah pardon them that are the cause of it!*

**Catesby:** Allah pardon them ...

**Gloucester: (on mobile)** Hello my little man?

The warrant yes, well done. Be sudden.

155

Clarence speaks honey words,

I fear they’ll soften your heart.

Your eyes drop millstones when fool’s eyes drop tears. Go to it, son.

*We see Buckingham in his surveillance room, and he reads the content of his email, as follows:*

**Dear R,**

**Hastings out in a puke  
green bisht.**

**Margaret mad and  
prowling, no threat.**

**Richard publicly accused  
Elizabeth of Clarence  
emprisonment. Sound**

**attached. Yours,**

**Scene Four, the prison**

**Clarence is making his ablutions with a bowl of water, in preparation for prayer.**

**Clarence:** I swear there is no God but Allah.

God forgive my sins. (*Enter Murderer.*)

In God's name, what are you?

**Murderer:** A man, as you are.

**Clarence:** If you be hired for money go back again 5

and I will send you to my brother, Gloucester.

He shall reward you better for my life

than the King does for news of my death.

**Murderer:** You are deceived: he hates you.

**Clarence:** Do not slander him. 10

He is kind and merciful.

**Murderer:** Merciful as rain on mud huts.

He sent me to slaughter you.

Pray now for you must die.

**Clarence:** Dare you counsel me to pray to God 15

yet would war with God by murdering me?

He who kills without due reason,

it is as though he kills the whole of humanity.

**Murderer:** Pray!

**Clarence:** And do not shed blood 20

that is sacred by Allah’s law.<sup>604</sup>

**Murderer:** Pray!

**Clarence:** Al Rawandi, in the sources says:

‘beware of shedding innocent blood’—

**Murderer:** Pray! Pray! 25

*The Murderer drowns him in the bowl of water. Sea song.*

Buckingham Email: # 3

**R,**

**Clarence removed from  
game. Blow to moderate  
Islamic front. No blowback  
anticipated.**

**Yours,**

**B.**

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<sup>604</sup> Qur’an: Al ‘Isra’, verse 33 (17:33).



**Act Two**

**Scene One,**

**The palace**

**King Edward:** Allah bless our deeds and grant success our efforts.

Brothers; I want you to build on this bond of unity,  
to be like one hand, to be like the hunting dog  
that faithfully brings the prey to the master;  
to be like the palm: tall and strong. 5

The palm is blessed, it gives us dates and date juice  
which is a fine digestive but do not over-consume it,  
brothers, it ruins your teeth and will give you the runs.

Yes,  
as Elizabeth reminds me I want you 10  
to be like a majestic structure,  
each part sustaining the other!  
Brothers, my days are numbered.

**All:** Allah give you long life!

**King Edward:** I want you now to swear before me 15

your allegiance to me in love and duty.  
(*To Rivers.*) You – the salty one – you start!

**Rivers:** Swear? By God, I will!

Hastings being my senior should,  
of course, swear first but he's just out of, well— 20

**Hastings:** Where? come on say it!

**Grey:** I'll say it: prison!

*A scuffle begins between Hastings and Grey.*

**King Edward:** What is this chaos?

‘Obeisance of your elders is like obeisance of God,  
if only man kneweth it is a great oath.’ Thus said God! 25

*(To Elizabeth.)* And you!

I don’t exempt you from my warning!  
Nor your idiot nephew, nor this advisor.  
What’s his name?

**Elizabeth:** Buckingham! 30

**King Edward:** You were all factious  
and riddled with enmity until I united you!

**Hastings:** I swear, your Majesty,  
to forget all our former hatreds.

**Elizabeth:** So do I, Hastings, swear to bury old enmity. 35

**Buckingham:** May Allah’s curses fall on me  
if I carry towards you or your tribe any hatred.

**King Edward:** Well done.

Now let’s have a photo.  
*(To Buckingham.)* You, the Frenchie! 40

*(Enter Gloucester.)* Gloucester,  
we have made peace of enmity and fair love of hate  
between these in-fighting brothers.

**Gloucester:** A blessed labour, my King.  
Should anyone here by false intelligence hold me a foe, 45

I desire to reconcile myself in peace.  
First, madam, I entreat true peace of you  
and will purchase it with my true services.  
Buckingham, if ever any grudge

were lodged between us and you Rivers; 50

indeed of you all.

I do not know anyone in the Arab world

with whom my soul is any jot at odds.

Photo, Frenchie!!

**Elizabeth:** I beseech your Majesty in this blessed hour 55

to utter your pardon for our brother Clarence.

**King Edward:** Dutiful wife!

**Gloucester:** Have I offered my love

to be so bouted in this royal presence?

Who knows not that Clarence is dead? 60

*(Throwing a file onto the floor.)*

**Rivers:** Who knows not he is dead, who knows he is?

**Elizabeth:** All-seeing heaven what a world is this!

**Gloucester:** You mock his corpse, madam.

**Kind Edward:** Is Clarence dead?

**Gloucester:** Allah rest his soul. 65

**King Edward:** My order was reversed.

**Gloucester:** But he by your first order died.

Allah's will and nothing can refute it.

And it is Allah's will that others

who deserve worse than he remain beyond suspicion. 70

*Enter Stanley, flustered.*

**Stanley:** Your Majesty,

I will not rise till you grant me my request!

**King Edward:** Speak Stanley, what is it?

**Stanley:** In a fit of drunkenness

my servant killed another servant and—

75

**King Edward:** Shut up!

It was a word from a broken, sapless King

that killed my brother

and now you want a word to pardon

one of your servants?

80

Which one of you spoke on Clarence's behalf?

Which one of you reminded me of him! O God,

I fear your vengeance will take hold of me.

I don't want to see your faces.

Hastings, take me away.

85

*Exit all except Gloucester and Buckingham.*

**Gloucester:** This is the fruit of rashness!

Did you mark how guilty pale

the kindred of the Queen

looked when they heard of Clarence's death?

They forced the King to it.

90

But Allah's hand is mighty and vengeful!

The King is calling.

**Buckingham:** I wait upon your grace.

*Death of Edward, Buckingham & Gloucester exit together*

**Buckingham email # 4**

**R,**

**Edward gone.**

**Moved on Richard.**

**Later, B.**

**Scene Two,****the palace**

**Elizabeth:** Who shall hinder me to weep,  
to chide my fortune, and to myself become an enemy?

**Grey:** From Allah we come and to Allah we return.

**Elizabeth:** I want to make an act of tragic violence.

**Grey:** There is no will than Allah's. 5

**Elizabeth:** I'll join with black despair against my soul.

**Rivers:** Be rational woman!  
Your young son is the Crown Prince,  
send for him forthwith to be crowned King.

*Enter Gloucester and Buckingham.*

**Gloucester:** Sister, have comfort. 10

All of us have cause to wail the death  
of our guiding star,  
but tears cannot cure catastrophes.

**Buckingham:** May Allah accept our late King into His Mercy  
and welcome him into his wide heavens. 15  
In this difficult hour, I suggest we send  
a small escort to bring the Crown Prince here presently.

**Rivers:** Why a small escort?

**Buckingham:** For fear that a multitude  
would present too ready a target to enemies of the state, 20  
Clarence's disillusioned followers,  
or other factions that hide between us.

**Gloucester:** I trust the King has made true peace with all of us –  
the pact is firm and true in me.

**Rivers:** And in us all. 25

Yet since the pact is so green,  
it should not be exposed to unnecessary duress.  
Therefore I say with Buckingham that it is right  
so few should escort the Prince.

**Hastings:** And so say I. 30

**Gloucester:** So be it.

Madam, will you chair the meeting  
that decides the members of this royal escort?

*Exit all but Buckingham and Gloucester.*

**Buckingham:** Whoever goes to collect the Prince,  
let's not be left behind and, on the way, 35

I'll ensure the Queen's proud relatives are removed  
from the Crown Prince's circle once and for all.

**Gloucester:** My other self, my counsel, my oracle, my prophet!  
my sweet cousin,  
I am led by you as a child is led by its mother. 40

To the meeting!

*Exit.*

### **Scene Three, a street**

*Enter Catesby and Shore.*

**Catesby:** My master Hastings is out of the clink today,  
darling, I want you to take him in hand tonight  
and I need all your lips and tricks busy  
at restoring him to his former glory.

**Shore:** Have I ever disappointed the Minister? 5

**Catesby:** Good girl.

*Catesby receives a call on his mobile. Enter **Um Khaled**, distressed.*

**Um Khaled:** Um Ahmed? Um Ahmed?

**Shore:** Morning Um Khaled.

**Um Khaled:** Do you know anyone who knows

anyone that knows the Emirof Gloucester? 10

**Shore:** Why? What is it?

**Um Khaled:** My son. They've taken him.

**Shore:** Yours too! Catesby! Her son,

Khaled, they've taken him!

*Catesby lifts up **Um Khaled** 's veil to see her face and lowers his eyes to see her breasts.*

**Catesby:** (*To **Um Khaled***) Your son, is it? 15

Don't worry, dove, Catesby's your man.

I'll take care of him. Come with us,

we'll keep each other company in our little flock of woe!

*Exit **Catesby** and **Um Khaled** and **Shore**.*

#### **Scene Four,**

**News Reader** The King's Diwan has formed a royal escort led by the Emir Gloucester wtand the Palace Advisor Buckingham, the Emirs Rivers and Grey to bring the Crown Prince to the capital to be crowned as ruler of the Kingdom.

#### **Scene Five, the palace**

**Elizabeth**, *holding small sea shells in her hand.*

**Elizabeth:** Stanley? Come in!

**Stanley:** I carry news that grieves me to unfold.

**Elizabeth:** How is the Crown Prince?

**Stanley:** Well and in health.

**Elizabeth:** What's your news, then? 5

**Stanley:** Your relatives,

Rivers and Grey have been arrested.

**Elizabeth:** By whom?

**Stanley:** Gloucester and Buckingham.

**Elizabeth:** On what charge? 10

**Stanley:** The sum of all I can, I have disclosed.

**Elizabeth:** I see the downfall of our house!

The tiger now has seized the gentle hind.

Welcome destruction, death and massacre!

I see, as in a map, the end of all. 15

*She throws the shells and exits. Stanley kneels to collect the shells and sees a terrifying vision.*

### *Act Three*

#### **Scene One, the palace**

*Enter Prince Edward and Buckingham.*

**Buckingham:** Welcome Crown Prince to your palace.

**Prince Edward:** Where's my mother?

*Enter Gloucester.*

**Gloucester:** Welcome, my brother's son

and my soul's passion.

**Prince Edward:** Where's my mother? 5

**Gloucester:** Somewhere, no doubt.

**Prince Edward:** My uncles would not have allowed this!

**Gloucester:** The untainted virtue of your years

has not yet dived into the world's deceit.

Those uncles were obstacles in your path, 10



their honey words hid the poison in their hearts.

May God keep you from them

and from such false friends!

**Prince Edward:** God keep me from false friends,

but they were none!

15

*Enter Hastings and Catesby.*

**Gloucester:** Look! The Minister of State comes to greet you.

**Hastings:** God bless you with happy days!

*(Catesby leaps menacingly towards the Prince.)*

Don't be afraid, this is Catesby;

he wants to kiss your hand.

**Prince Edward:** I thought my mother and my brother York

20

would have met us on the way.

**Hastings:** They have taken asylum in the American Embassy,

for reasons only God knows!

**Buckingham:** The shame of it!

How indirect and peevish!

25

Hastings will you persuade the Queen

to send York unto his brother presently?

**Hastings:** I've already sent my own brother, the Mayor.

But the Ambassador sent him away,

saying: 'You will not infringe the sanctity

30

of the Embassy, even if you bring your entire army!'

**Buckingham:** He is obstinate and backward

and can't speak the language of the age!

**Catesby:** 'Embassy sanctity' – eh? Bloody heretic!

My Lord, please let me take a bunch of my lads  
and we'll raid the Embassy! 35

**Buckingham:** The asylum offered by foreign embassies

is sought by political criminals  
who have sought to undermine the national security.

The Prince has done no such thing. 40

I've heard of men asylum seekers  
but never before of children.

Therefore we break no law in removing him.

**Gloucester:** Solution?

**Catesby:** Raid the Embassy! 45

**Hastings:** No! I'll see what I can do.

**Prince Edward:** Quickly, Minister.

*(Exit Hastings and Catesby.)* If York comes,

where shall we reside till our coronation?

**Gloucester:** I suggest your Highness repose at the Tower 50

for your best health and recreation.

**Prince Edward:** I don't like the Tower of any place.

Counsellor Buckingham—did the British build that place?

**Buckingham:** They did begin that place.

**Prince Edward:** They know how to play history, those British. 55

They showered these lands with seeds

Strewn from the whitest gloves,

that to this day bear man-eating fruits

Then they threw off the threadbare robes of Empire,

and settled the tidy plunder 60

of arms contracts and pesticides sales.

I'll tell you what, Buckingham.

**Buckingham:** What, my lord?

**Prince Edward:** If I live until I be a man,

I'll win our ancient rights in the Holy Lands again, 65

or die a soldier in the battlefield.

*A celebratory sound clip of P.L.O. archive propoganda is heard, Gloucester and Buckingham raise the boy onto heir shoulders and exit*

**Gloucester:** A born ruler!

#### Scene Two, in a viewing room at the Foreign Embassy

*The following dialogue on stage is played whilst watching the official broadcast of the Crown Prince's arrival to the Capital on National Television. The National Television is broadcasting images live from the Palace and the transmission is underscored by Tchaikovsky's "The Nutcracker Suite." On screen we see Gloucester, Buckingham, Crown Prince Edward, Catesby and Royal National Guard*

**Mr Richmond:** Please, Your Majesty, take a seat.

We should be able to pick up their conversation

in between this soup;

can't bear Tchaikovsky myself and you?

**Elizabeth:** Where are your men, Mr Richmond? 5

**Mr Richmond:** That man in the suit there,

he's one of them.

**Elizabeth:** And the others?

**Mr Richmond:** They'll be there, just not in frame.

**Elizabeth:** How many are they? 10

**Mr Richmond:** Three in total—

**Elizabeth:** Three!

**Mr Richmond:** Three of the best.

**Elizabeth:** You've sent my boys to that animal—

**Mr Richmond:** I assure you, your Majesty— 15

**Elizabeth:** With three men!

**Mr Richmond:** They're perfectly safe.

**Elizabeth:** They are not perfectly safe.

Stop saying they are perfectly safe.

**Mr Richmond:** This is good, solid PR for all of you, 20

your Highness – there's my Head of Security there –

shows how the constitution is holding firm.

Love the eagle on the Crown Prince's arm, very manly.

**Elizabeth:** It's a falcon, not an eagle.

**Mr Richmond:** Looks fabulous. 25

The photographers are lapping it up.

*On screen Gloucester gives young York, a ceremonial knife.*

**Elizabeth:** What's going on?

**Mr Richmond:** They're exchanging gifts. It's perfect.

Like I said, there's really no need to force

a stand-off with Gloucester at this stage – 30

not in your interests, not in ours, not in anyone's.

**Elizabeth:** What's going on?

**Mr Richmond** (*To his technicians.*)

Turn it up a little would you?

*On screen Little York jumps on Richard back. Richard's guards, taken by surprise, think the young Prince is trying to slit his Uncle's throat. They move to grab the Prince, the American guards get involved. Scuffle ensues. Three American guards shot dead. The Princes are whisked off. Broadcast cuts out and is replaced by a football match.*

**Elizabeth:** No!

**Mr Richmond:** Ah. Oh, shit. 35

**Elizabeth:** *(In Arabic.)* My children!

*Exit Elizabeth. Enter Buckingham.*

*Richmond tries to seize Buckingham by the throat. Buckingham grabs Richmond's extended arm and forces it away from his throat. They tremble and release.*

*Richmond exits.*

### Scene Three, the palace

**Buckingham:** Catesby, you are deep  
and inward with our plans;  
tell me, is it an easy matter to make Hastings of our mind  
for the instalment of Richard on the throne?

**Catesby:** Not easy. 5

Hastings loves the Crown Prince for his father's sake.  
Not easy at all.

**Buckingham:** And Stanley, what's his position?

**Catesby:** Where Hastings does, Stanley will do.

**Buckingham:** Go to your master Hastings, then, 10

Catesby and find out where he stands  
and summon him tomorrow to the palace  
to discuss the coronation.

If you find him tractable to us,  
encourage him and show him all our reasons. 15

If he be leaden, be so too and break off your talk.

Give us notice of his inclination;  
tomorrow we hold *divided councils*  
and you shall be highly employed.

*Enter Gloucester.*

**Richard:** Catesby! Commend me to the Minister of State. 20

*(Gloucester hands Catesby a file.)*

Tell him his ancient knot  
of dangerous adversaries tomorrow  
are let blood in the Main Square.  
Bid my friend for joy of this good news,  
give mistress Shore one gentle kiss the more. 25

*Exit Catesby.*

**Buckingham:** What shall we do if we perceive Hastings  
will not yield to our complots?

**Richard:** Prune his head, man.

And when I'm king  
claim of me the oilfields of the North. 30  
They will be yours in all their dust and rolling green.

**Buckingham:** I'll claim that promise at your Grace's hands.

*They shake hands. Enter Mr Richmond, as if by mistake.*

**Richmond:** Hello, sorry, I ...

**Buckingham:** (forced to introduce them) Mr Richmond: Mr Richard.

**Richmond:** Really? I had no idea! 35

Oh, what an honour!

**Richard:** Welcome. *(To Buckingham, who translates.)*

Invite him for dinner  
that we may digest our plots in some form.

**Buckingham:** He invites you to dinner. 40

**Richmond:** *(In Arabic.)* Shukran!

**Richard:** *(In Mr Richmond's language.)*

Ah, you speak Arabic, marvellous!

*Exit Richard laughing, followed by Richmond, delighted, and Buckingham, seething.*

**Scene Four, Hastings' chalet**

*Shore is dancing provocatively, Catesby is massaging Hastings' shoulders. Hastings is giving little whoops of delight at Shore's gyrations*

**Hastings' mobile phone rings**

**Hastings:** Who is it?

**Messenger:** A messenger from Stanley.

**Hastings:** In the dead of night?

**Messenger:** Nearly dawn, sir!

**Hastings:** What is it? 5

**Messenger:** My Lord says he dreamt a wild dog ripped up

your intestines, all your guts right?

He says there are two councils

being held tomorrow,?

Decisions may be taken at one that make you 10

regret you attended the other, right?

So he asks you to leave with him now and go North, right

To evade the danger that his soul divines, right?

**Hastings:** Go back to Stanley and tell him

he's starting to sound like my old mother, right? 15

**Messenger:** Right.

**Hastings:** And if you call me again at this time of night,

Catesby'll chew your balls off, right?

**Messenger:** Right.

**Catesby:** Message from Richard: 20

your soft-skinned enemies,

the Queen's relatives, Rivers and Grey,  
today in the Main Square – execution.

**Hastings:** That's no sad news to me.

*They dance with Shore*

**Catesby:** Richard wants to know if your hand is still in his? 25

**Hastings:** Does he mean for the crown?

**Catesby:** I think he does.

**Hastings:** I'll see this crown of mine

cut from my shoulders

before I see that crown on his head. 30

**Catesby:** I live to see the day the crown

sits on this pretty head.

*They dance with Shore*

*phone rings.*

**Hastings:** Stanley! Frightened of the dog?!

**Catesby** *pays off Shore and she leaves.*

**Stanley:** By God, I don't like these divided councils.

And the dream I had makes things worse. 35

**Hastings:** Stop worrying, you old maid.

I know where I stand.

We'll attend one of the councils,

and our man Catesby will be in the other.

**Stanley:** The Queen's cousins left the capital two days ago 40

thinking their heads were secure and where are they now?

In a basement awaiting the rope. (*Pause.*)

We're going to the palace, then?

**Hastings:** We are, we are, we are we are we are!



*(Hangs up, then to Catesby.)*

Give me some of your sweet stuff!

45

*Catesby whispers a vulgar joke to Hastings, they cackle loudly. Another phone call, this time it's Buckingham.*

**Buckingham:** Guffawing at dawn, Minister?

Celebrating the news from the Main Square?

**Hastings:** Are you going to the palace?

**Buckingham:** Yes, but I'm back before you.

**Hastings:** I'll stay for dinner there.

50

**Buckingham:** And supper too.

**Hastings:** Bon appetit!

**Hastings and Catesby** *exit singing.*

### **Scene Five, the execution block**

**Rivers:** I, the Emir Rivers, say to you all:

today you witness a subject die for truth,  
duty and loyalty.

**Grey:** I, the Emir Grey say thus: God keep the Crown Prince

from all the pack of you!

5

A knot you are of damned bloodsuckers!

**Catesby:** Cut it short! your bell has rung

your time has come.

**Rivers and Grey:** Allah is Great. Allah is Great.

God save the Prince!

10

*They are executed by Catesby.*

**Catesby:** Hello, sir?

Hastings refused ... That's all, sir.

Anything else, sir?

Allah be with you. (*Hangs up the call and spits.*)

Bring the coffee, lad, bring the cushions. 15

**Ratcliffe:** Okey, Uncle.

### Scene Six, the palace

**Hastings:** My lords, the cause why we are met

is to determine of the coronation.

In God's name, speak: when is the royal day?

**Buckingham:** Are all things fitting for that royal time?

**Stanley:** They are and it wants but nomination. 5

**Catesby:** Tomorrow I judge a happy day.

**Stanley:** Who knows the Protector's mind?

**Catesby:** (*To Buckingham.*) We think you

should soonest know his mind.

**Buckingham:** Me? We know each other's faces, 10

but for our hearts; he knows

no more of mine than I of yours.

Nor I no more of his, than you of mine;

Hastings, you and he are near in love.

**Hastings:** I thank his Grace 15

but for his purpose in the coronation,

I have not sounded him.

But you may name the time and,

on the Emir's behalf, I'll give my voice,

which, I presume, he'll take in gentle part. 20

**Catesby:** Upon your cue!

**Gloucester:** My friends and cousins. Forgive my delay;

I puffed up my pillows!

I trust my absence neglects no great designs,

which, by my presence, might have been concluded. 25

**Buckingham:** Had not you come upon your cue,

Minister Hastings had pronounced

your voice for crowning of the King.

**Gloucester:** He may! His Excellency knows me well,

and loves me well. 30

**Hastings:** I thank your Grace.

**Gloucester:** Catesby, I saw good dates

in the neighbouring chamber;

golden tinted and excellent ripe,

they drew my eye: fetch me some. 35

**Catesby:** This very instant!

*Exit Catesby.*

**Gloucester:** What's your name, boy?

**Ratcliffe:** Ratcliffe.

**Gloucester:** Who is your father?

**Ratcliffe:** One of your followers 40

and Catesby is my uncle.

**Gloucester:** Good lad, stay close to me.

Buckingham! Catesby's attempts

have failed with the senile goat Hastings—

**Buckingham:** I know, withdraw – I'll follow you. 45

*Exit Buckingham and Gloucester.*

**Stanley:** Didn't you tell me

Catesby was in the other meeting?

Why is he fumbling in here with us?

**Hastings:** First it's dreams,

then it's why is he coming, 50

why is he going? Relax, man!

*Enter Catesby.*

**Catesby:** Where is the Protector?

I have sent for these dates.

**Stanley:** Tomorrow is too soon.

We need longer to make provisions 55

for such an important day.

**Hastings:** His Excellency looks cheerfully

and smooth today.

I think there's never a man I've met

that can less hide his love or hate than he. 60

You know his heart by one glance at his face.

**Stanley:** What of his heart saw you in his face today?

**Hastings:** That with no man here is he offended.

**Stanley:** I pray God he be not.

*Enter Gloucester and Buckingham.*

**Gloucester:** I invoke you all: 65

tell me what they deserve that do conspire

my death with devilish plots of damned

witchcraft upon my body

with their hellish charms?

**Hastings:** The tender love I bear your Grace 70

makes me most forward to doom the offenders.

Whoever they are, they deserve death!

**Richard:** Then be your eyes the witness of this ill.

See how I am bewitched.

My body is like a blasted sapling all withered up. 75

This is Edward's wife that by her witchcraft  
has thus marked me, in league with  
that harlot strumpet ... Shore!

**Hastings:** If they've done this thing ...

**Richard:** If! Speak you to me of 'ifs'? 80

You degenerate face-wipe!

Traitor: off with his head!

Catesby, you will do it!

By Allah I swear I will not dine until I see that rotten,  
treacherous lump roll between my feet. 85

The rest that love me rise and follow me.

*Gives Catesby a bag of money.*

*Exit all, except Catesby and Hastings.*

**Hastings:** Who are you? What's your name,

what's your father's name?

what's your origin? (*slapping the bag of money Richard gave him.*)

has he silenced you with this? 90

**Catesby:** The Emir wants his lunch.

**Catesby** takes **Hastings** by his neck and leads him off.

## Scene Seven,

**News Reader** The Emir Gloucester and the Minister of State Hastings along with several leading cabinet members met today to finalize arrangements for the coronation of the Crown Prince. In an amusing aside, the Emir Gloucester commented on the improved quality of dates in the Royal Palace, saying such a sign boded well for the future of the state. More details in our next bulletin.

**Scene Eight, the palace**

**Gloucester:** Buckingham, tell me by God,

how do we sink terror into their souls,  
prune as many heads as we need to,  
lock up the rest and make it all legit?

**Buckingham:** Are you kidding? 5

I can redraw the map of the globe with my finger;  
invade foreign lands with a flick of the wrist;  
flatten countries with the cock of a brow;  
I can make a mockery of the judiciary;  
thread an axis of evil through the eye of the press; 10  
I can turn a democracy into a tyranny and keep it all  
as clean and transparent as a Security Council resolution.

**Gloucester:** I love you. But how?

**Buckingham:** War on Terror!

*Cabaret parade a la Fred Astaire begins with a troupe of dancing girls with umbrellas dressed in military fatigues, a game of American football is played with Hastings' head, as leaflets fall from the sky identifying Hastings as a terrorist*

**Buckingham:** Honourable Mayor! 15

**Gloucester:** Mortars!

**Buckingham:** Car bombs!

**Gloucester:** Catesby! Damn your face!

**Buckingham:** Honourable Mayor, we sent for you—

**Gloucester:** Mind your head! 20

**All** (*Singing.*)

Oh God defend us! O God  
protect our nation! O God!  
Give us arms! O God

we'll give reforms! O God!

Bless our actions! O God 25

real precautions! O God

Victory is nigh! O God

blow them high! O God

Show them the wrath! O God! of the righteous path! O God

A warm bloodbath! O God! floating prisons- O God! 30

Magical renditions- O God! waterboards- O God!

The state's on red alert

Two breasts were never so pert

As the bulging eyes

In a dead terrorist's severed head 35

God defend us from all guilt, O God!

*The cabaret ends as abruptly as it begins*

**Catesby:** (*Holding up Hastings' head.*)

Here is the head of that ignoble terrorist Hastings.

**Gloucester:** So dear I loved the man that I must weep.

**Buckingham:** (*Addressing the Mayor.*) Can you imagine,

your brother was the most deeply nested 40

of terrorists who plotted to murder me

and the Emir Gloucester in the council-house today?

**Lord Mayor:** My brother?

**Gloucester:** Think you we are non-believers, sir?

Or that we'd proceed so rashly 45

in this terrorist's death,

but that the extreme peril of the case,

the immediate danger to our lives

and the manifest threat to the supreme  
national interests, forced us to it? 50

**Lord Mayor:** Bless your hands and your swords!

May God reward you for warning  
false traitors from like attempts!

**Gloucester:** We didn't want him dead before

you heard the traitor speak 55  
and timorously confess the manner  
and the purpose of his treason:  
that you might signify the same to the citizens.

**Lord Mayor:** I have no need to hear sounds from

the mouth of a traitor! Your testimony, 60  
your Excellency, will more than suffice.  
Fear not, I'll acquaint our citizens  
with all your just proceedings  
in the name of National Security.

**Gloucester:** Our deepest condolences. 65

**Buckingham:** You be the witness to our intentions.

**Gloucester:** He goes towards the Main Square.

Follow him and infer the bastardy  
of Edward's children to the citizens there.

**Buckingham:** Let's not try chasing each one of them 70

through the streets cousin; let's go to them in their homes,  
to their beds, lets' get modern and ride the wave.  
we have the television studio let's use it!

**Gloucester:** That's brilliant!

**Buckingham:** call back the Mayor, 75



Catesby; you can play the mullah.

Gloucester, you are distressed,

you are no longer of nor for this world:

take this Qur'an in your hand, look morose,

deepen your voice, play with these beads 80

and around you we'll build a very holy discourse.

Catesby lead the religious charge,

you rebut with counter-arguments.

But be not easily won to our request.

Play the virgin's part. Plead no and take it. 85

*A makeshift TV studio is erected, the bewildered **Mayor** is brought back in. Catesby has re-arranged himself to look holy.*

**News Reader** Good evening viewers and welcome to tonight's episode of *Talk of the Nation*, in which we discuss the growing power vacuum that has crippled state institutions. We welcome his Excellency Richard of Gloucester and Mr Catesby.

**Catesby:** Shaikh Catesby.

**News Reader:** I do beg your pardon, Shaikh Catesby.

**Catesby:** Your Excellency,

we ask you about your refusal to accept

the reins of power and this, in reality, 90

is the question of your people.

**Gloucester:** In the name of Allah the Merciful,

the Bounteous and peace onto

the Sire of Messengers our Prophet

and adored Muhammad (PBUH). 95

The royal tree has left us royal fruit,

which will no doubt make us happy by his reign.

So I don't understand your question.

As for me, as you see, I am devoted to worship  
and reflection upon Divinity and thanks be to God. 100

**Catesby:** You refer to the sons of Edward,  
but as the nation will read tomorrow  
in the national press the DNA  
of these children bears no resemblance  
to the DNA of their father. 105

**Gloucester:** Our constitution is clear and DNA is a vice.

**Catesby:** But the tests were conducted overseas!

**Gloucester:** Overseas is a doorway to the devil.

**Catesby:** Your people are begging you  
and have no hope other than you. 110

**Gloucester:** Leave me in peace and find someone else.  
It is better for you that I am a minister  
working with you than for me to rule over you.

**Lord Mayor:** Let me remind you of the holy saying:  
*'If you see wrong, it is your duty to correct it!'* 115

**All:** Agreed upon by all sources.

*Catesby glares at the Lord Mayor. Buckingham whispers instructions to Catesby.*

**Lord Mayor:** The Prophet (PBUH) sayeth:  
*'If the power to govern the nation is given wrongly,  
then await the final hour.'*

**Gloucester:** Let the final hour toll, it is a duty upon us all. 120

**Catesby:** Quiet, please, we have a call.

*(Putting his hand to his earpiece.)*

'Hello? Oh, welcome. *(Laughs.)*

Oh, yes, yes, I see, I do agree, oh yes,

thank you, thank you, thank you so much.

Bye bye!’ 125

That was the Secretary General  
of the Arab League!!! He begs you to accept  
in the interests of regional security.

**Gloucester:** Let the Secretary General of the Arab League call,  
my mind is made up. 130

**Catesby:** Wait, wait we have another caller,  
it’s from very far away.  
(*Catesby speaks a broken English.*) ‘Hello.  
Yes please. Yes please. Thanks, thanks a lot.  
Bye bye.’ That was the Secretary General of the UN! 135

**Gloucester:** The UN has no business interfering  
with our internal affairs.

**Catesby:** Fine, but let us look at the results  
of our nationwide opinion poll conducted  
on the internet which shows: 140  
oh, well, oh, my ... God be praised!!  
99% of the citizens  
have requested you to become our ruler,  
meanwhile ... 1% have  
no access to the internet. 145

**Lord Mayor:** Or their dial-up cards have run out?

**Gloucester:** If there comes a day when the nation desires life,  
then Fate must answer.

**Catesby:** So you accept?

**Gloucester:** When do I get crowned? 150

**Catesby:** Tomorrow.

**Gloucester:** As you see fit. Allah bless you all.

**News Reader:** That was the end of our historic episode and we bid you, dear viewers, farewell until we meet again.

*They are off air.*

**Buckingham:** I salute you: long live King Richard.

**Gloucester:** I'll keep this chair as a memento of this occasion.

*They exit cackling.*

#### *Act Four*

##### **Scene One,**

##### **outside the palace**

**Anne:** Good morning, sister.

**Elizabeth:** I see we share the same longing  
to visit the Princes?

**Anne:** Their aunt I am in law, in love their mother.

**Elizabeth:** Kind sister, thanks: we'll enter all together. 5

**Ratcliffe:** I may not suffer you to visit the Princes;  
the King has charged the contrary.

**Elizabeth:** Who is the King? Who?!

**Ratcliffe:** I meant their Protector.

**Elizabeth:** May God not leave him a head to be crowned. 10

**Anne:** (*To Ratcliffe.*) You are addressing the Queen,  
their mother, and she desires to see her children.

**Ratcliffe:** I am bound by oath, and therefore pardon me.

**Anne:** May Allah's curse you and him!

*Enter Stanley.*

**Stanley:** Madam, please accompany me. 15

**Anne:** Where to?

**Stanley:** Your husband's coronation requires

that you be present

in the viewing room.

**Elizabeth:** Cut my dress open that this heart 20

may have some scope to beat,

or else I collapse with this dead-killing news!

**Anne:** The flood that will carry us begins with a drop.

**Stanley:** Come, madam, come; I was sent in haste.

**Elizabeth:** Go, go, Anne, I envy not thy glory; 25

may God protect you from all harm.

**Anne:** Why? When he that is now called

my husband came to me, I wept

my family's corpse.

When I looked into his face, I said to him: 30

'May you be cursed, for evicting me from

the train of my life! And, when you marry,

let sorrow haunt your bed; and may your wife –

that poor blighted soul – be made to drink

the misery I drink from your hand that 35

placed the stone of death on my husband!'

Before I could repeat this curse again,

my woman's heart grossly grew

captive to his honey words.

Now my own soul's curse returns to my chest. 40

He hates me and will be rid of me sooner not later.

*Exit Stanley and Anne.*

**Elizabeth:** Stay! Look back with me at the Tower.

Oh, mute stones! Blind witnesses to our pain.

I beg you give solace to my boys!

Comfort the horror of their nights 45

and the loneliness of their days,

be gentle you inhuman womb.

What have you left in me my pain,

a mother's incinerated heart wailing at stones!

## Scene two

### The coronation

**The coronation ceremony, 'Al Ardha'\* dance with swords.**

**\*Ardha- Traditional gulf dance on the occasions of battles and coronations.**

**Richard:** My cousin Buckingham!

**Buckingham:** My gracious Ruler?

**Richard:** Shall we wear these honours for a day;

or shall they last, and we rejoice in them?

**Buckingham:** Forever may they last! 5

**Richard:** Buckingham, now I'll know

if you are current gold indeed!

Young Edward lives:

think now what I would say?

**Buckingham:** Say on, my lord. 10

**Richard:** I say I would be king.

**Buckingham:** So you are.

**Richard:** Am I king? It is so, but Edward lives.

**Buckingham:** True, noble Prince.

**Richard:** Bitter consequence, 15

that Edward still should live:

‘True, noble Prince!’ You’re so dull.

Shall I be plain? I wish the bastards dead!

What do you say? Speak suddenly and be brief.

**Buckingham:** You may do as you please. 20

**Richard:** You’re all ice!

Do I have your consent that they shall die?

**Buckingham:** Give me some breath before I positively in this: I will resolve your grace immediately.

*Exit Buckingham. We perceive him in his surveillance room, where Richmond awaits him.  
They consult*

**Richard:** Catesby!

**Catesby:** Order me! 25

**Richard:** Don’t you know anyone whom corrupting  
gold would tempt unto a close exploit of death?

**Catesby:** I know a man whose humble  
means match not his haughty mind.

**Richard:** What is his name? 30

**Catesby:** Tyrrel.

**Richard:** I partly know the man.

Go, call him hither. (*Exit Catesby.*)

The deep revolving Buckingham  
no more shall be my counsellor – 35

stops he now for breath?

What news with you, Stanley?

**Stanley:** My cousin Dorset’s fled  
to join with the foreigners.

**Richard:** Inform Anne to prepare my chamber, 40

I will marry a second wife!

Why do you gape like a moron?

*Exit Stanley.*

**Catesby:** I couldn't find Tyrrel.

**Richard:** Then?

**Catesby:** I will play his part. 45

**Richard:** Do you dare?

**Catesby:** Prove me.

**Richard:** Kill a friend of mine?

**Catesby:** I'd rather kill two enemies.

**Richard:** Quick-witted Catesby! 50

Two deep enemies:

I mean those bastards in the Tower.

**Catesby:** Let me have open means to come to them,

and I'll rid you from the fear of them.

**Richard:** Say it is done, and I will prefer you. 55

**Catesby:** It's done, my Emir.

*Enter Buckingham.*

**Buckingham:** I have considered your late demand.

**Richard:** Dorset is fled to the foreigners.

**Buckingham:** I hear that news.

I claim my due by promise. 60

The oilfields of the North, which you promised,

I should possess.

**Richard:** As I remember the late ruler did prophesy

that foreign armies would rule this land!



- Buckingham:** Your promise. 65
- Richard:** Foreigners!
- Buckingham:** My Lord!
- Richard:** Do you not learn Arabic poetry, Buckingham?
- Buckingham:** Your promise of the oilfields.
- Richard:** ‘And teach him how to bow the arrow 70  
every day and when his arm was strong ...’  
Finish the verse! Go on.
- Buckingham:** What?
- Richard:** ‘He shot me’ – you bastard!
- Try another one, Counsellor: 75  
‘If you be not a hungry wolf, full of menace ...’  
What’s the end of that line, my advisor, remind me?
- Buckingham:** I don’t follow.
- Richard:** ‘The foxes will piss on you!’
- Do you want to make me weep, Buckingham; 80  
why don’t you learn poetry?
- Buckingham:** Do you keep your promise or no?
- Richard:** God protect me from my friends –  
as for mine enemies, I am apt enough.
- Exit Richard.*
- Buckingham:** is it even so? Rewards he my true service 85  
with such deep contempt I made,  
I made him king for this?  
Let me think of Hastings  
and be gone to  
while my fearful head is on. 90

*Exit Buckingham.*

**Scene Three, the palace**

*Catesby with blood on his hands and robes.*

**Catesby:** I swear I turned back twice.

But He put out his hand.

The Book was on the pillow.

‘No!’ I said, ‘it’s the Qur’an. It’s haram.

Can’t do it. Haram.’ Then one of them 5

opened his eyes: a boy. Same age as my own boy.

Can’t do it. Can’t. God, what did you make me of?

Yesterday, I killed my friend

and today these children.

Filthy, dirty scab; rotten, useless chump! 10

It was not me: it was the devil,

not me the devil put out his hand.

*(Sings.)*

*Damn you and damn who asked for your love.*

*Damn the lovers that seek only pain!*

*My crime in this life was placing you in my heart* 15

*To love one like you is to slash open my veins.*

**Scene Four, a second mourning,**

women dancing *Khammari dance*. *Khammari* a Gulf dance specific to women.

**Elizabeth:** Ah, my young Princes!

Ah, my tender babies!

did you sleep God

when this deed was done.

**Margaret:** Now prosperity begins to mellow 5

and drop into the rotten mouth of death.

Here in these confines slyly have I lurked,

to watch the waning of mine adversaries.

**Elizabeth:** Oh blood-soaked earth!

Open your jaws, 10

I will bury my live bones in you.

**Margaret:** Tell over your woes again by viewing mine.

**Elizabeth:** Fate's widow, triumph not in my woes.

**Margaret:** I told you then.

**Elizabeth:** Don't remind me. 15

**Margaret:** I called you then poor, painted Queen.

**Margaret** *beats Elizabeth with an Iqal.*

Where is your husband?

Your brothers?

Your children? 20

Gnash from the fat of your heart,

gnash! I am thirsty for revenge!

**Elizabeth:** God be my witness,

I wept for your sorrows!

**Margaret:** Coo in your catastrophe, 25

coo like a lost pigeon!

You did usurp my place,

and now you usurp

the just proportion of my sorrow.

**Elizabeth:** Teach me how curses 30

melt the human frame, teach me!

**Margaret:** Forbear to sleep the nights,  
and fast the days;  
compare dead happiness with living woe.

**Elizabeth:** My words are dull. 35

**Margaret:** Thy woes will make them sharp,  
and pierce like mine.

### Scene Five,

#### the military parade

**Richard** is waving from a balcony at the passing military cavalcades. We hear the sound of military brass bands and crowds cheering. **Elizabeth** is brought to stand next to him.

**Elizabeth:** Villain slave, where are my children?

**King Richard:** Sister, I must speak a word with you.

You have a daughter with a fine mouth.

**Elizabeth:** Let her live and I'll corrupt her manners,  
stain her beauty. 5

**King Richard:** Wrong not her birth,  
she is of royal blood.

**Elizabeth:** To save her life, I'll say she is not so.

**King Richard:** Know that from my soul  
I love thy daughter, 10  
and mean to make her queen of the Peninsula.

**Elizabeth:** Who do you mean shall be her King?

**King Richard:** Who else but the King  
in his own blood and guts.

**Elizabeth:** You? 15

**King Richard:** I.

**Elizabeth:** God protect us!

**King Richard:** What say you, then, mother;

you are best acquainted with her humour.

**Elizabeth:** Send to her a pair of bleeding hearts; 20

thereon engrave her brothers' names ,

then happily she will weep.

**King Richard:** What is done is dead.

If fate did steal the kingdom from your sons,

to make amends, I'll give it to your daughter. 25

And in this we make a lie of destiny.

Go then, my mother, to thy daughter;

acquaint the princess with the sweet hours

of marriage joy, the taste of man.

**Elizabeth:** What man? Her father's brother? 30

**King Richard:** Say that the King,

which may command, entreats.

**Elizabeth:** That which the King's king forbids?

**King Richard:** She will be a high and mighty queen.

**Elizabeth:** To wail the tide, as her mother does. 35

**King Richard:** Your reasons are too shallow and too quick.

**Elizabeth:** They are too deep and dead

as my infants in their grave.

**King Richard:** By my religion and my crown.

**Elizabeth:** You have profaned the first 40

and usurped the second.

**King Richard:** I swear—

**Elizabeth:** Swear by something

that you have not wronged.

**King Richard:** By the world. 45

**Elizabeth:** It's full of your foul wrongs.

**King Richard:** My father's soul.

**Elizabeth:** thy life has that dishonoured.

**King Richard:** By God.

**Elizabeth:** God's wrong is most of all. 50

What can you swear by now?

**King Richard:** The time to come.

**Elizabeth:** Your past wrongs extend to your grave.

**Richard** *leaves the balcony and thrusts Elizabeth into a private space.*

**King Richard:** I swear you are an atheist!

*Enter Catesby with a branding iron.*

**Elizabeth:** Take me. I'll marry you, 55

I'll give you children.

**King Richard:** What I seek runs in her veins.

*(he uncovers her shoulder, baring it to the branding iron)*

**Elizabeth:** Shall I be tempted by the devil?

**King Richard:** If the devil tempt you to do good.

**Elizabeth:** You killed my children. 60

**King Richard:** But in your daughter's womb

I bury them.

Where in that nest of spicery they shall

breed selves of themselves, to your recomforture.

**Elizabeth:** Shall I go win my daughter to thy will? 65

**King Richard:** And be a happy mother by the deed.

**Elizabeth:** You shall understand from me her mind.

*Exit Elizabeth.*

**King Richard:** A kiss of my true love.

*The sound of the military band continues.*

**Scene Six,**

**the war room**

**Richard:** What news, Stanley?

**Stanley:** Western armies are on the seas.

**Richard:** Let them sink.

**Stanley:** Stirred up by Dorset,

Buckingham and Morton they make for our lands, 5  
to claim your crown.

**Richard:** Is the chair empty?

Is the sword unswayed?

Is the King dead?

The empire unpossessed? 10

Why aren't you with them?

Follow the foreign filth, sell your country?

**Stanley:** I never was, nor never will be false.

**Richard:** What did you name your son, Stanley?

**Stanley:** George Stanley. 15

**Richard:** Is that an Arabic name?

**Ratcliffe:** No, by God!

**Stanley:** What do you mean?

**Richard:** You are a traitor!

Dispatch now and muster men and arms. 20

**Stanley:** Immediately.

**Richard:** Your son George Stanley remains as my guest.

Be loyal to me

or else his head falls like a head of corn.

**Stanley:** So deal with him as I prove true to you. 25

**News Reader:** Edward Courtney and his brother

there are in arms in Dinevshire.

**Richard:** Devonshire!

**News Reader:** My liege, the Golfbags are in arms.

**Richard:** Guildfords! 30

**News Reader:** By the hour, more traitor rebels join them.

The foreigners have sent infantry

to Buckingham the traitor!

**Richard:** Only songs of death!

Take that 35

that you may bring me better news.

**News Reader:** It is so, my Lord.

**Richard:** Tell me, then!

**News Reader:** Sand storms

have dispersed Buckingham's forces, 40

he is lost and does not know where he wanders.

**Richard:** Has a bounty been announced for that

traitor-dog, Buckingham?

**Ratcliffe:** It has.

**Richard:** Onwards, then, since Allah has sent nature's wrath 45

and dispersed the invaders let us move on.

If not to destroy the invaders,

then to squash the heretic-kafirs inside this land!



*Richard takes Ratcliffe and the News Reader and palces them on either side of him. He extends his hands and they sheepishly join hands with him.*

**Scene Seven,**

**In a corridor**

*Dialogue is suppressed, secretive, as if under surveillance. In distance we hear fighter jets and bombs falling. Richard sits in Buckingham's booth monitoring the conversation, wearing Buckingham's headphones.*

**Stanley:** I have been sent to discuss with you  
preparations and protocol  
for your daughter's wedding to the King.

**Elizabeth:** The Night of Penetration.

**Stanley:** Yes. 5

**Elizabeth:** Excellent, my daughter is ready.

**Stanley:** When will the guests arrive?

**Elizabeth:** At 20:00 hours sharp on the agreed date.

**Stanley:** Which entrances will they use?

**Elizabeth:** The Northern and Eastern Gates 10  
for those arriving by sea  
and plane, the ones on foot  
will use the Southern Gates.

**Stanley:** Staggered arrival?

**Elizabeth:** No 15

All simultaneous

**Stanley:** You know I won't  
be able to attend.

**Elizabeth:** Why not?

**Stanley:** My son is guest of honour in the King's basement. 20

It would be inappropriate of me  
to be seen attending parties at a time like this.

**Elizabeth:** But you will defend  
my daughter's honour?

**Stanley:** With all I possess. 25

**Elizabeth:** To be free of the devil,  
we must give ourselves to the devil, Stanley.

**Stanley:** I know. May God ease our task.

### *Act Five*

#### **Scene One,**

#### *The televised confession and execution of a traitor of the state.*

**Buckingham:** Will not King Richard  
let me speak with him?

**Catesby:** Not until you've made your vile confession.

**Buckingham:** (*Reading a statement.*) I am Buckingham.

I was the advisor to the palace. 5

I am an agent of foreign imperial agencies.

I spied on this country's most sensitive interests.

And transmitted this information to my masters

in order to weaken the state and engineer its downfall.

I am a secret employee of the Mossad-CIA. 10

I single-handedly orchestrated the death  
of the Crown Prince and his brother  
to weaken the position of the King.  
To all these things I confess  
and beg forgiveness from God and King Richard.

15

**Catesby:** May Allah bless him with long life!

*They put a plastic bag on his head and electrocute him.*

**Scene Two,**

**four images and a song**

**Anne is across the stage by Ratcliffe to be stoned to death.**

*Catesby, who will oversee the stoning, sings a love song- 'Ya naas dallouni'. In the background, Richmond and Elizabeth are seen exchanging documents, maps, schedules etc. Elizabeth looks through a pair of binoculars handed to her by Richmond.*

**Scene Three,**

**the battleground, a dreamscape**

**Catesby:** (*entoning a prayer.*) please Allah Forgive my deepest,

blackest sins,  
my crimes, my soul this night is heavy,  
my life in your hands ...

**Ratcliffe brings Catesby some tea and then falls asleep.**

**Richard:** (*On the phone.*)

Will the Ambassador not speak to me?  
I have a conscience I want to talk to him  
about...it's something he should understand  
being an enlightened man of learning!

5

Where can I take this stray dog of mine?

Where to kennel it? 10

If my dog bites you, Ambassador,

it will infect you and your masters –

expose your filth that I know too well

I have studied how to plant bombs in the bowels of your democracies

your hands are not clean, sir, I will unveil your complicity! 15

Neither are my hands clean but I don't boast otherwise you two faced hypocrite

democrat dog, now be careful what you say Ambassador you're in my country.

Oh really? Well, I have firing squads in The Hague too!

*Enter margaret in ceremony leading ghosts (clarence, anne, hastings, rivers, grey) and pulling the horse.*

**Mr Richmond:** *(enters as preacher and demagogue addressing the audience at the tail end of Ghost train, holding a Koran in his hand )*

God and our good cause fight upon our side;

For what is he they follow? Truly, citizens, 20

A bloody tyrant and a homicide;

One that hath ever been God's enemy:

Then, if you fight against God's enemy,

God will in justice ward you as his soldiers;

I read it all right here in your Qur'an 25

Allah says: 'whoever defends himself

From being oppressed can not be blamed';

Chapter Forty Two, Verse Forty One

As-Shura, which means the Consultation

And that is what I'm saying to you all. 30

Then, in the name of God and all these rights,

Advance your standards, draw your willing arms.

**Scene Four,****the mounting of the horse: the ruler displays his method of fucking his nation****Richard:** What can I say more than I have said?

Who you face today are a gang of heretics,  
 refugees from the face of justice and the ire of Allah!  
 Foreigners, invaders, convicts and shantytown dwellers  
 whose poverty has spewed them forth to die at your hands. 5

They are envious-eyed with no honour in their souls.

They saw you owning oil and blessed with astonishing  
 wives and they would restrain the one and disdain the other.

And who leads them but a paltry heathen? A murtad (a rejector of Islamic faith)  
 and a sproglet of Sykes-Picot. 10

A grand conspirator who holds the Bible in one hand  
 and buries the Torah in his heart,  
 who wishes to turn you into a nation of castrati.

If we be conquered, let men conquer us,  
 not these bastard heathens who hold life dear 15  
 and swill in its iniquities and vice as animals,  
 exactly as animals!

Down with the enmity of the enemy!

May the losers lose!

(*To Catesby.*) Will Stanley bring his men? 20

**Catesby:** No.**Richard:** Off with his son's head!**Catesby:** The enemy is at the gates; we don't have time to execute him**Richard:** What's this horse called?

**Catesby:** Al-Ummah (the nation of believers) 25

**Richard:** Al-Ummah! Let me ride Al-Ummah!

*(He unsheathes his sword.)*

O my battle of Uhud!

O my Battle of Theeqar! On them!

Victory sits on our helms.

*The battle begins, Richard rides his horse. Margaret turns the horse, rotating it furiously around and around like a mechanical bronco in a Las Vegas bar .*

**Richard:** A horse! A horse! My kingdom for a horse! 30

*We hear the sound of a two clean sniper shots, then silence.*

**Scene Five, the aftermath. Waves**

*Enter Stanley, Elizabeth and see the dead Richard. Enter Richmond.*

*Elizabeth translates between Stanley and Richmond.*

**Mr Richmond:** God and your arms be praised,

victorious friends, The day is ours,

the bloody dog is dead.

Ask him about his son – he alive?

**Stanley:** He is, my lord (Arabic). 5

**Mr Richmond:** Good man!

What men of name are slain on either side?

**Stanley:** Many, many. *(Arabic)*

Hamza Bin Abd Al Mutalib

Abu Thar Al Ghufarri 10

Summayah bint Khayyatt

Al Husein Bin Ali

Al Hassan Al Basri.

**Mr Richmond:** Inter their bodies as becomes their births:

Proclaim a pardon to the soldiers fled 15

That, in submission, will return to us:

What traitor hears me, and says not Amen?

**Stanley:** (*continuous naming martyrs underneath Richmond's speech*)

**Stanley:**

Wafaa Al Amer  
Shafiq Al Athem  
Mahdi Ben Barakah  
Muhammad Abdu  
Abdullah Ibn Al Muqaffah            5  
Omar Al Mukhtar  
Faraj Foudah  
Hussain Mroue  
Kamal Naser  
Sami Taha                                10  
Ahmed Orabi  
Khalil Hawi  
Samir Qaseer Abdulrahman Al Kawakebi  
Mohammed Mossadegh  
Yusuf Al Athamah                    15

**Mr Richmond:**

This land hath long been mad, and scarr'd herself;  
The brother blindly shed the brother's blood,  
The father rashly slaughter'd his own son,  
The son, compell'd, been butcher to the sire:  
Alright, now: into Elizabeth's hands I place 5 the reins of interim governance As mild precursor to  
free elections  
Peace, prosperity and smiling plenty:  
Abate the edge of traitors, yes please God,  
Save us from the scourge of insurgency        10  
That would splint the broken arm of terror, And make this dry land weep in streams of blood! God  
say amen! Terror God Amen. Terror God amen

*As Richmond the last lines, a Jihadi song builds in the background until it is intolerably loud.*