

Al-Bayati's Romeo And Juliet In Baghdad And The Call For Love And Harmony: A Study In Adaptation And Its Concept Of Indigenization

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Article Info	Abstract
Article History Received: December 05, 2020 Accepted: February 27, 2021 Keywords : Monadhil Daood, Invasion, Iraq, Adaptation, Indigenization, Linda Hutcheon DOI: 10.5281/zenodo.4568556	Purpose of the study: This article devotes to analyze the political, social and ideological indigenization in the adaptation of Daood's <i>Romeo and Juliet</i> in Baghdad and elaborates how the adapter reflects the political, social and ideological Iraqi conditions after the Invasion of 2003 in his adaptation. Methodology: The current study was accomplished under the lens of A Theory of Adaptation by Linda Hutcheon and indigenization, related to the Where & When journalistic questions, will be the main concept or perspective in this research. Result: The study examines the social, political and ideological norms and customs indigenous to the adaptation. Furthermore, the study sheds light on the modification done by the adapter to suit the Iraqi society. This article illustrates the conflicts between the two sects, which at the time mushroomed within the Iraqi communities and talks of the reasons behind the conflicts. Applications of this study: This study will be a valuable effort to the people who are interested in the study of adaptation. In addition to the study of drama in Iraq, it's political, social and ideological conditions after the invasion of 2003. Novelty/Originality of this study: This analysis shows that the play strongly objects to sectarianism and emphasizes reconciliation and peace among Iraqi society.

Introduction

Adaptation of Shakespeare's plays has a long history in Iraq and it is necessary to refer to some successful adaptations by Iraqi writers (Al-Shamma&Al-Azraki, 2015), such as Hakki al -Shabili, Ja'afar al -Sa'adi, Sami Abdulhameed, Mohsen Saadoun, Salah Al-Qasab, Jawad al-Asadi and Khazal al-Majidi (Litvin&Partovi2017, p. 102-102). In April 2012, the Iraqi theatre was given the chance to participate in the Shakespeare International Festival in Stratford by performing *Romeo and Juliet in Baghdad* written and directed by MonadhilDaood al-Bayati. Al-Bayati is an Iraqi actor, theatre director and playwright. He was born in Basra in 1960 and got his diploma in directing from The Fine Arts Institution of Baghdad in 1982 and his high diploma in theatre directing in 1986 and PhD in the performing of Arts from the Theatre Academy in Russia (Saint Petersburg) in 1999. As a playwright, Daood wrote *Here is Baghdad* (Huna Baghdad), *The Boy Mahran* (al-Fata Mahran), *Time of Mill*(Zaman al-Mat'hana) and *Romeo and Juliet in Baghdad* (Romeo wa Juliet fi Baghdad) (Ubeid, 2019, pp. 2900-2901). All of these plays have been performed in Baghdad except *Romeo and Juliet in Baghdad* which was staged in England (Spencer, 2012, para 2). *Romeo and Juliet in Baghdad* is an adaptation of Shakespeare which focuses on a Political fight framed by a religious theme and sheds light on the struggle between the two sects. Ahmed Salah Moneka, who plays Romeo states, "Montague and Capulet as Shiite and Sunni" published in *The New York Times*, "It's a portrayal of the Iraqi reality and a message to the world" (Arango, 2012, p. 15). The core idea of the play is the birth and expansion of conflicts, fed by terror, misconception and arrogance. It focuses both on how external forces can split society into weak divisions and on the need for unity in the society. Daood says in an article written by Brokaw (2013), "I am the legitimate son of tragedy . . . Understand that we live in a place where terrorists break our home over our heads" (Brokaw, 2013, 268). On the other hand, Shakespeare's play *Romeo and Juliet* as "love tragedy" (Munro, 2013, p. 55), is considered as the emblem of love by the Iraqi society. Therefore, al-Bayati's adaptation makes a touching effect on the society. Sami Abdel Hameed plays the role of the History professor (a character in *Romeo and Juliet in Baghdad*). He was according to Litvin et al. (2016) state, "a dignified octogenarian actor-director who personifies the Iraqi Shakespeare tradition. Abdel Hamid has taught at the Higher Academy of Dramatic Arts for five decades; he has directed high-profile, sometimes experimental Shakespeare plays since the 1970s" (Litvin&Partovi, 2017) addresses the audience in the opening scene: "I want to inhale the fragrance of palm trees, not the stench of war. I crave the lover's night, the night of those deeply in love. I am the water of life. I am the legal heir of this country. Bear witness. I belong only here in Baghdad, and only to Romeo and Juliet" (Al-Azraki et al. 2017, p. 75).

Adaptation And Social, Political And Ideological Indigenization

William Shakespeare's plays are among the most studied works in literature. There are many books, journal articles and essays written on Shakespeare every year and his plays continue to be adapted and dramatized (Huang, 2012, p. 11). Moreover, a plethora of recent adaptation studies depends on Linda Hutcheon's distinctive theory of adaptation. Linda Hutcheon is a theorist, researcher and in comparative literature may be regarded as one of the canonical and influential theorists. She is focusing on postmodern theory, literature in Canada, feminism, parody, opera and adaptation (Boyd, 2013). She identifies the enjoyment of the readers to the adaptation according to Leitch (2008) perspective as, "a constant shifting back and forth between their experience of a new story and their memory of its progenitors" (p. 74).

In this study, the concept of indigenization presented by Hutcheon and O'Flynn (2013) in her *A Theory of Adaptation* will be scrutinized as Hutcheon argues, adaptations always exist in "a particular time and space in society" (p. 144), and thus "context conditions meaning" (p. 145). Each adaptation's cultural context influences the meaning of that adaptation and as Hutcheon and O'Flynn (2013) notes, "adaptations often mean changes in racial and gender politics" (p. 147). Furthermore, adaptations "are revealing of the historical and political moments of their production" (Hutcheon & O'Flynn 2013, p. 28). Kidnie (2008) also argues in her book *Shakespeare and the Problem of Adaptation* that adaptations "suggest how the pasts we construct are shot through with the present" (p. 70). In sum, adaptations have something to tell their viewers and readers about the culture, traditions and customs in which they were produced. Sanders (2010) declares, "Adaptation is frequently involved in offering commentary on a source text" (p. 18).

Indigenization is defined by Merriam-Webster Dictionary as a term used "to cause to have indigenous characteristics or personnel" (n.d., 2020). Wikipedia defines indigenization as "the act of making something more native; transformation of some service, idea, etc. to suit local culture, especially through the use of more indigenous people in the administration, employment" (Wikipedia, 2020, para.1). Pickren (2013) also defines the term as "The process whereby a local culture or region develops its own forms of knowledge and practice, either by developing them from within that culture or by imparting knowledge and practices developed elsewhere and combining them with local concepts" (p. 1). Moreover, Gray and Coates (2010) define it "as a process of importation of western, mainly the US, models of social work into developing non-western contexts in which attempts are made to make imported knowledge fit local contexts" (pp. 613-614).

Having addressed that any adaptation constructed through the changeable and modifiable reference or text over time to suit a particular time or place even if it was written from one literary work (source) to suit a particular condition, Hutcheon and O'Flynn (2013) declares that the story "changed considerably with each subsequent adaptation" (p.148). For instance, political, social and ideological modifications and changes over time to suit different condition from one adaptation to another. Additionally, adaptation may address issues which will not exist in later adaptations because new issues will arise; for example, the feminist authors tackle ideas, issues and themes which nowadays differ from what they had discussed earlier, such as physical abuse, abortion or sexual abuse.

Accordingly, the reception context also has the same value as that of creation. The audience and reader will react to or interpret adaptations differently, so that the writer of the original or earlier work may never think of or estimate that reaction or interpretation. The explanation for this is the current problems and events that dominate the consequent actions of the story in a different time and place and, therefore, different ideological, political and social conditions have to be indigenized and modified. Moreover, the deepest challenge in adaptation is to create and form it cross-culturally, since it is not simply a translation of words, but a process of social and cultural conveyance that fits a new environment.

Hutcheon and O'Flynn (2013) attempt to clarify the function of indigenization by comparing it with the adapter plug and the electrical converter. Adapter plug works together with the converter, which works as a tool for transforming the power into different places and times. In the interests of cultural identity and Patriotism, for example, Shakespeare's work can be adapted and adopted by the British. In other nations, Shakespeare can be adapted to various historical conditions to turn the story into a modern creation. Moreover, the contexts of adaptation are likely to change considerably, particularly when dealing with the politics of the empire, which is correlated to postcolonial perspectives (Fischlin & Fortier, 2014, p. 67).

Political Indigenization In *Romeo And Juliet* In Baghdad

One of the noteworthy aims of this study is to see how the adapter politically indigenized *Romeo and Juliet* in Baghdad. The political indigenization of the play is a repercussion of the post-war of Iraq and the Iraqi invasion of 2003. The sound of gunfire signifies the images of the civil war in the backstreets of Baghdad. The lights indicate the nighttime effect of the raid. Susan Bennett and Christie Carson state, "gunfire and light flashes from explosions set the stage for a show that would relentlessly deliver the quotidian violence—and its very long history—in Iraq's capital city" (2012, par. 1). The adapter reveals how the corrupted Iraqi politicians inflame the sectarian divisions and how it is induced by the arrogant, radical, and obstinate that Montague and Capulet represent. Montague stands for the leader of southern tribes while Capulet is the leader of western tribes. Such

two main characters are siblings who slither through a plethora of sectarian battles. Nevertheless, the clash between the two men is not the same as that in Shakespeare's play and it is indigenized politically. It shows how the corrupted Iraqi politicians inflame the clash between the two factions. Daood declares, "Our politicians led the country into horrible wars in which thousands of young people were victimized" (*Al-Azraki et al. 2017, p. 73*).

The play starts with the History Professor explaining explicitly to the reader and audience that they need to return to reason and reconciliation rather than arms and fighting. The History professor, who stands for reason, wisdom and the voice of intelligence addresses Juliet's father and Romeo's father:

Enough. All you can talk about is religion and religion have nothing to do with what you claim it does. It's been years. Haven't you had enough of killing? Haven't you had enough of animosity? Your clothes are stained with blood. The ground is angry at you. You have been fighting each other for years. When are you going to have had enough? When are you going to have had enough? When are you going to stop and consider the future? Life is going forward and you are going backward. In this country, happiness has been forbidden for many years. I've never heard of people that love anger and sadness as much as you do. Enough. (*Al-Azraki et al. 2017, p. 95*)

Iraq's modern political history is replete with violence, instability and intolerance. In this modern play, concepts such as cruelty, treachery and the disloyalty in some of the Iraqi politics have been indigenized. The History Professor elaborates on what is going on among the politicians in the Iraqi parliament represented by the two fathers and their struggle for power and dominance. Daood sardonically indigenizes the clash between the two families in Shakespeare's play and turn it into a sectarian and political clash between two factions. He shows that the clash is also fuelled by terrorists and certain domineering countries with the blessing of the American government. The American General is portrayed as a character in the play. On the destructive intervention of foreigners in Iraq's political affairs, Romeo's father addresses Juliet's father and says, "you're going to strangers for help" (*Al-Azraki et al. 2017, p. 77*). The events inevitably lead to suicide bombings and car bombings everywhere in Iraq and the killing of many innocent people. One of those car bombings occurred near a Syriac Catholic church in Baghdad called Sayidat-al-Najat [Our Lady of Salvation], where both of the lovers, Romeo and Juliet refuge and are later killed. Daood chose the church because a few years ago there was a horrible explosion in it; moreover, the church symbolically depicts the peaceful coexistence and relationship between different religions and sects, such Muslims and Christians, in Iraq and it is the adapter's message to the international reader concerning the harmony and unity of the people in Iraq. *Edmondson et al. (2015)* state, "the play seems to implore us (the west) to better understand the brutal realities of life in a city so long torn by the war and the price it exacts on all its inhabitants" (p. 183).

The last scene of *Romeo and Juliet in Baghdad* takes place in Sayidat-al-Najat, where the brutal, hotheaded and radical Paris blows himself up and kills both lovers. After the explosion, both leaders of the two feuding families come to the church where the History Professor gives them Juliet's scarf, and in a symbolic gesture, these families hold the scarf and leave the church. The scene is a warning that this is the end of greed, deceit, bigotry and ignorance.

On the other hand, revenge is not the source of hostility between the two Baghdadi families, but it is the fanatical clash presented in this play by the adapter. Furthermore, the satellite channels and their programs, news and stories about Iraq in the Arab and Western media also play a part in inflaming the conflict. For instance, the Western media asks Iraqis: Are you Sunnis or Shiites? People reply that they are Iraqis. The last two sentences in the last scene reflect the adapter's call for love, peace and patriotism: "Juliet: I love you as much as Baghdad", "Romeo: I love you as much as Basra" (*Al-Azraki et al. 2017, p. 105*). The idea of belonging to a particular sect or denomination is dismissed in the adaptation. Sectarianism is not fundamental to political life in Iraq, but rather it is primarily the question of repressive and undemocratic powers that have stirred up disputes and affected the economic, social and political conditions. Yet those who try to flame up sectarianism have managed to make it the focus of the political and intellectual struggle. Paris reflects the ideology of al-Qaeda organization. He says to Juliet's father, "I came here to save the people of the two rivers from the filth of those others, which means I am a project in martyrdom. Life, for you and for me, is in Paradise with the houraen [houris], by the side of the Prophet" (*Al-Azraki et al. 2017, p. 80*). Daood in his indigenization of Shakespeare's play discusses all of these issues in his adaptation and expresses his ideas in the events of his adaptation by fitting actions and reconstructing characters to shed light on a particular political situation in a certain time in Iraq.

To sum up, the political indigenization in this adaptation puts all the blame on the occupying forces and sectarianism. Nevertheless, Daood does not ignore the blindness of the majority of the society at that time when politicians sought to get support from outside to fight against their adversaries inside.

Social Indigenization In *Romeo And Juliet In Baghdad*

Logically, in the condition of time, the hypotext "source" appears earlier than the hypertext "adaptation" appears in different societies. Therefore, the double experience will go together side by side with the audience and

reader. They will flip from the source that they know and the adaptation noticing what is the same and what is not. Hutcheon and O'Flynn (2013) declares, "Indigenizing can lead to strangely hybrid works" (p. 151). Additionally, adaptation alters the literary source to suit today's social discourses. Adaptation also includes the transition from one particular culture to another including the translation into other languages. Furthermore, transcultural adaptation will not be unidirectional, but it may embrace political, social and ideological changes.

Many of Shakespeare's characters are characterized by ambiguity and sophistication. Juliet is pretty and quiet, but also intelligent, strong and passionate. Romeo the adventurous and impulsive young man is a lover and a poet but at the same time a man of commitment and responsibility. The expression of Romeo's love for Juliet was not the same as readers would initially think, it is rather deep and serious. In *Romeo and Juliet in Baghdad*, Romeo says, "I love you. I love you. I would die for you" (Al-Azraki et al. 2017, p. 85), furthermore, readers discover that Romeo loves Juliet seriously, especially when he was accused of committing a crime and sentenced to death. He describes his real love and fear of losing his Juliet and states, "And won't be able to see Juliet? Do you think they will execute me? Does this mean that I will die without seeing her? It's okay, let me die, but I need to see her first. Please" (Al-Azraki et al. 2017, p. 99).

Here, the Arabic (Iraqi) language is imbued with many emotions and feelings. The Arabic language is a rich language full of old tales and proverbs inspiring both the present and the future. In the play, it upgrades the rhetorical explanation to show the elegance of the two lovers' relationship and to show the Iraqi culture to the public. For instance, the adapter used the word "Eid" when Romeo likens Juliet to one of the happiest days in the year and relates it to the Islamic culture and calendar and the Iraqi society in general. Furthermore, the greeting is indigenized reflecting the Islamic and Iraqi cultural items "Salaamualeikum" and "waaleukum as-salaam" (Al-Azraki et al. 2017, p. 103). Moreover, the words of Juliet's father "my back is broken" (Al-Azraki et al. 2017, p. 100) are a proverb used in Iraq when someone loses one of his relatives, here referring to Juliet's death. When Romeo's mother attempts to keep Juliet's father from taking revenge and killing Romeo, she says, "Have you forgotten the food and the salt" (Al-Azraki et al. 2017, p. 100). She uses one of the Iraqi proverbs, referring to their [Juliet's father and Romeo's father] previous rooted relationship and trying to evoke deep memories between them. Seemingly, the aim of the indigenization in Al-Bayati's adaptation is to show the viewers and readers, especially when they are foreigners, some of the Iraqi folklore and traditions, which may stick to their imagination. The adapter tries to show them that Iraq is the place of love loaded with vital feelings and valuable traditions through different from the traditions and norms of Shakespeare's time. Contrary to the scenes of violence, many scenes show Iraqi culture and art by performing beautiful songs and folkloric dances and wearing tribal clothes. This adaptation redresses the misshapen picture that has developed in the minds of the audience by the political and guided media. Daood depicts joy and happiness by indigenizing the play of Shakespeare and introducing some of the Iraqi folkloric songs; for instance, Mercutio and Benvolio carry Romeo upon their shoulders and sing a traditional Iraqi wedding song after the latter reveals he will marry Juliet: "He is the groom and his friends escort him to his bride with joy and happiness" (Al-Azraki et al. 2017, p. 94).

On the other hand, Daood tries to criticize some of the shabby and harmful traditions of the society. For instance, the cousin is eligible to marry his cousin, and this privilege is given to him and not to anyone else, even if it is without the girl's approval or against her will. Juliet's father says, "Tomorrow's her wedding, and if she doesn't agree—I swear to God, I will call for Paris now and you will get married right now" (Al-Azraki et al. 2017, p. 89). Likewise, there is no question that there is a significant difference between simplicity leading to creativity and easiness leading to flattening. Daood also uses simplicity and indigenizes the comedy scenes in the source play to focus on the abusive treatment of woman in Iraq, especially the divorced and widows. Daood criticises the mistreatment of the Iraqi women in the patriarchal tribal society. Tybalt, for example, shouts at Nurse and says, "Nobody asked you, stupid" (Al-Azraki et al. 2017, p. 92) and Juliet is forced to marry her cousin though she does not love him. Al-Bayati also introduced some jokes and puns, which belong to the modern Iraqi culture, such as the dialogue between Benvolio and Mercutio about the secret wedding of Romeo and Juliet: "Benvolio: How will you get married, then?", "Mercutio: By Bluetooth?", "Benvolio: No, but maybe by Facebook" (Al-Azraki et al. 2017, p. 94). Moreover, the nurse "Zahra Bedan", in scene ten says, "laugh. Tomorrow I will start on a diet and exercise and my waist will become beautiful and tiny so that I can wear a party dress. And I'll go to Paris to buy the most gorgeous perfumes and I will invite the English ambassador" (Al-Azraki et al. 2017, pp. 89-90). The adapter tries to reflect the admiration and love of the Iraqi society for Shakespeare by mentioning his name but in the Iraqi way "Sheikh Zubare" (Al-Azraki et al. 2017, p. 91). Another picture shows the variety of Iraqi society, particularly the black-skinned people who mostly live in Basra. Mercutio is called by his nickname "Abu Samara" (Al-Azraki et al. 2017, p. 80). The adapter borrows images such as beetle ["khanfasana"] (Al-Azraki et al. 2017, p. 82) symbolized to a woman looking for a husband in the Iraqi folkloric tales.

Clearly, with a good effort, any performance of a literary work comes to life; indeed, when the artwork shifts from telling mode to showing mode, the story will come to life in a collaborative effort and leave the solo interpretation. Hutcheon and O'Flynn (2013) emphasis on that by saying, "the move to a performance or interactive mode entails a shift from a solo model of creation to a collaborative one" (p. 80). However, she

adds, "The transition from the one to the other is often fraught with difficulties" (ibid). The adapter indigenizes the play in several trajectories such as accommodations and performance. Decorations of *Romeo and Juliet in Baghdad* is unpretentious yet fruitful. The scenography is justified by its simplicity and the use of modest decoration fulfils the desired function. The changing of clothes, from European clothes reflecting Shakespeare era to cloak and bushy hijab, from trousers to dishdasha and headband is linked to the country's traditions, custom and social situation. The director also concentrates on Juliet's father's dress as he makes his checkered keffiyeh red and white representing the western tribes of Iraq and Romeo's father dressed in black and white checkered keffiyeh stand for Iraq's southern tribes. Besides, the American presence in the nightmare scene as he leads an actor walking with a bottle of blood portrays terrorists coming from other countries with the help of the occupying forces. Daood uses the church Sayidat-al-Najat for the universal fame and sympathy it acquired after the devastating bombing in Baghdad in 2010, where many innocent people died.

Ideological Indigenization In *Romeo And Juliet In Baghdad*

In *Romeo and Juliet in Baghdad*, the process of the adaptation is the process of Iraqization Shakespeare's *Romeo and Juliet*. Daood indigenized the play, as discussed earlier, in both the political and social dimensions. Yet the political and social indigenization could not see the light without ideological indigenization. Hutcheon and O'Flynn (2013) claim that adaptation as a process is a vampiric narrative method of producing a text and ideologically retrofitting it to match different times and places in a specific occasion (p. 153). The aim of Daood is not to mimic the play of Shakespeare; he rather endeavours to stay away from copying or cueing the original action and instead introduces stimulus elements and new directions tailored to Iraq's time and condition. The adapter remembers when he starts thinking to make an adaptation of Shakespeare's *Romeo and Juliet*: "I read the text and then I forgot it and started to write an Iraqi one inspired by the story of Romeo and Juliet" (Al-Azraki et al. 2017, p. 73). This adaptation is both a backlash to the situation in Iraq and the oppressive and reactionary thoughts. The adapter takes new paths by fusing the source play and the condition of Iraq and exposing the political, social and ideological situation in Iraq. The 2006 violence and massacres that followed the war incited by global imperial powers emerged clearly in the adaptation with the intention of moving beyond that time and sending the message that terrorism cannot feed on the blood of Iraqis as long as peace and dialogue are the aims of all people.

Seemingly, the adapter comes forward with valour to express his optimism and hope to usher his difference to Shakespeare's play where Juliet says, "O, shut the door! and when thou hast done so, come weep with me; past hope, past cure, past help!" (Shakespeare, 2000, p.217). The adapter's ideology calls for love that defeats sectarian ambition and leads to a bright future of pluralism juxtaposed with tolerance. Furthermore, he tries to say that the time of sectarianism and corruption may be over, and it is a message that portrays the reality of the past and a call for a better future. On the other hand, some of the Iraqi political leaders knowingly pushed the country into a horrific war and the deaths of thousands of innocent people. Daood reveals his intention when he wrote *Romeo and Juliet in Baghdad*; "the adaptation should grow out of the Iraqi spirit, entangled as it is with a deep internal problem. Since I believe that theatre should be for the people, I had to adapt the Iraqi and local collective memory to the tradition of Shakespearean tragedy" (Al-Azraki et al. 2017, p. 73). Accordingly, Daood indigenized Shakespeare's play to be an Iraqi literary work bearing the Iraqi ideology and reflecting the current situation there.

The adaptation departs from the Shakespearean spirit to a wider zone and goes from a clash between two families to a clash between two big groups of the society represented by the two feuding families. The playwright has kept the title with the simple addition of the specification (in Baghdad) but the name of the characters is the same to keep the frame as it is. The majority of the Iraqi local readers understand the message of the artwork because they have already read the play or at least know about the plot and the characters. The actual story of *Romeo and Juliet in Baghdad* belongs to the viewer and the reader and indeed, they see their living circumstances unfolding before their eyes. The adaptation is an opportunity to build enough consensus among people and make them understand the consequences of the feud and clash which has led the country to tremendous destruction, death and devastation (Ubaid & Subuh, 2018, p. 95). Furthermore, the adaptation addresses foreign viewers and readers that the Iraqi society is not like what they think: they are neither heartless nor ignorant, but they suffer mainly from the intervention of foreign occupying forces and intruders.

Conclusion

Shakespeare's *Romeo and Juliet* may be described as a mobile and nomadic literary work. The play has differently circulated and fluidly and dynamically recreated all over the centuries. The reasons for choosing such a play by the adapter are obvious now: first Shakespeare's *Romeo and Juliet* is one of the most famous plays and is widely read in Iraq. Second, the feud and conflict in the play may easily show the conflict in Iraq following the invasion of 2003. Third, the reconciliation that culminates Shakespeare's play can be the message of the adapter that Iraqi society likes to live a life of peace, love and harmony and they are not as presented in media

ignorant, sectarian and intolerant. The purpose of the play, in short, is to re-adjust the understanding of the world of the situation in Iraq and to condemn all manifestations of cruelty, brutality and prejudice.

Evidently, Daood's dealing with a theatrical text that is considered to be one of the great classics and plays is a great challenge. The language of the adaptation is immature, pickled and does not live up to the level of Shakespearean classics and there is a lot of repeated talk. Madani(2015) remembers, "The production has also been criticised by Iraqi reviewers for its use of colloquial language and for not exploiting the rich poetical history of Iraqi literature" (p. 9). The recipient, no doubt, would notice the big difference between the expressive rhetoric of Shakespeare and the meagre words in Daood's vernacular. However, Daood's language has its merits: its description is vivid, symbolic and his conversations are lively and life-like. Daood adds significant elements such as Iraqi customs, discourses, songs and setting (time and place) to accomplish his adaptation and its cultural, social and ideological indigenization. The indigenization of Shakespeare's play to fit a different culture, society and ideology make the adaptation to move in various directions. In short, Daood in his adaptation of one of the greatest masterpieces of world drama constructs his own text that bears his name and signature.

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