



**An-Najah National University
Faculty of Graduate Studies**

**SHAKESPEAREAN INTERTEXTUALITY IN
LAYLA AL AMMAR'S *SILENCE IS A SENSE*
AND *THE PACT WE MADE***

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**This Thesis is Submitted in Partial of the Requirements for the Degree of Master
of Comparative Literature, Faculty of Graduate Studies, An-Najah National
University, Nablus, Palestine.**

2025

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Dedication

This thesis is lovingly dedicated to the pillars of my life:

To my parents, the first people to show me the beauty of dreams and the value of hard work. You have sacrificed so much to pave the way for my achievements, and your love has always been the guiding light in my life. Thank you for teaching me resilience, perseverance, and the power of love. This work is a reflection of everything you've instilled in me.

To my husband, my unwavering rock and constant source of encouragement. Your boundless patience, unconditional support, and belief in me have been my greatest strength throughout this journey. Thank you for standing beside me in my moments of doubt, lifting me when I faltered, and reminding me of my worth when I lost sight of it. Without your love and reassurance, this would not have been possible.

To my sisters and brothers, my lifelong companions and confidants. Your laughter, wisdom, and encouragement have kept me grounded and inspired. Thank you for being my cheerleaders and for believing in me when I struggled to believe in myself.

To my family-in-law, for embracing me with open arms and showering me with kindness and encouragement. Your support has made me feel like I belong to a second home, and your faith in me has been a source of motivation throughout this process.

To my supervisors, Dr. Bilal Hamamrah and Dr Ahmad Qabaha, whose expertise, patience, and insightful feedback have been invaluable throughout this journey.

To my lovely friendly students, whose passion for learning and boundless potential have been my greatest source of inspiration—this journey is as much yours as it is mine

This work is a testament to the love, support, and sacrifices of all of you. I am eternally grateful for each of you, and I dedicate this achievement to you with all my heart.

Declaration

I, the undersigned, declare that I submitted the thesis entitled:

SHAKESPEAREAN INTERTEXTUALITY IN LAYLA AL AMMAR'S *SILENCE IS A SENSE* AND *THE PACT WE MADE*

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Table of Contents

Dedication.....	iii
Declaration.....	iv
Chapter One: Intoduction and Literature Review.....	1
1.1 Introduction.....	1
1.2. Methodologies of the Study.....	14
1.3 Literature Review.....	16
1.4 Research questions.....	19
1.5 Aims and objectives.....	19
1.6 Significance of the Study.....	20
1.7 Limitations of the Study.....	20
1.8 Corpus of the Study.....	20
Chapter Two: Intertextuality to Reveal an Image of Colonization: Ariel, Dahlia, the Unknown Narrator.....	22
2.1 Introduction.....	22
2.2 Colonialism as a central theme in Shakespeare's play: The Tempest.....	23
2.3 Intertextuality in English Novelists of Arab Origin: Laila Al Ammar.....	24
2.4 Gender as the focal point of colonial hegemony.....	26
2.5 The Pact We Made: Intertextuality with the Colonization of Dahlia's Body.....	26
2.6 Silence is a Sense: Colonization of the Unknown Narrator's Mind.....	27
2.7 Investigation of Shakespearean intertextuality in the context of silence.....	28
Chapter Three: Intertextuality and Mental Breakdown: Rape Trauma Syndrome.....	30
3.1 Introduction.....	30
3.2 English Literature's Representation of Post-Rape Trauma.....	30
3.3 The Theme of Rape Trauma Syndrome in Shakespeare's The Tempest.....	33
3.4 Rape Trauma Syndrome in Al-Ammar's Silence is a Sense.....	34
3.5 In Al-Ammar's The Pact We Made.....	36
3.6 Conclusion.....	38
Chapter Four: Intertextuality Presents Recognition of Self and Emphasizes the Gaze of Others and Reputation.....	40
4.1 Introduction.....	40
4.2 The Concept of Literary Self and Self-Recognition.....	40
4.3 Self-Awareness and Exploration through Textual Interaction during Literary Reading and Writing.....	42

4.4 The Tempest: The Search for the Self and the Realization of Freedom and Identity Concepts.	43
4.5 Self-Recognition in Laila Al-Ammar's novels.....	46
4.5.1 Analysis of The Pact We Made	46
4.5.2 Analysis of Silence is a Sense.....	47
4.6 Analysis of the textual overlap between The Tempest and Laila Al-Ammar's Novels	48
4.7 Conclusion	49
4.8 The Gaze of Others and Reputation in Literature.....	50
4.9 Gaze of others and reputation in Shakespeare's works	51
4.10 Gaze of others and reputation in The Tempest.....	51
4.11 Al-Ammar's inspiration for reputation and the other's gaze issues from The Tempest: In Silence is a Sense	52
4.12 In The Pact We Made	54
4.13 Thesis Conclusion.....	55
References.....	57
الملخص	ب

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Abstract

This study focuses on the intertextuality apparent in Layla Al-Ammar's Novels, *The Pact We Made* and *Silence is a Sense*, specifically analyzing how both novels employ Shakespeare's *The Tempest*. It delves into Layla Al-Ammar's use of literary intertextuality to dismantle and question preexisting literary and social standards through investigating the character of Ariel, Desdemona, Prospero, and Caliban. Several subjects are considered via the perspective of intertextuality theory put out by Julia Kristeva, such as: Intertextuality to Reveal an Image of Colonization, Intertextuality Shows Mental Breakdown: Rape Trauma Syndrome, Intertextuality Presents Recognition of Self, and Intertextuality Emphasizes The Gaze of Others and Reputation. Therefore, to better understand the similarities and differences between the characters in Al-Ammar's work and those in Shakespeare's, this study takes a qualitative descriptive-analytical approach. By delving into the challenges faced by Dahlia and the unnamed narrator in Al-Ammar's novels, as well as those in *The Tempest*, the results show how intertextuality enhances novels by critiquing colonialism and social oppression and the psychological effects that stem from them. The resulting discussion sheds light on the interaction between the past and the present, investigating the agency of women, and tackles cultural and psychological trauma. Accordingly, there is a unique understanding of how classical and modern narratives interact by filling a gap in our understanding of Shakespeare's intertextuality in Arabic literature of the contemporary era.

Keywords: Intertextuality; Al Ammar; *The Tempest*; *The Pact We Made*; *Silence is a Sense*; Shakespeare.

Chapter One

Introduction and Literature Review

1.1 Introduction

Recent theoretical developments have revealed that intertextuality and adaption significantly affect cultural expression development. Vandal-Sirois and Bastin (2010) in their book *Intertextuality, Adaptation and Appropriation: Is There a Limit?* ensure this by stating that:

Adaptation seems to be part of the process of linguistic transfer of a document, created in one source culture and then aimed at another culture, Despite the adjustments and modifications, often imposed by the language of the source text or deemed necessary by the translator-, an adaptation still shares a very strong link to the source text (Bastin, Sirois, & Vandal, 2010, p. 23).

Adaptation shows how artists engage with established works to create narratives that address contemporary concerns. Intertextuality highlights the interconnectedness of creative expression. To put it in another way, Alfaro (1996) declares the importance and the beauty of using intertextuality and adaptation in her book *Intertextuality: Origins and Development of the Concept* by asserting that:

There are always other words in a word, other texts in a text. The concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures (Alfaro, 1996, p. 268).

Scholars have explored adaptation as a creative process. Hutcheon (1988) sees it as reinterpreting texts (2006). Stam (2005) re-contextualizes material for new audiences. Leitch (2006) finds ideological tensions through dialogic exchange . Julie Sanders (2006) regards it as cultural recycling. Adaptive intertextuality allows artistic expression to develop through imaginative re-visioning (time and space).

While intertextuality refers to the original piece of work, adaptation has to do with recreating the piece of work to convey a message that the light wasn't shed on. Intertextuality is a dialogic process where texts interact with social, historical, and cultural

spheres. Intertextuality is important for understanding tradition and innovation in cultural expression (Barthes, 1977).

Litvin & Holderness (2010) have studied how Shakespeare's works are interpreted and adapted globally. Litvin's research focuses on how Hamlet has been implanted in the Arab world to address current political and cultural issues. She analyzes the creative adaptations made by regional writers to explore the dialogic relationship between Shakespeare's texts and new iterations (Litvin & Holderness, 2010). Similarly, Holderness has studied the connections between Shakespeare's works and Mediterranean cultures. He argues that Shakespeare (2014) has become an iconic figure whose works are continually adapted. This adaptation wasn't applied only to one or a few of Shakespeare's plays, rather most of his plays were adapted and intertextualized throughout the ages. Shakespeare's *Macbeth* is one of the works that was and still goes under different processes to deliver different ideas. Dobson & Arnaud (2017) argue how "Müller's translation of Shakespeare's *Macbeth* was meant to embody its (second) author's personal opinion about more contemporary times. Translation does not prevent the final composition from being an inventive adaptation and the result of a revisited reading of the Shakespearean source" (Dobson & Rivier-Arnaud, 2017, p. 1). Thus *Romeo and Juliet* and *Hamlet* were not excluded from adaptation as expressed by Dobson and Arnaud "*Hamlet* and *Romeo and Juliet* has been appropriated by the convicts and shows how the experiment has become the seed of a cultural revolution which has burst both geographical and metaphorical bars" (Dobson & Rivier-Arnaud, 2017, p. 7).

Contemporary women writers like Jo Eldrige Carey (2005), Ramie Targoff, and Virginia Woolf (1925) have written about and discussed Shakespeare's works to assert female agency and perspective within the literary canon. By adapting his plays, they use intertextual dialogue to challenge gender and racial power dynamics. Carey (2005) analyzes how these adaptive works critique oppressive traditions and give voice to marginalized subjects, such as postcolonial women or queer identities. Carey (2005) emphasizes the importance of intertextual adaptation as a means for women to subvert canonical narratives, engage in cultural critique, and promote inclusivity. Through skillful manipulation of intertextual links, contemporary authors pay homage to Shakespeare while reinventing his texts as vehicles for progressive social commentary and female self-expression.

While most of Shakespeare's plays were adapted, *The Tempest* is one of the plays that the previous writers simulated up to it. *The Tempest* continues to inspire modern interpretations in different genres. Atwood's novel *Hag-Seed* (2016) gives a political take on power, revenge, and redemption. In *Natives: Race and Class in the Ruins of Empire* (2018), British rapper Akala (2018) explores contemporary Britain's dynamics of race, class, and empire. Akala (2018) strategically references Shakespeare to advance nuanced social commentary on identity and inequality. Additionally, Carey's *The True History of the Kelly Gang* (2000) taps into *The Tempest's* enduring characters and motifs. These contemporary adaptations exemplify Shakespeare's timeless exploration of power, servitude, and liberation through intertextual dialogue.

The acclaimed Palestinian poet Mahmoud Darwish (1998) frequently incorporated allusions and references to Shakespeare throughout his influential literary works. By creatively engaging with Shakespearean texts and characters, Darwish (1998) established insightful parallels between the universal themes explored in English literature and the distinctive experiences of Arab culture. For instance, in his iconic poem "We Were Missing the Present," Darwish (1998) references Shakespeare's *Romeo and Juliet* and draws comparisons between the Shakespearean protagonists and the anonymous Arab and Jewish protagonists:

Let's go, as we are:

a free lover

and her poet.

What fell of December snow

wasn't enough, so smile

for snow to card its cotton on the Christian's prayer,

we will soon return to our tomorrow, behind us,

where we were young in love's beginning,

playing Romeo and Juliet

and learning Shakespeare's language ...

The butterflies have fluttered out of sleep

as a mirage of a swift peace
that adorns us with two stars
and kills us in the struggle over the name
between two windows so, let's go
and let's be kind (Darwish, 1998, p. 55).

Through this poetic linking, Darwish (1998) was able to convey an image of the impossible love an Arab and a Jewish would experience just like that of Romeo and Juliet. "The speaker confirms that he and Rita recognized from the "beginning" that they are toying with a dangerous romance pretty much like Romeo and Juliet, yet they learnt "Shakespeare's language", suggesting that they learnt a lesson from their tragic destiny" (Hamamra & Qabaha, 2022, p. 11). Darwish (1998) revealed how the human flaws and struggles illuminated in Shakespeare's tragedies continue to manifest in the modern day across all cultures.

In addition to "We Were Missing the Present" (Darwish (1998), Darwish strategically invoked Shakespearean references in works such as "Psalm 2" to stress shared human experiences that resonate irrespective of cultural or geographic origins. Darwish says:

Now I find myself denied
like trees growing out of books
the wind is just a passing thing
shall I fight or shall I not fight?
that is not the question
shall I work or shall I not work?
that is not the question (Darwish, 1998, p. 14).

Darwish (1998) suggested that Arab struggles for freedom and justice share core similarities with the essential human struggles captured in Shakespeare's plays like *Hamlet*. This intertextual technique when alluding to the famous speech by Hamlet "To be or not to be, that isn't the question" allowed Darwish (1998) to connect the Palestinian resistance movement with universal aspirations for dignity and self-determination.

Beyond direct allusions, Darwish also echoed Shakespeare's poetic voice through his evocative metaphors, existential themes, and stylistic choices. Compared to Shakespeare's *As You Like It* in which he reflects on issues related to the human struggle to exist and to have an identity, Darwish's "Identity Card" also focuses on issues like human existence and identity. This reflects the enduring influence of Shakespeare's incomparable literary expressions and spirit. Overall, Darwish leveraged his multifaceted intertextual engagement with Shakespeare to craft a body of Arabic writings that simultaneously convey cultural specificity and universal human emotions as Al Hawamdeh expresses in his essay "Shakespeare as an Icon of Peace and Human Coexistence in Mahmoud Darwish's Shakespearean Appropriations"; Al Hawamdeh focuses on how Darwish's works and masterful incorporation of textual references can allow literature to find common ground across borders while still upholding diverse cultural perspectives. "Even though Shakespeare's position to pacifism is controversial among modern scholars, Darwish views the British Bard as a pacifist and anti-war icon" (3). Darwish's integration of Shakespearean allusions throughout his poems serves as a testament to the potential for intertextuality to enrich contemporary literature especially when it comes to the themes of displacement and his journey to explore identity. Thus Darwish's "The Dice Player" Darwish (2009) doesn't directly refer to any of Shakespeare's plays, still, Darwish mirrors themes that are highly presented in Shakespeare's plays mostly related to humans' identity and existence. "Focused in "The Dice Player" on the Darwishian poetic journey in the Palestinian context with special emphasis on images of existence, resistance and his contribution to the Palestinian identity" (Al Shaer, 2014, p. 3).

In her scholarly examination of Fadia Faqir's novels *Pillars of Salt* (1996) and *My Name is Salma* (2008), Carey (2005) analyzes how Faqir makes use of and reinterprets Shakespearean intertextuality intending to subvert gender norms. Specifically, Carey (2005) notes that the character Najwa, a reinterpretation of Desdemona, embodies feminist resistance against societal expectations through her fierce independence and refusal to conform. Carey (2005) argues that through Najwa, Faqir challenges the limited representations of women in Shakespeare's works and asserts Arab women's agency in redefining their roles in society.

This study will investigate the use of intertextuality in Layla Al Ammar's novels *Silence is a Sense* (2021) and *The Pact We Made* (2019), specifically in her reference to the adaptation of Shakespeare's *The Tempest* and the character of Ariel. William Shakespeare's literary work has been subject to an array of appropriations and adaptations in the Arab world. As Graham (2002) puts it "Received in the Middle East as a great icon of classical theatre, Shakespeare is there for writers to admire, emulate, imitate or challenge" (Graham, 2002, p. 141). Rather than merely using Shakespearean intertextuality for the sake of imitation or admiration, Al Ammar's reference to *The Tempest* serves to challenge and subvert existing literary and social norms. Through Dahlia's narration (the protagonist in *The Pact We Made*), one could draw a vision of Eastern society at its ugliest, the one in which a person, here the female is more restricted, must not allow any hint of gossip by letting her own choices and decisions for the sake of parents' and others' choices, and for the sake of family's reputation, since in cultures of honor, the family is viewed as the core institution of society; the family plays a strong role in a person's identity as a human being. Therefore, these individuals must fulfill the expectations of family and culture to be accepted by them and feel a sense of belonging to this central institution to which they are bound by birth to marriage. Through this narration, readers are also presented with the societal and patriarchal oppression leading the female to thoughts of self-murder, liberation, and escapism. The continuous reference to Ariel's Character in *The Tempest* could be connected to the relationship between the colonized and the colonizer. The significance of referring to *The Tempest* shows and plays a role in letting the readers see Dahlia's analogies and parallels with Ariel. It is clarified how by concluding the situation of both Dahlia and Ariel, one comes to summarize that they both experience and live in the same mentally and physically abusive society and controller despite the different time frames of the two literary works.

Through intertextual references to Shakespeare's play, Al Ammar reexamines and reinterprets the themes, characters, and power dynamics present in *The Tempest* within the context of her narratives. This subversion allows her to question and critique established norms and shed light on alternative perspectives, particularly concerning issues of power, identity, and marginalized voices. By examining the similarities and differences between Al Ammar's novels and *The Tempest*, this study will explore how intertextuality sheds light on the complexities of power dynamics between the colonized

and the colonizer, or the slave and the master, in both works. By examining Dahlia in *The Pact We Made*, the narrator and other women in *Silence is a Sense*, and Ariel in *The Tempest*, this study argues that Al Ammar's use of intertextuality reveals the ongoing relevance of issues related to colonialism and oppression, gives voice to those who have historically been marginalized in these discussions, and illustrates how literature can be used to challenge historical and cultural contexts that shape forms of oppression.

Intertextuality plays a vital role in letting the readers see the analogies and parallels that Dahlia, the narrator, and Ariel share, highlighting the marginalization of women in the East and West, now and in the past. Al Ammar's writing illustrates the control, oppression, and imprisonment recorded by women in Kuwaiti society. Numerous references claim that a raped woman in the East has to keep silent and controlled for the sake of her family's reputation as well as her future. This is shown in Nikki R. Keddie book's *Women in the Middle East* (2007). An examination of women's lives in the Ottoman Empire, in Turkey, in Iran, and all of the Arab countries is presented in *Women in the Middle East*. Keddie (2007) examines the way Islam is changing in conjunction with political, cultural, and socioeconomic developments. In doing so, she demonstrates that Islam, like other major religions, incorporates ideas and practices of male superiority. Keddie (2007) challenges stereotypes of Middle Eastern women as faceless victims and points out their role in the rise of modern nationalist, socialist, and Islamist movements.

By using intertextuality, Al Ammar employs a powerful technique to convey her messages and values in common with Shakespeare's works and uses them as a point of departure to challenge and subvert existing power structures and dominant narratives. In *The Pact We Made*, Dahlia declares:

I imagine myself as his editor, imagine him there, scowling, on the floor of my living room, his back against the wall, legs stretched out and crossed at the ankles. His arms are also crossed; of course, they are – who likes watching someone read what they wrote? 'If you insist on reading my words,' he says, 'you might do me the courtesy of reading them aloud. They are like the plays of Shakespeare, meant to be heard rather than read, (Al Ammar, 2019, p. 201).

This suggests that the experience of silently reading Shakespeare's works may not fully capture their intended impact. This observation holds particular relevance when

considering *The Tempest*, where the character of Ariel, a spirit endowed with the ability to manipulate sounds and create illusions through song, plays a significant role. Dahlia believes she is in a play where she is given instructions and roles to play by her parents. Whenever she thinks of her life as a complete play and compares it to Ariel, she comes to know that even though Ariel is a character in an imaginative play, still Ariel is more real than Dahlia; at least Ariel is colonized by one person, but Dahlia is colonized by more than that, she is colonized by her parents, her rapist uncle, the society, and the reputation of all of them. In *The Tempest*, the first time Ariel appears indicates how she is a slave to her master Prospero; to whom Dahlia's parents stand in *The Pact We Made*. Ariel states in her first uttering words in the play that she is going to do whatever she is asked by her master:

All hail, great master! Grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curled clouds. To thy strong bidding task
Ariel and all his quality (Shakespeare, 1958, p. 1.2).

Comparing Dahlia to Ariel, one could easily find the matching points between these two characters regarding the theme of control and colonization at the family manner. Dahlia best describes this situation when talking about parents and their control, she thinks:

How much damage do parents do, unintentional though it may be? A word that cleaves the psyche, a withheld embrace that ripples through generations, an episode that festers like an open wound. Might these things not be so easily avoided if we all just scattered ourselves to the wind? (Al Ammar, *The Pact We Made*, 2019).

Dahlia thinks that most of the parents' actions are unintentional, but still, they always cause damage to their daughters by controlling them. She desperately asks herself: Is it possible that we could all spread ourselves to the wind so that these things might be avoided?

Colonization however as Ariel finds "has taken away not only land, but also her language, culture and identity" (Fei, 2007: 118). This is to be appealed to Dahlia's situation. In

many scenes, Dahlia is shown how to speak and how to act so that her behavior would meet others' and society's expectations. She is to be told how to speak and even what to speak. Dahlia's mother takes the main role of giving instructions and taking away Dahlia's identity. It is narrated when someone comes to see Dahlia that her mother says:

You wait at the top of the stairs, never greeting him at the door – that's for your chaperones to do. When your mother and sister and aunts have ushered him into the fancy sitting room, you still wait five minutes or so. You stand on the stairs, and maybe your nerves die away or maybe they gather strength like a western dust storm, obliterating everything in its path. Finally, you come down, you kiss his mother's cheeks and nod politely at him. Don't smile too much, that reeks of desperation. Let the chaperones do most of the talking; let him lead the discussion. He speaks English to impress you. Try not to spill the tea when you pour it for him (Al Ammar, 2019, p. 12).

Here Dahlia is told to act as if she is in a mold and she doesn't have a real voice to decide what to do and what not to do. Generally speaking, both Ariel and Dahlia work to negotiate with the colonizers, they subvert patriarchal power in many ways. Dahlia as shown in many scenes tries to have her voice and decides to draw a tattoo as a kind of subverting. She tries to have control over her body by doing what others see as taboo and unacceptable:

'Khalas, I wash my hands of you.'

'Mama!' Nadia gasped, dropping a hand on her shoulder to quiet her.

I won't lie: there was a definite relief, a crackling joy that shuddered through me at her words. It tasted like freedom, wet and sweet on my tongue. I was indecisive; should I push them harder, get them to sever the bonds now? Or should I measure my response, see if they'd bend before it was torn forever? (Al Ammar, 2019, p. 182).

What is indicated here is that Dahlia feels some kind of relief when she knows her mother isn't any more able to control her.

As a central component of *The Tempest*, Ariel's lyrical songs convey thematic topics of freedom, mercy, and forgiveness within the play's exploration of colonialism, power dynamics, and oppression. Ariel in the same manner tries to gain freedom, she says:

Your charm so strongly works 'em that, if you now beheld them, your affections would become tender (Shakespeare, 1958, p. 6.1).

In those lines, it is shown how despite Prospero's objections, Ariel attempts to convince him that his conjuring tricks have worked. Prospero must also stop playing with his enemies for Ariel to be freed. So as a kind of subverting, the words of Ariel are geared towards manipulating Prospero for the sake of her own freedom. In another scene, it is reminded that the sorcerer's bidding is only done by Ariel to gain her freedom from Prospero, not out of loyalty or entertainment.

Is there more toil? Since thou dost give me pains,

Let me remember thee what thou hast promised,

Which is not yet performed me.

Prospero frees Ariel from the pine tree that she has been imprisoned by when he arrives on the island. To repay Prospero, Ariel vows to serve him faithfully for a year and Prospero needs to abide by his end of the bargain now that a year (or more) has passed.

Additionally, the beautiful, metaphor-rich verse encapsulates Ariel's intrinsic connection to nature and the spirit world while underscoring his desire for liberation from tyranny. Ariel also at some points loses her real identity and appears differently. In one of the scenes, the characters see Ariel in the terrifying form of a harpy. Classical mythology describes harpies as rapacious monsters. Unlike humans, harpies are hybrid creatures that contain both a woman's head and body as well as a bird's wings and claws. While being in this shape, Ariel declares:

You are three men of sin, whom destiny,

That hath to instrument this lower world

And what is in 't, the never-surfeited sea

Hath caused to belch up you, and on this island

Where man doth not inhabit, you 'mongst men

Being most unfit to live. I have made you mad (Shakespeare, 1958, p. 3.4).

So it is Ariel's intent to drive the men mad with this terrifying vision. Though having a bird's wings and claws has many to say about it. It could be interpreted that just like Dahlia when she hopes to be a bird with no control, Ariel appears in such an image to deliver a message for those around her that she wills to be like a bird and gain her freedom. She loses her real shape for the sake of her need to be free.

Subsequently, Shakespeare's intent for theatric spectacle comes alive through these poetic numbers, with rhythmic language and cadences enrapturing audiences. Moreover, analysis suggests the songs accentuate Shakespeare's pioneering dramatic style and reach full impact when performed rather than read silently from a page. Additionally, by propelling the plot and characterization for Ariel, Prospero, and others, the compositions raise rich philosophical questions about morality, authority, and freedom. Finally, Ariel's iconic songs showcase Shakespeare's poetic mastery and highlight why language and performance were integral to his legacy.

Moreover, Shakespeare's value of the spoken word aligns with the concept of intertextuality in literature, wherein authors draw upon existing texts and cultural references to construct new works that engage with and respond to the past.

Through this intertextual reference, Al Ammar invites readers to draw comparisons between the oppression experienced by Ariel as a colonized and enslaved individual, and the experiences of women who have been similarly marginalized and oppressed in their societies. Where Prospero and Ariel in *The Tempest* stand for the colonized and the colonizer; Prospero as the colonizer and Ariel as the colonized, Dahlia and her parents in *The Pact We Made* also present the same image; Dahlia in the Kuwaiti society is the colonized, while her parents and the society are the colonizers. The colonization of Ariel has taken away her identity. Similarly, the control, oppression, and societal expectations have deprived Dahlia of her real identity and character as a mature 30-year-old woman. Dahlia pays very much attention to Ariel because she feels connected to her, she is so obsessed with Ariel because she finds herself in Ariel's character to much extent; she lives under the same conditions, struggles for freedom, and faces the same difficulties and obstacles Ariel does:

We chewed in silence for a while, and I thought about Ariel. My replicas of him were multiplying; they were in sketchbooks, my monthly planner and notepads

at work, and still on my skin. Beneath my work clothes – my nice trousers and blouse and blazer – that sprite was inked all over my body: I'd blackened the outline on my thigh; I'd drawn him trapped in a tree on my other thigh; he was crawling up my left forearm, looking up at me with eyes that yearned for freedom. I was sliding into obsession, I knew. Between *The Tempest* and the Goyas on my wall, all my sketches lately had been of monsters (Al Ammar, 2019, p. 59).

Dahlia's main concern from the films she always watches is Ariel. Dahlia states “It was all well and good, but such concepts flew right over my head. All I'd gotten from the film was a strange crush on the actor playing Ariel” (Al Ammar, 2019, p. 21). She shows how happy and relieved she feels whenever she talks about Ariel as if Dahlia could express herself through Ariel:

Showing him Walter Crane's illustrations of the play I told him how I'd spent far too long staring at the one of Caliban kneeling before Stephano and Trinculo. Caliban beseeches the would-be rebels, reminding them that he is ‘subject to a tyrant’, but those weren't my feelings, not really. I didn't identify with him any more than I did with the tree Ariel was trapped in. I didn't feel as if it was saying something to me – unlike the Goyas, which never stopped talking. The Crane illustration calmed me; I found a muted joy in the stones at Caliban's feet, the leaves all around, the fold of Stephano's tunic (Al Ammar, 2019, p. 83).

Dahlia believes that Ariel says what Dahlia can't say; Ariel somehow expresses Dahlia's thoughts and feelings “Maybe Ariel and her bat would get the point across, or Goya's condemned women and upright jackasses, or Fuseli's nightmare. Maybe those prints would say what I couldn't find the words for” (Al Ammar, 2019, p. 135). So through the tattoo and the drawings in her room, “She hadn't seen my new Ariel obsession, only the Goyas that were multiplying on the walls in my room. She'd begged me to take them down, but I refused” (Al Ammar, 2019, p. 43), Dahlia intends to have Ariel as her main passion and focus.

Al Ammar's works, along with the other adaptations mentioned, highlight the ongoing relevance of Shakespeare's themes and characters, and how they can be reinterpreted and

adapted for contemporary audiences. As Diana Henderson states in her book *Collaborations with the Past: Reshaping Shakespeare across Time and Media*, "Adaptations and appropriations of Shakespeare's works not only breathe new life into the plays but also serve as a testament to their timeless appeal and their ability to speak to diverse cultures and contexts" (Henderson, 2006, p. 104).

Shakespeare's literary corpus displays enduring brilliance that inspires modern artists to re-explore his archetypal themes, characters, and narratives through contemporary lenses. Additionally, by reinterpreting Shakespeare's timeless elements based on current perspectives, artists underscore the transformative capacity of his canon to be reworked across genres and eras. Subsequently, this study utilizes intertextuality theory to examine Ariel's situation in *The Tempest* in relation to similar themes and trapped figures in Al Ammar's texts. Moreover, their shared exploration of confinement and struggle for freedom reveals intertextual links. Overall, the persistence of Shakespeare's influence confirms the evolving nature of his body of work. Finally, this study examines explicitly Julia Kristeva's and Roland Barthes's theory of intertextuality.

By applying Kristeva's and Barthes's theory of intertextuality, this study seeks to uncover the complex and multi-layered relationships between these texts and how they contribute to our understanding of the human experience.

The significance of this study stems from the fact that there are no sufficient studies in which intertextuality and adaptation in Al Ammar's works are discussed and so, it comes to fill a gap in such studies. More specifically, there are no studies that tackle Shakespearean intertextuality in Al Ammar's *The Pact We Made* and *Silence is a Sense*, and so this study is unique, as it is the first of its kind. The present study also derives its significance from the fact that it purports to open a window into the Kuwaiti and Arab cultures in general and into the correct and erroneous ways of transferring them via intertextuality and adaptation in particular. Moreover, this study will attempt to venture beyond explicit cultural meanings by focusing also on adaptation and intertextuality that are implicit in the source text and that are part of the bigger picture the author is trying to paint in her novels.

1.2. Methodologies of the Study

Referring to Ariel will be widely explained according to Julia Kristeva's theory of intertextuality. Intertextuality theory though could be the most powerful framework to interpret this research. The researcher will make use of rape trauma syndrome, its symptoms, and its effects, and apply them to the state of Dahlia. The researcher will also shed the light on Lacanian point of view on the mirror stage and how Dahlia in many situations narrates that she doesn't recognize herself when looking in the mirror, similar enough to the situation of the refugee narrator being outside her home in *Silence is a Sense*. This is directly related to Lacan's theory of the mirror stage in which he argues:

The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation – and which manufactures for all the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality that I shall call orthopedic – and, lastly, to the assumption of the armor of an alienating identity, which will mark with its rigid structure the infants' entire mental development (Lacan, 2006, p. 54).

So through Dahlia's words and Lacan's analysis, it is expressed how it looks like for Dahlia to be a shared staff by saying: "I realized a long time ago that, in a lot of ways, my body is not strictly mine. It's a shared entity, something to be criticized, guarded, commented on, and violated." (46) Through her journey to gain freedom, Ariel similarly loses her real identity. It could be said that Ariel could even change just to have her freedom from Prospero:

I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I'd divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join (Shakespeare, 1958, p. 1.2).

Prospero's performer, Ariel, can change her shape and substance, and she performs spectacles for him to the extent that if she looks at the mirror, she wouldn't be able to

know herself just like Dahlia. Through Ariel's and Dahlia's words, it is realized that they don't sense themselves and they in one way or another don't exist. Dahlia sadly continues:

That wasn't the point. I'm digressing. Besides, I relinquished control of my body a long time ago. I no longer have a connection to it. Perhaps I never truly did. My point is that my life was not my own either. It too was something to be controlled, commented upon, and directed to the will of others (Al Ammar, 2019, p. 46).

In this sense, Dahlia comes to deduce that she has never had power over herself; it is not a newly discovered situation, but the point is that the situations and trauma she has been through help her to see the reality of herself as a controlled and shared human being.

This study aims to identify the intertextual references and the influence of William Shakespeare's play *The Tempest* on Layla Al Ammar's works *The Pact We Made* and *Silence is a Sense*, based on the concept of intertextuality from Julia Kristeva's perspective. This perspective focuses on the interaction and mutual influence of texts, highlighting the interplay between older texts, such as *The Tempest*, and newer ones, like *The Pact We Made* and *Silence is a Sense*. The researcher will focus on how Al Ammar employs *The Tempest* as an interactive reference within the themes of her texts, which include silence, colonization, self-awareness, and psychological trauma.

The researcher employed a qualitative approach, focusing on literary analysis of both authors' works using a critical approach that highlights the relationship between Shakespeare's texts and Al Ammar's texts. This relationship will be explored by pointing out the shared social, political, and cultural themes addressed in both.

The researcher adopted a descriptive-analytical methodology. The intertextual relationships between Shakespeare's play and Al Ammar's novels will be extrapolated through an analysis of the situations in Al Ammar's works that quote *The Tempest*, whether directly or indirectly. Emphasis will be placed on how the author employs these references to develop the characters and highlight social, political, and cultural themes.

The sample consists of three literary works: William Shakespeare's *The Tempest*, which serves as the primary source of intertextuality in this research, and Layla Al Ammar's novels *Silence is a Sense* and *The Pact We Made*. The focus will be on how Al Ammar

borrowed characters and events from Shakespeare's play, such as the character of Ariel and the theme of colonization, to connect them with the experiences of the characters in her novels.

The tools used in this study include literary texts, where passages dealing with shared themes will be cited. That is, a passage from Shakespeare's play will be mentioned alongside a corresponding passage from Al Ammar's novels, and the similarities in theme or issue will be discussed. Additionally, literary criticism will be utilized, relying on articles and studies about the theory of intertextuality, as well as critical works on Layla Al Ammar and William Shakespeare. Moreover, the researcher will conduct a close reading of Shakespeare's play and Al Ammar's literary works.

1.3 Literature Review

Any scientific investigation must rely heavily on prior literature to create a solid cognitive groundwork. In this light, Layla Al Ammar offers a modern take on questions of individuality and freedom by drawing on classic literature in pieces like *The Pact We Made* and *Silence is a Sense*. By analyzing the novels through the lens of literary intertextuality, we may better grasp the social and cultural aspects that these works examine, which in turn illuminate the hardships endured by Arab women.

Al Ammar, in her enthralling novel, *The Pact We Made*, delves into complex themes surrounding women's emancipation drawing on the depths of her experience. Furthermore, Al Ammar evokes the spirit of Shakespeare's legendary heroes by way of a rebellious female protagonist who fights against oppressive cultural standards. Her brilliant characters also bring attention to gender bias, preconceptions, and women's struggle for autonomy. Al Ammar (2019) raises the voices of women challenging restrictive norms, prompting critical reflection on authority, identity, and the female experience in the Arab world. Ultimately, *The Pact We Made* demonstrates Al Ammar's ability to create compelling narratives that highlight the intricacies of Arab women's endeavors to assert their independence and individuality. Moreover, her adept narrative adds depth to characters embarking on exciting paths of self-determination under entrenched social obstacles.

Al Ammar's modern narratives encapsulate the essence of contemporary Arab society, providing novel insights into the changing roles of women and the pursuit of self-determination. What *The Pact We Made* does is provide an alternative image of Kuwait women. Dahlia's break away from tradition gives birth to her recovery, and her ability to choose a path in life. Her ending is an anti-Bildungsroman ending, where the protagonist chooses not to conform to traditional ending . Her works connect classic narrative with contemporary discourse, demonstrating literature's lasting ability to stimulate thought and promote change. In those novels, the protagonists are presented as trying to find their way to the center from the margins, from being silenced and invisible to a more centered narration of their subjectivity.

In *Silence is a Sense*, Al Ammar (2021) utilizes the character of Ariel from *The Tempest* to subvert and interrogate the experiences and tragedies of migrants. In her acclaimed work *Silence is a Sense*, Al Ammar conveys the profound psychological scars of war through an unidentified teenage Syrian refugee. Through poetic prose, Al Ammar articulates the significant losses and displacements that now characterize the protagonist's existence. Reflecting Ariel's condition of displacement in Shakespeare's *The Tempest*, the narrator struggles to reclaim meaning and identity in a world fractured by violence. Al Ammar elucidates the profound impact of tragedy and turmoil while also alluding to the resiliency of the human spirit. The work examines overarching themes of belonging, uniqueness, and the quest for meaning in life following the obliteration of much that preceded it. Both elegiac and subtly optimistic, *Silence is a Sense* articulates the experiences of individuals grappling with the aftermath of war's destruction. Al Ammar poignantly depicts their sufferings with exceptional empathy. Her poetic writing infuses empathy into the harrowing consequences of calamity and relocation. The work exemplifies the potency of narrative in articulating experiential truth.

Furthermore, the themes of colonialism, the marginalization of women, sexual violence, grief, and belonging, which are prevalent in *The Tempest*, are similarly explored in *Silence is a Sense*. Regarding intertextuality and adaptation, the novel contains two explicit allusions to Shakespeare's works, and the similarities between the two texts imply an implicit intertextuality. Through the use of adaptation and intertextuality, Al Ammar enriches the novel while delving into universal and eternal topics. In general, *Silence is a Sense* is an incredibly moving demonstration of the strength of the human will and a

sobering call to action to resolve the continuing refugee problem. As said by Al Hussein (2021) “Through the critical lens, *Silence is a Sense* engages questions of migrant subjectivity, cultural meaning construction, and collective identity formation through embedded acts of reading and writing that contest discourses of power, (in)visibility and cultural dominance” (Al Hussein, 2021, p. 161).

Like William Shakespeare's famous plays, *Silence is a Sense* delves deeply into questions of identity, human experience, and the power of silence. The subject matter of Al Ammar's intertextual references frequently goes beyond the confines of canonical literature. By deftly incorporating Shakespearean intertextuality into her work, she encourages readers to see connections between the oppressed characters in her modern novels and those in Shakespeare's plays. The protagonist of Al Ammar's work, like many of Shakespeare's characters, struggles with societal pressures to remain silent even as she seeks to express himself. Al Ammar (2021) shows that Shakespeare's examination of language's power and human complexity is still relevant today through this intertextual engagement. Both the enduring relevance of Shakespeare's ideas and her skill in reimagining them for a contemporary audience are on full display in her work. By linking two separate literary canons, *Silence is a Sense* exemplifies the transforming and everlasting potential of literary adaptation and intertextuality.

In an article he wrote, Emanuela Buscemi makes the first published statement regarding the problem of intertextuality in one of his essays when he states:

... frequent literary devices frame Dahlia's struggle within the symbolism of Shakespeare's *The Tempest*, suggesting a parallel between the young Kuwaiti woman and the rebellious spirit Ariel. The use of the English language, along with everyday Arabic terms, can be interpreted as a way to represent the multilingual, translingual, and glocal nature of Kuwait and the existential quests that the book's characters engage in, while accounting for the distance from the quotidian nature of societal restrictions (Buscemi, 2022, p. 12).

As far as I am aware, and after reviewing all the pertinent literature, I am in the rare and exciting position of being the first researcher to delve deeply into the complicated structure of intertextuality that connects these three separate works of literature.

1.4 Research questions

By the end of this research, the following questions will be answered:

1. How could intertextuality be used as a framework for interpreting the 3 texts?
2. What is the implication behind using intertextuality?
3. How does intertextuality help Al Ammar deliver her intended message and eastern women's voices?
4. How can the theme of colonization on females be assessed in the 3 texts?
5. How is recognition of oneself employed in the 3 texts?
6. Are females in the East and West treated equally to men? And how can discrimination against women be read in the 3 texts?
7. What impediments have hindered the protagonists' assimilation into different societies?

1.5 Aims and objectives

The research is expected to achieve the following objectives:

1. Al Ammar's *The Pact We Made* and *Silence is a Sense* are meant to use intertextuality and adaptation as the main techniques to reveal discrimination against their protagonists as pieces of evidence of the inferior look of females in the East and west.
2. Through using intertextuality :
 - It is shown how both novelists with different time phases and cultures reveal racism against women.
 - It is proven that females are not treated equally to males, and they are only seen as servants to men.
 - It is emphasized the protagonists' psychological ramifications of traumatic rape experiences of belonging and acceptance.
 - It is illustrated that Arab writers would adapt Shakespeare's works since his characters are to a great extent similar to Arab women's situation.

1.6 Significance of the Study

This study holds significance in both literary and cultural contexts. By examining the intertextual echoes of Shakespeare within the works of Layla Al Ammar, the research bridges classical English literature and contemporary Arab fiction, highlighting the dynamic interplay between canonical texts and postcolonial voices. The analysis contributes to the growing field of comparative literature by uncovering how global literary traditions can be reimagined within modern Middle Eastern narratives. Furthermore, the study underscores the relevance of Shakespeare's themes, such as identity, power, silence, and resistance, in the sociopolitical realities of the Arab world, especially as represented through Al Ammar's nuanced storytelling. It also offers insight into how Arab women writers engage with Western literary heritage to articulate hybrid identities and challenge dominant discourses.

1.7 Limitations of the Study

This study is limited in several ways. First, it focuses exclusively on two novels by Layla Al Ammar (2019), *The Pact We Made* and *Silence is a Sense*, and their intertextual relationship with a selected Shakespearean text, namely *The Tempest*. This selective corpus, while purposeful, may not account for other potential intertextual references across Al Ammar's wider body of work or other Arab writers engaging with Shakespeare. Second, the study adopts a qualitative, interpretive approach rooted in close reading and comparative analysis, which may limit the generalizability of its findings. Additionally, the analysis emphasizes literary and thematic parallels without delving deeply into linguistic or historical adaptations of Shakespeare in the Arab world. Lastly, access to authorial commentary or interviews was not available, which could have enriched the contextual framing of intertextual intent.

1.8 Corpus of the Study

Summary of The Pact We Made

The novel revolves around the character of Dahlia, a Kuwaiti woman in her late twenties living in a conservative society, where she is subjected to intense pressure from her family and society to marry. Despite her outward appearance as an obedient daughter, Dahlia conceals an inner conflict resulting from a traumatic childhood experience. The novel explores the effects of silence, shame, and the social stigma associated with sexual

violence, and also highlights the restrictions imposed on women in Gulf societies. The novel uses interior narration to depict the tension between the desire for liberation and the fear of consequences, making it a rich text in examining identity, silence, and resistance.

Summary of *Silence is a Sense*

It tells the story of a young Syrian refugee living in the United Kingdom who suffers from a loss of speech due to the trauma she experienced during war and asylum. She lives in a small apartment and watches her neighbors from the window while working as a writer for a website where she publishes articles about her experience as a refugee, under a pseudonym. The novel moves between the present and images of the past, showing the repercussions of war, displacement, and isolation, and their impact on the human psyche. By using silence as a form of expression, the novel discusses issues of belonging, alienation, and identity, and shows how writing can be a means of survival and resistance.

Chapter Two

Intertextuality to Reveal an Image of Colonization: Ariel, Dahlia, the Unknown Narrator

2.1 Introduction

Writers and authors may greatly enhance the amount of complexity in their written works by using intertextuality to develop links with prior literary works (Rahman, 1982). The term was used by Julia Kristeva to characterize works that take on a more complex and harmonic nature as a result of their interactions with other texts. The idea that writings are constructed from previous texts is the foundation of this statement. One important feature of this kind of intertextuality is its capacity to create a network of symbols and allusions via the convergence of ideas and fusion of interpretations (Raj, 2015).

Authors may delve deeply into complex cultural, political, and historical subjects by using intertextuality. The persistent theme of colonialism is often explored in literature (Van Zoonen, 2017). Authors might use intertextuality to draw parallels between literary works from different periods to highlight the relevance of the colonial past to current issues. This method may help us comprehend how colonialism influenced shifts in power dynamics, cultural norms, and personal identities across time. This methodology enables an analysis of colonialism not just as a past occurrence but also as an enduring influence that profoundly molds contemporary civilizations (Zengin, 2016).

Referencing classical books, particularly those published during or around the colonial period, in modern works is a common way for postcolonial writers to challenge colonial narratives through the use of intertextuality (Labaune-Demeule, 2016). After official colonialism has ceased, Rahman (1982) argued, authors might use this strategy to comment on how colonial power mechanisms continue to affect the colonized. Postcolonial writers also show how imperialism is still influencing modern society by analyzing and rewriting literature that discusses colonialism. Additionally, they suggest looking back at how things were to comprehend how they affected today's circumstances.

2.2 Colonialism as a central theme in Shakespeare's play: *The Tempest*

"You taught me language; and my profit on 't

Is, I know how to curse: the red plague rid you,

For learning me your language" (Shakespeare, 2014).

From a colonial perspective, the relationships between Caliban, Ariel, and Prospero in *The Tempest* highlight concerns with power, authority, and the relationship between colonizers and colonized. Because it was written amid the height of European exploration and colonization, one interpretation of Shakespeare's play could be as an allegory for the European colonial endeavors, particularly in the New World (Wilkes, 2008). Prospero, the exiled Duke of Milan, pretends to be a colonizer when he and his daughter Miranda are marooned on an island. As a result of his innate wisdom and magical prowess, Prospero claims control of the island and its people. His unwavering faith in the inherent superiority of his civilizing endeavor personifies the archetypal European colonial hero. Despite Prospero's assertions that he is imparting civilization to the colonized people by teaching them language and "civilized" practices, the colonizers' excuses for oppressing indigenous peoples are mirrored in his exploitation and dehumanization of them (Haque, 2016).

One of the most nebulous characters in the colonial story is Ariel, the spirit that Prospero commands as well. Ariel seems to serve Prospero obediently in the hopes of future release, in contrast to Caliban's depiction as defiant and bitter. Colonialists frequently deemed some indigenous communities more "civilizable" than others; Ariel's dual nature as a spirit and non-human entity reflects this bias. Even though she freely agrees, Ariel's servitude to Prospero is indicative of colonial rule. While Caliban remains enslaved until the very end of the play, Ariel's desire for freedom and her ultimate release provide a more optimistic view of freedom (Nimavat, 2019). The colonizer's authority is often delicately balanced and vulnerable to rebellion, according to this metaphor. The play presents colonial authority as an inherently precarious system, with its roots in cycles of violence and exploitation.

"Remember, I have done thee worthy service, / Told thee no lies, made no mistakings, served / Without or grudge or grumblings" (Shakespeare, 2014).

According to Marnieri (2013), one of the characters in the colonial play that provides a sense of ambiguity is Ariel, the faerie that Prospero continues to exercise authority over. Ariel appears to be serving Prospero with the expectation that she would be set free in the end, in contrast to Caliban, who is represented as being obstinate and resentful. The prejudiced invaders may force Ariel to assume both magical and inanimate forms because of the circumstances. The findings indicate that some Indigenous tribes are regarded as being more "civilizable" than others. Despite the fact that she is independent, Ariel submits herself to Prospero, which is an example of colonial rule. On the other hand, Ariel's desire for freedom and her eventual release at the conclusion of the play presents a more optimistic depiction of freedom. This is in contrast to Caliban's unfulfilled bondage scenario. From the perspective of this metaphor, the power of the colonizer is frequently unstable and susceptible to revolution. It is demonstrated in the play that colonial power is a fundamentally unstable system that is founded on cycles of oppression and brutality (Nimavat, 2019).

Furthermore, *The Tempest* portrays an idea of "othering," in which the colonizer categorizes the colonized as inherently distinct and inferior. The conquerors perceived themselves as culturally superior and considered it their obligation to enforce their own ideals onto the native people (Ahmed, 2020). Due to the fact that the purpose of Ariel is not quite obvious, a new dimension is introduced, which suggests that even individuals who appear to be participating in the colonial system have a desire for independence. *The Tempest* may therefore be viewed as a reflection of the colonial ideals that were dominant throughout Shakespeare's time period, as well as a subtle criticism of the moral and political contradictions that are inherent in colonization. This interpretation is possible from the perspective of colonialism (Marnieri, 2013).

2.3 Intertextuality in English Novelists of Arab Origin: Laila Al Ammar

Aljamri (2022) pointed out that while Al Ammar's novel focuses on the Syrian experience, the plot is situated within a wider Arab and West Asian context: that of people and groups negotiating between terror and self-expression. It is written based on that profound personal experience. Thoroughly researched, with Al Ammar's genuine inspirations duly recognized and expressed gratitude for, the novel avoids any tendency towards exhibitionism or voyeurism. Rather, it arises as a potent manifestation of the Arab and West Asian experience after 2011. *Silence is a Sense* is primarily a novel that

explores how authoritarianism undermines our self-perception, both at an individual and collective level and by imposing violence on our capacity to communicate. The assertion is not that speech and community can nullify the demeaning influence of fear and violence - that would be excessively simplistic - but it strongly asserts that they can counteract the consequences.

The imaginary characters that can be found in Shakespeare's theatrical works served as a source of inspiration for Layla Al Ammar, who included intertextuality in her writings. The author drew inspiration for her novels *The Pact We Made* and *Silence is a Sense* from the character of Ariel from *The Tempest*. These novels, which focus on topics such as colonialism, identity, and dictatorship, were written following this inspiration. Ariel symbolizes the female characters in Al Ammar's works—Dahlia and the Unknown Narrator—illustrating the struggles these women face with the social and psychological systems that suppress their freedom and independence (O’Keeffe, 2019). The most important aspect is that this intertextuality reveals the impact of colonization on both the individual and collective identities of these characters through this metaphorical intertextual approach (Zengin, 2016).

Layla Al Ammar employs intertextuality with Shakespeare's *The Tempest* in her novels through the character of Ariel to point out similar themes addressed in both Al Ammar's and Shakespeare's works, such as oppression and subjugation. In other words, she reimagines Ariel through Dahlia in *The Pact We Made* and the Unknown Narrator in *Silence is a Sense*. Both characters reflect forms of societal and psychological colonization (Q & A, 2020).

Dahlia's internal struggles regarding her freedom, particularly those that pertain to marriage and the societal constraints that have been forced on her as a woman, are impacted by a larger colonial background in which Kuwait and other Gulf nations were vulnerable to the influence of foreign political and cultural forces. In particular, the struggles that pertain to marriage and the constraints that society has imposed on her as a woman have had a significant impact on Dahlia. There have been ongoing confrontations between Western norms and traditional Arab values in the lives of women like Dahlia, to give just one example, as a result of the impact, which has resulted in the gender dynamics in the region being drastically affected by the influence. Consequently, the book that was

released by Al Ammar offers a critical study of how colonial legacies continue to exert an impact on contemporary challenges about gender and identity in the Arab world (O’Keeffe, 2019).

2.4 Gender as the focal point of colonial hegemony

The play depicts Dahlia's limited ability to choose her own future as a reflection of the colonial subject's subjugation of their own agency. The pressure exerted by her family and community to get married exemplifies how colonial powers created institutions and imposed expectations on colonized individuals, so depriving them of their autonomy to shape their own lives. Dahlia's personal rebellion, characterized by her rejection of traditional norms, evokes the resistance of colonized individuals against the authority of foreign national governments (Shaffi, 2019).

The narrative establishes a strong connection between women's actions and how they look as a means of honor. Colonial and patriarchal control over women's bodies as markers of cultural identity may be the origins of this concept. In a great number of postcolonial nations, the female body ends up becoming a battlefield for the fight for national or cultural identity. It is often seen as the vessel for the preservation of cultural purity. The origins of this concept may be traced back to the period of colonialism, when conquerors attempted to achieve control over Indigenous communities by exerting influence over their social structures, notably via gendered power relations (Loza, 222). The concept that women are still seen to be the carriers of cultural and familial honor is something that has been reinforced by colonial and postcolonial patriarchy. In *The Pact We Made*, the worry that Dahlia's family has for her reputation and their urge for her to be married are both examples of this thought process (Churchward, 2021).

2.5 *The Pact We Made*: Intertextuality with the Colonization of Dahlia's Body

"How could I explain to her that nothing in my life felt real? That in a country like Kuwait, where everyone knew everything about each other, the most monumental thing to ever happen to me was buried and covered over? For the sake of my reputation, my future, my sister's and cousins; the family honor sat on my little shoulders, so no-one could ever know" (Al Ammar, 2019).

Djohar, Budiantari, Ni'mah, & Farezi (2023) stated that society in *The Pact We Made* imposes its pressures and expectations on Dahlia, forcing her to conform to stereotypical gender roles. The patriarchal society she lives in becomes her colonizer, imposing its values and norms upon her. The similarity between Dahlia and Ariel is evident in the colonization of Dahlia's body, with her choices and future being dictated by her family and society, just as Prospero controls Ariel's actions in *The Tempest*. Al Ammar uses intertextuality here to emphasize the colonization of the female body—Dahlia's autonomy is stripped away, and her desires become secondary to societal demands. Dahlia frequently compares herself to Ariel in *The Pact We Made*. Like Ariel, she is trapped, yearning for freedom but bound by the societal expectations related to marriage, honor, and reputation imposed on her. The intertextual reference to Ariel highlights Dahlia's internal conflict: she is torn between submitting to societal norms and her desire for independence, just as Ariel serves Prospero while dreaming of his freedom.

2.6 *Silence is a Sense: Colonization of the Unknown Narrator's Mind*

"No one is truly voiceless ... Either they silence you, or you silence yourself" (Al Ammar, 2021).

The aforementioned quotation encapsulates the fundamental idea that silence is not an absence of voice, but rather a result of external influences or internalized subjugation. Oppressed characters feel utterly silenced in both *Silence is a Sense* and *The Tempest*, yet the idea of speech persists throughout. In *The Tempest*, Ariel's voice is taken away by Prospero, an outside force; in *Silence is a Sense*, the protagonist, a refugee, puts her voice down as a reaction to the trauma she has experienced and the immense stress she has been under since her displacement. The two works show how a person might be silenced in two ways: either by an oppressor (a colonizer) or by themselves, for the sake of survival.

As mentioned earlier, the Unknown Narrator is a refugee who has fled war-torn Syria in search of safety in the West. She shares similar emotions with Ariel, feeling displaced, alienated, and traumatized, which prevents her from feeling at home in her new environment. Khalaf (2022) assumed that, like Ariel, who is trapped on an island that is not truly her home, the narrator finds herself in a place where she does not truly belong. She is rejected by the Western society she has fled to and is unable to return to her previous life in Syria. The colonization in the Unknown Narrator case is mental, taking

on a psychological dimension. Despite the relative safety of her new home, her trauma, displacement, and isolation form psychological colonization that prevents her from feeling free. In contrast, Ariel's servitude in *The Tempest* is physical. The narrator's past experiences have created mental chains that prevent her from breaking free from the influence of her memories and fears, similar to Ariel's subjugation under Prospero's control.

2.7 Investigation of Shakespearean intertextuality in the context of silence

"Pardon, master; / I will be correspondent to command / And do my spiriting gently"
(Shakespeare, 2014).

The exploration of silence and speech is a fundamental motif in the literary works of Al Ammar novels and Shakespeare's *The Tempest* since both intentionally use silence as a device of resistance. Ariel's silence in *The Tempest* is a result of her subjugation, which prohibits her from speaking unless authorized by Prospero (Bouchebouche & Abutaleb, 2023). Likewise, in both *The Pact We Made* and *Silence is a Sense*, silence is used as a method of oppression. Although Dahlia's voice is repressed by societal conventions, the Unknown Narrator in *Silence is a Sense* intentionally opts for silence as a method of coping with her anguish (Shaffi, 2019). Al Ammar used intertextuality to make a correlation between the absence of speech among her female characters and Ariel's inability to speak orally. Just as Ariel used her silence as a means of defying Prospero's rule, Dahlia and the Unknown Narrator use their silence as a strategy to maintain a certain level of autonomy. This intertextual metaphor epitomizes the subtle acts of resistance that Ariel does against Prospero's authority. Notably, the novel, focused on an unnamed refugee protagonist, delves into the lasting effects of colonialism, particularly the experiences of marginalized individuals who are often suppressed even inside their own societies (Khalaf, 2022).

Igbaria (2024) reaffirmed the need to bring attention to the problem of colonialism that affected women. Beyond the social and political variables that govern the physical embodiment and verbal expression of female characters in Al-Ammar's works, patriarchal institutions colonize these characters. More than that, it influences other parts of the life of the characters. "I would make my decision based on their voices. Nothing more...

Pausing just around the corner, I would wait for the man to speak, and then I'd make my judgment" (Al Ammar, 2019, p. 49).

In *The Pact We Made*, Dahlia's family and society exercise dominance over her choices in marriage. By virtue of her status as a refugee, the Unknown Narrator in *Silence is a Sense* undergoes a kind of colonization in which her body and speech are subjected to external forces, whether they be physical (her new community) or psychological (her trauma). The signal from Ariel suggests that colonization encompasses not only the acquisition of land or political dominance but also the manipulation of physical bodies and identities, particularly those of women (Djohar, Budiantari, Ni'mah, & Farezi, 2023).

Chapter Three

Intertextuality and Mental Breakdown: Rape Trauma Syndrome

3.1 Introduction

People may experience a mental breakdown if their emotional and mental well-being deteriorates to an intolerable degree as a result of intense psychological pressures or violent shocks (Spytska, 2024). A mental breakdown can be precipitated by a traumatic incident, such as rape or assault, and its symptoms include detachment from reality, a lack of control, insomnia, and difficulties in concentration. In severe instances, this disorder can develop into post-traumatic stress disorder (PTSD), which is characterized by a wide range of anxious and sad sensations and complex psychological experiences (Van Der Kolk, 2014).

Post-Traumatic Stress Disorder (PTSD) in the setting of sexual assault is another name for the severe psychological breakdown that can result from experiencing sexual violence, which is known as Rape Trauma Syndrome (Dworkin, Jaffe, & Bedard-Gilligan, 2021). The psychological and physiological health of individuals who experience this form of trauma is profoundly affected. Symptoms can manifest in several ways; for example, having dreams or flashbacks that relive the traumatic event, experiencing severe fear, avoiding places or people associated with the event, and generally lacking trust in oneself and others. Disconnectedness or "self-destruction" can set in when trauma survivors feel emotionally distant from themselves and others (O'Doherty, et al., 2023).

3.2 English Literature's Representation of Post-Rape Trauma

The complex psychological and social impacts of post-traumatic stress disorder (PTSD) on survivors have been thoroughly explored in various literary works written in English throughout history (Kucmin, 2021). Reading the works of famous authors who have examined the emotional fallout of trauma has offered readers a window into the pervasiveness of this condition, illuminating the nuances of psychological anguish, shame, and the search for personal healing. In addition to being a plot element, this theme helps bring attention to the effects of sexual abuse and encourages empathy and understanding (Akcesme, 2018).

Because of societal and cultural taboos, such as the difficulty in openly discussing the psychological anguish of rape, Elizabethan literature mostly dealt with violent and treacherous themes symbolically (Schnabel, 2006). For example, William Shakespeare creatively dealt with comparable suffering and psychological collapse (Robinson, 1991). Consider Shakespeare's portrayal of the effects of trauma on Lucrece, the heroine of "The Rape of Lucrece", who suffers at the hands of Tarquin,

"My honour I'll bequeath unto the knife

That wounds my body so dishonored" (Shakespeare, 2008, L1033).

The text portrays Lucrece's psychological anguish, from her sensations of humiliation and estrangement to her resolve to take her life. This symbolic expression highlights the difficulty women faced during that period in surviving such tragedies. Shakespeare succeeded in making his audience feel sorry for victims of sexual assault using dramatic and metaphorical means; this paved the way for authors of subsequent centuries to delve more deeply into issues of psychological damage (Blum, 2000).

Within the bounds of Victorian-era social conventions, sexual trauma was delicately but frequently alluded to or addressed in English literature. Consider the work of Charlotte Brontë, *Jane Eyre* (1847) — Jane Eyre, the protagonist of the novel, was a juvenile victim of abuse and neglect. At a low-income school, Jane endured psychological and physical abuse, which left her with terrible experiences of being publicly humiliated, unjustly punished, and physically restrained (Al Khafagy, 2022). Despite the fact that sexual abuse is not explicitly mentioned in the novel, Brontë (1847) shows how trauma and poverty affected Jane's mental and emotional health:

My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings: something seemed near me; I was oppressed, suffocated: endurance broke down; I uttered a wild, involuntary cry (Brontë, 1847, p. 96).

Writing about the psychological effects of rape became more open and in-depth in the 20th century. Literary classics such as *Mrs. Dalloway* by Virginia Woolf,

"He was not in the war. He had lost his mind. And that was it. He was in the war" (Virginia Woolf, 1925, p. 51). Despite being a war survivor, Woolf's character Septimus Warren

Smith shows how trauma can be through his struggles with depression and dissociation. Sushma (2022) argues that,

The devastation forces a society to deal with issues like post-traumatic stress disorder (PTSD), anxiety, depression, and other physical and mental disorders. The works of Virginia Woolf are a reflection of 20th-century sensibility. Her novels helped raise people's awareness of the unfathomable pain and tragedy of war. The writings that were published in the years between the two world wars clearly reflect the stress and crisis brought on by slaughter and destruction [...] There was disillusionment during this period.[...] People had grown ethically blind and had lost every sense of morality and spirituality [...] The First World War completely damaged men's sense of ethics. Numerous young soldiers took part in the battle. Although they were physically hurt when they returned, society did not treat them with respect or provide them with any benefits. They consequently experienced emotional harm after returning. This picture destroyed all of the moral and societal commitments that people had. While industries expanded, moral standards in people's hearts continued to decline (Sushma, 2022, p. 129).

The victim's psychological path toward healing and empowerment is increasingly highlighted in contemporary literary works as it pertains to post-rape trauma. The autobiography *Lucky* (1999) by Alice Sebold details the devastating psychological impact of an assault that the author herself endured. "I had lost my mind, I had lost my faith, and I had lost myself" (Sebold, 1999, p. 8). Here, Sebold tells her story honestly, discussing the psychological damage she endured after the attack and how she eventually healed and took back her life.

In other words, the representation of post-rape trauma in English literature has undergone a remarkable transformation, moving away from covert and invisible approaches and toward more direct and compassionate examinations. Literature not only reflects society's attitudes but also challenges assumptions and expands the discussion surrounding trauma by tracing its evolution via works from different periods.

3.3 The Theme of Rape Trauma Syndrome in Shakespeare's *The Tempest*

Shakespeare demonstrates how Prospero, Miranda's father, is changed by the event of Caliban's attempted rape of his daughter. The event gives Prospero an obvious moral viewpoint on good and evil, and he associates Caliban with ugliness and evil. Therefore, he depicted him as:

"A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost!
And as with age his body uglier grows,
So his mind cankers" (Shakespeare, 1958, pp. 188-192).

The interconnected histories of Prospero, Caliban, and Miranda in Shakespeare's *The Tempest* demonstrate the multiplicity and interconnectedness of the ways in which victims of violence and stigma are impacted. Prospero has a dual response ready for Caliban's attack on Miranda. He responds quickly and rationally at first, punishing Caliban by isolating him and making him labor. The rationale behind this severe punishment is that it will deter Caliban from harming Miranda in the future and force him to make restitution to society.

"I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which good natures
Could not abide to be with" (Shakespeare, 1958, pp. 352-359).

This ties Prospero's confidence in the justification of his punishment to Caliban's nature, namely his perception of his innate corruption. However, as time goes on, Prospero starts

to view Caliban not as a redeemable human being but as a flawed human being whose acts stem from an innately corrupt character, according to (Wilson, 2018).

Miranda, the protagonist of Shakespeare's *The Tempest*, represents virtue and innocence in contrast to the turmoil of complex fabric and violence that surrounds her. The play does not depict any actual sexual assault on Miranda; however, Caliban's efforts to take favor of her raise symbolic issues about the rape of innocence and mind and body control. As a concept pertinent to the psychological impacts of such assaults, the rape of innocence represents the repression of one's dignity and autonomy, and this tension between Caliban and Miranda illustrates Shakespeare's perspective of human inclinations (Kunat, 2014).

“Thou didst prevent me; I had peopled else

This isle with Calibans" (Shakespeare, 2014, pp. 350-351).

In the aforementioned remarks, Caliban expresses his disappointment in his children's ability to inherit the island and his resentment toward Prospero and Miranda for enslaving him. As Caliban reclaims the island he wrongfully lost, the remark brings attention to issues of colonization, power, and displacement. It highlights his wild and unruly side and echoes his rebellion and anger.

3.4 Rape Trauma Syndrome in Al-Ammar's *Silence is a Sense*

The subject of psychological breakdown is thoroughly examined in *Silence is a Sense*. The protagonist's anguish following an assault depicts her breakdown. Using modern literary devices to portray psychological estrangement, solitude, and stillness, the book examines the psychological anguish that follows the assault (Al-Mousawi, 2021). By utilizing intertextuality, Al-Ammar incorporates the perspectives of historically isolated characters, like Miranda and Caliban in Shakespeare's *The Tempest*, into modern people, imbuing them with a fresh dimension that mirrors the realities faced by individuals who have survived horrific tragedies.

The protagonist of *Silence is a Sense* confirms “Silence is my language now. It is safer, a way of hiding” (Al Ammar, 2021, p. 142). In order to cope with the agony she felt after the assault, the silent protagonist investigates the characteristics of disconnection from oneself and quiet. The heroine, a refugee in a new nation, United States, struggles to trust people and communicate with them. This is shown in her saying:

I arrived in this country with nothing but a suitcase and a heart full of fear. This place is supposed to be a sanctuary, but I can't shake the feeling that I am invisible here—seen only through the lens of my foreignness (Al Ammar, 2021, p. 87).

She has a hard time adjusting to her new life and returning to her old one, so the silence she feels is more than a lack of want to talk. It is a psychological distancing caused by a profound trauma (Bouchebouche & Abutaleb, 2023). Similar to Miranda's secluded existence in *The Tempest*, where she has no knowledge of the outside world, "O brave new world that has such people in't!" (5.1, 183) which serves as a kind of self-defense but also separates her from reality. Both characters inhabit an insular "island" that they find difficult to escape.

"I have done nothing but in care of thee,
Of thee, my dear one, thee my daughter, who
Art ignorant of what thou art" (Shakespeare, 1958, pp. 17-19).

In this quote, Prospero says to Miranda, reflecting her lack of awareness and isolation, and hinting at the psychological barriers she has created around herself. In other words, Prospero addresses Miranda, highlighting her naiveté and ignorance regarding her real identity and their common history. As the secluded daughter of the Duke of Milan, Miranda grew up on the island in complete ignorance of her noble pedigree, and the phrase "art ignorant of what thou art" symbolizes this. This phrase emphasizes the mental and physical difficulties that Miranda faces as a result of her isolation from the outside world. She did not intentionally choose to be ignorant; rather, Prospero has chosen to keep her in the dark about their history, which he is now starting to expose. Calling her "dear one" highlights Prospero's nurturing nature while simultaneously implying his dominance over her intelligence and viewpoint.

"Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill!" (Shakespeare, 2014).

Besides, Prospero, in this quote, characterizes Caliban as a hideous and repulsive slave devoid of virtue, underscoring his obsessive and domineering disposition, while

accentuating the disparity between Miranda's inherent purity and Caliban's belligerent conduct. Most importantly, postcolonial critics contend that the depiction of Caliban as hopelessly flawed serves to legitimize his enslavement and punishment. On the other hand, some interpretations cast doubt on Miranda's moral certainty, arguing that her opinion of Caliban is influenced by Prospero and her narrow perspective on the universe.

In a nutshell, Laila Al-Ammar paints a realistic image of the mental collapse that follows trauma via the intertextuality between *The Tempest* and *Silence is a Sense*. She offers a potent model for comprehending psychological trauma through the eyes of literary characters by highlighting the heroine's repercussions of rape through her use of silence and disconnection from reality.

3.5 In Al-Ammar's *The Pact We Made*

“I carry my past like a weight, heavy and invisible, yet it colors every interaction, every breath” (Al Ammar, 2019, p. 14).

Through her experiences, the heroine Dahlia suffers from mental breakdown brought by the trauma of rape. As the past holds her down and becomes an overwhelming obstacle, the narrative depicts how this breakdown influences her day-to-day actions and choices (Djohar, Budiantari, Ni'mah, & Farezi, 2023). Her feelings of inability to verbalize her pain clarified in her sayings:

“The words sat heavy in my chest, like stones pressing on my ribs. I wanted to scream, but all that came out was silence” (Al Ammar, 2019, p. 18).

“It wasn't just the act itself—it was the aftermath, the shame, the questions I didn't have answers to, the way people looked at me when they knew” (Al Ammar, 2019, p. 32).

“Making a decision, even a simple one, felt like standing on the edge of a cliff. What if I jumped and the ground disappeared beneath me? (Al Ammar, 2019, p. 58).

This plays out similarly to Prospero's condition in *The Tempest*, when he tries to reclaim power and control following his banishment, emphasizing the sense of helplessness he feels due to events beyond his control, saying:

“In my false brother

Awaked an evil nature, and my trust,
Like a good parent, did beget of him
A falsehood in its contrary as great
As my trust was—which had indeed no limit,
A confidence sans bound” (Shakespeare, 1958, p. 25).

Dahlia , too, is caught between the past that has shaped her life and the future that she cannot predict. Furthermore, Dahlia has a hard time opening up to those closest to her about what happened and how she feels (Djohar, Budiantari, Ni'mah, & Farezi, 2023). She said illustrating her refusal to trust her family: "My mother's questions hovered around me like a swarm of bees, but I couldn't let her sting me with the truth. I kept my silence, knowing she wouldn't understand" (Al Ammar, 2019, p. 72). Also, she reveals the struggle inside herself: "I wanted to tell them, to scream it out loud, but the words stayed stuck in my throat, a lump I couldn't swallow or expel" (Al Ammar, *The Pact We Made*, 2019, p. 12). Like Miranda, who spent a great deal of time alone on an island and was thus unable to readily comprehend people and their motivations (Kunat, 2014), Dahlia suffers from an inner stillness and social distance. She said: "The silence of my room was my only refuge. It was easier to be alone than to pretend I belonged in a world I no longer recognized" (Al Ammar, 2019, p. 14). Dahlia becomes emotionally isolated after enduring a tragic event, which causes her interactions with others to become fraught with tension and uncertainty. This is illustrated when she says, "I am not sure who I am anymore; I am fragments of a person I used to be" (Al Ammar, 2019, p. 36).

Al-Ammar emphasizes the feelings of shame and humiliation that Dahlia experiences. Despite the fact that she holds nothing to blame for her history, Dahlia avoids discussing it due to her overwhelming feelings of guilt (Djohar, Budiantari, Ni'mah, & Farezi, 2023). This sentiment is reflected in her thoughts: "It wasn't my fault, I knew that. But knowing and feeling are two different things. The shame clung to me, unshakable, like a shadow I could never outrun" (Al Ammar, 2019, p. 27). In Caliban side, these sentiments are comparable to the inner turmoil that he goes through in the play. Like him, he feels guilty because other people see him as a "monster" or an "other", which further isolates him psychologically (Kunat, 2014). This is shown when Trinculo said,

What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell... Legged like a man! and his fins like arms! Warm o' my troth! I do now let loose my opinion, hold it no longer: this is no fish, but an islander that hath lately suffer'd by a thunderbolt (Shakespeare, 1958, pp. 24-30).

Here, by drawing comparisons to a fish and highlighting Caliban's repulsive smell and appearance, Trinculo casts doubt on Caliban's humanity. The vocabulary used to describe Caliban suggests colonial views of the indigenous "other", suggesting that he is hideous, unnatural, and beneath humanity. Caliban is further diminished to his body and the perceived calamities of his life when Trinculo calls him an "islander" who has "lately suffered by a thunderbolt," further marginalizing Caliban. These threads also touch on the ways in which people become psychologically isolated when they internalize the identities that society gives them (Burnett, 2020). Similar to what Dahlia goes through in *The Pact We Made*, this reflects how outside opinions can worsen trauma and emotions of isolation. Just as Caliban finds himself psychologically imprisoned by the contempt and dehumanization he encounters, Dahlia's internal battle with guilt and humiliation arises from social stigma and her sense of how others perceive her. In short, Caliban and Dahlia both show how colonial and cultural factors amplify the internal struggles of people who are considered "other," demonstrating how dehumanization and stigma may linger for a long time.

3.6 Conclusion

This chapter has examined post-traumatic stress disorder (PTSD) and psychological Mental breakdown, Many works employ intertextuality to emphasize the anguish of victims, and literature has dealt with the symbolic and dramatic aspects of psychological trauma following rape. All three of these works—*The Tempest*, *Silence is a Sense*, and *The Pact We Made*—show how trauma is multifaceted and how it changes a person's mind over time. In Shakespeare's *The Tempest*, Caliban's mental misery serves as a metaphor for the identity crisis and psychological pain that trauma survivors endure. This shows how oppression and abuse may have far-reaching and enduring effects on a person's mental health. Similar to *Silence is a Sense* and *The Pact We Made*, the play's intertextual layers show how trauma and violence may destroy a person's sense of self.

In Layla Al Ammar's *Silence is a Sense* (2021), a modern take on trauma, the author uses silence as a symbol of the suppressed feelings and broken sense of self that result from experiencing violence. A lot of people who have survived post-traumatic stress disorder (PTSD) have felt the protagonist's emotional isolation and incapacity to communicate. Al Ammar's *The Pact We Made* (2019) also explores trauma's aftereffects, showing how difficult it is to rebuild one's self-esteem and social standing following exposure to violent acts. As a result of her use of intertextuality, Al Ammar shows how society forces contribute to the difficulties of recovering from trauma.

These works use intertextuality to show the psychological wounds that remain long after the traumatic events have happened, as well as the raw emotional form of trauma. Literary depictions of post-traumatic stress disorder (PTSD) and mental breakdown provide a nuanced and multidimensional look at trauma, showing the personal and societal ways in which it affects people. These texts provide a compelling story of perseverance, hardship, and the difficult road to recovery via their complex use of intertextual linkages.

Chapter Four

Intertextuality Presents Recognition of Self and Emphasizes the Gaze of Others and Reputation

4.1 Introduction

Julia Kristeva coined the term "intertextuality" in 1966, and since then, it has become popular in contemporary writing. Yet this term has been so varied in its usage and adaptations that it needs restating and reiterating the several definitions linked with it, with an emphasis on its function in contemporary literary theory. A text is said to be intertextual if it has a dialogical relationship with other texts, both previous and subsequent. Consequently, intertextuality establishes a web of many literary works authored by diverse individuals from diverse nations, cultures, and time periods. By "recasting the original text," intertextuality refers to the multi-faceted process of incorporating one text into another (Juvan, 2009). Textual elements that exhibit intertextuality include allusions, myths, motifs, and so on. Because of its archetypal character, intertextuality embeds the text within the ongoing cultural heritage of a whole civilization and the canon of world literature. Based on the semantic viewpoints, intertextuality serves to construct a text by means of quoting other (Zengin, 2016).

4.2 The Concept of Literary Self and Self-Recognition

We may assert that the concept of "self" cannot detach itself from its philosophical roots, which have been explored since the dawn of its inception. Michel Foucault delved into the concept of the self through what he termed "genealogy of the self" or "subjectivation," under the principle of "care of the self". Foucault's idea of "care" contrasts with "self-knowledge", going beyond mere awareness or a form of self-concern that one might show towards oneself. Instead, it evolves into an organized concern and a practice with its methods and goals, forming a positive stance towards oneself, others, and the world (Skinner, 2012b).

Undoubtedly, a person in the early stages of life perceives their self through their body and sense of touch without feeling their inner self. It takes a longer period to become aware of their inner sensations, to develop dreams, and gain the ability to imagine. It also requires an extended period, parallel to psychological awareness, for a person to realize their position within the society they live in (Carden, Jones, & Passmore, 2021).

Therefore, a person does not become aware of their existence in this life all at once but through several stages that evolve according to their physical, mental, and imaginative growth, as well as their social and human relationships with their peers. This awareness is not uniform across all individuals. An ordinary person may not perceive themselves in the same way as thinkers, scientists, and writers do. The latter have life experiences that surpass those of others, leading to a deeper understanding of their roles and places in life. The process of self-awareness is a complex one that begins in early childhood and develops as the person grows (Oktar, Okur, & Turkan, 2020).

André Lalande defined recognition as the act by which an individual organizes their immediate sensations, interprets them, and completes them with images and memories, while minimizing as much as possible their emotional or motor aspects. This process involves comparing oneself with something that is automatically judged as distinct, real, and familiar (Terzi, 2021). An individual's sense of self, values, and role in the world are formed through the cognitive and psychological process of self-recognition. A person with this level of self-awareness is able to assess their own abilities and shortcomings, set personal and societal goals, and learn to navigate their relationships with others (Carden, Jones, & Passmore, 2021). The quest for individual insight and understanding has been a staple of literature for centuries. Stories and characters have allowed writers to delve into inner journeys that mirror the struggles of the human mind. These travels manifest in various texts, whether in pursuit of truth, in response to moral dilemmas, or in acceptance of one's history (Malzahn, 2011).

Literature serves as a reflection of the human condition. It gives readers a window into other lives, whether through the eyes of fictional characters or their own personal experiences. The reader is invited to contemplate elements of their own lives and draw connections to the stories of others through literature, which reveals the inner and outside battles that characters encounter. This idea is utilized in literature to delve into the personal growth of people when they encounter challenges and go through turbulent times (Patterson & Cohn, 1994).

Many different dimensions of the literary exploration of self-recognition intersect in the process of developing an individual sense of self. The social dimension displays the influence of social relations on self-understanding. In this aspect, characters reassess their

identity as a result of their relationships with others. However, the philosophical aspect becomes apparent when one delves into problems of meaning and existence; for example, existential literature deals with these themes by asking readers to find their own identity and meaning in a world where there are no absolute values. Also, examining the ways in which one's cultural and historical context shapes their sense of self is where the cultural dimension comes into action (Mannarini, 2009).

4.3 Self-Awareness and Exploration through Textual Interaction during Literary Reading and Writing

Reading a work that builds upon prior texts enables the reader to reflect on and reimagine who they are. Through the use of intertextuality, readers are able to gain a better understanding of the universality of the human quest for meaning and identity across historical and cultural boundaries. When a writer incorporates or recycles texts into their work, they help shape a new identity. An increased awareness of one's own nature and a want to reimagine one's identity in response to environmental factors are both mirrored in this process. Rather than being a static concept, the self becomes alive and evolving through the use of intertextuality. Whenever a writer or reader engages with a new work, it provides an opportunity to reflect on their own experiences and grow as individuals. In addition, the reader plays a key role in interpreting texts and reassembling them. Reading intertextually allows the reader to reinterpret their own experiences and find connections to the materials they are reading. The reader gains a deeper understanding of themselves through this link, as they may perceive themselves within the framework of intertextuality (Brookes, 1988).

It should be noted that authors in general employ linguistic intervention to initiate a fresh conversation between the past and the present, as well as between oneself and others. In this back-and-forth, the author can share his ideas about freedom and identity, drawing from earlier works but reworking them based on his own life. As a result, personal experiences serve as a lens through which both the writer and the reader view various works. Therefore, people can get a new perspective on themselves by combining what they've experienced with what they read in the books (Loi, Hakemulder, Kuijpers, & Lauer, 2023).

4.4 *The Tempest*: The Search for the Self and the Realization of Freedom and Identity Concepts

Obviously, exploring one's own identity does not entail trying to control or perfect oneself; rather, it entails accepting oneself and others exactly as we are, flaws and all, and valuing and celebrating individual excellence. Belton (1985) argues here that in this scenario, Prospero's reflective thinking is on full display as he realizes the limitations of his magic and power and the fact that every person in society has an inherent and irrevocable identity. Prospero's choice to return to Milan and give up his magic is a turning point in his journey of self-discovery in the play. This giving up is more than just giving up control; it's a profound acknowledgment of the full range of human experience. Herbert R. Corson argues that Prospero's attitude changes from dominating others to appreciating their independence and that this choice is not an admission of human fallibility but a joy of their free will. A more profound comprehension of human nature is suggested by this insight.

There is a wealth of symbolism and inner struggles with authority, tolerance, and self-awareness throughout William Shakespeare's *The Tempest*. Shakespeare examines the ways in which knowledge and power influence one's sense of self through the figure of Prospero, who is the island king, and how one could find oneself again by facing their demons. Miranda and Caliban, two minor characters, stand in for different sides of individuality and independence, and their stories mirror this issue (Alqaryouti & Ismail, 2018).

In the play's opening scenes, Prospero manipulates characters like Caliban and Ariel with his magical abilities. He has total command over his island and all of its happenings, which gives him immense power.

"This island's mine, by Sycorax my mother,

Which thou takest from me" (Shakespeare, 1958, pp. 333-334).

Prospero threatens and intimidates Ariel with punishment if she does not obey him and carry out his orders, as shown:

"If thou more murmur'st, I will rend an oak

And peg thee in his knotty entrails till

Thou hast howled away twelve winters" (Shakespeare, 1958, pp. 295-297).

As the play develops, Prospero faces his inner turmoil and realizes that his love life and relationships have suffered because of his obsession with power. He thought that by exercising power he would regain his self-confidence and feed his need for complete control over others as compensation for his betrayal after his brother Anthony's betrayal. Prospero threatens and intimidates Ariel with punishment if she does not submit to him and carry out his orders. So he said:

"My brother and thy uncle, called Antonio—

I pray thee, mark me—that a brother should

Be so perfidious"! (Shakespeare, 1958, pp. 6-68).

Despite his strength, he suffers from loneliness and isolation, as demonstrated in his relationships with Caliban and his daughter Miranda.

"And thence retire me to my Milan, where

Every third thought shall be my grave" (Shakespeare, 1958, pp. 311-312).

Prospero's journey towards forgiveness, embracing peace with former adversaries, becomes a self-discovery, symbolizing the importance of humility and forgiveness in forming a genuine human identity, as he rejects magic. Therefore, Prospero says, abandoning his magic and seeking reconciliation with himself in preparation for his journey of self-realization:

"But this rough magic

I here abjure, and when I have required

Some heavenly music, which even now I do,

To work mine end upon their senses that

This airy charm is for, I'll break my staff,

Bury it certain fathoms in the earth,

And deeper than did ever plummet sound

I'll drown my book" (Shakespeare, 1958, pp. 50-57).

Significant growth in Prospero's self-awareness is on display here as he goes from a tyrannical ruler to one who places a premium on empathy and compassion. His final acceptance of Caliban is indicative of this:

"This thing of darkness I

Acknowledge mine" (Shakespeare, 1958, pp. 5-276).

It's widely known that Miranda stands for naiveté and curiosity because she was raised in total isolation, unencumbered by social and cultural norms. While Miranda is limited to her island and father as her only real-world experiences, meeting Ferdinand, an outsider, is a turning point in her journey to find herself and expand her horizons. She expresses her fascination with the outside world upon meeting Ferdinand, saying:

"O, wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world

That has such people in't" (Shakespeare, 1958, pp. 182-185).

Miranda goes through a period of purity and maturation in her relationship with Ferdinand. She learns that her father isn't the only one who defines her, but that her personal and emotional connections with other people do as well:

"I might call him

A thing divine, for nothing natural

I ever saw so noble" (Shakespeare, 1958, pp. 41-421).

Yet, Caliban is the "monster" who Prospero thinks must be tamed, he really stands for the marginalized and oppressed identity that longs for liberation from cultural dominance. Prospero describes him as:

"Thou poisonous slave, got by the devil himself

Upon thy wicked dam, come forth" (Shakespeare, 1958, pp. 353-354).

Besides, Caliban struggles internally with his identity as he seeks to reimagine himself free of colonial rule. In an effort to reassert his own identity unencumbered by external forces, he talks about his inherent right to nature and freedom.

"This island's mine, by Sycorax my mother,
Which thou takest from me" (Shakespeare, 1958, pp. 333-334).

Though he refuses to let go of his gloomy reality and rebels against it, Caliban reveals a glimpse of redemption and the prospect of finding harmony with others at the play's climax, when he decides to forsake his intentions for vengeance. This answer signifies a turning point in his journey toward self-awareness, which is at odds with his inner difficulties regarding his identity and role in the world, as well as with himself and other people.

"What a thrice-double ass
Was I to take this drunkard for a god
And worship this dull fool!" (Shakespeare, 1958, pp. 275-276).

This quote represents a turning point in Caliban's mind as he recognizes the foolishness of following Stephano and Trinculo. He starts to think twice about what he's doing and says that he now values genuine freedom more than the illusion of independence he was before chasing.

4.5 Self-Recognition in Laila Al-Ammar's novels

Many authors, like Laila Al-Ammar, have tackled the topics of self-perception and multiple identities within intricate cultural and societal frameworks (Bouchebouche & Abutaleb, 2023). Characters that Al-Ammar portrays in her novels, including *Silence is a Sense* and *The Pact We Made*, grapple with questions of self-awareness and identity formation in response to both internal and external pressures. Al-Ammar's novels deal with concerns of individual and collective identity as well as the self's place in society (Djohar, Budiantari, Ni'mah, & Farezi, 2023).

4.5.1 Analysis of *The Pact We Made*

The protagonists and antagonists of *The Pact We Made* go through a range of emotions and experiences as they try to make peace with their past and find their place in the world today. A prominent subject of the book is coming to terms with one's past and making peace with it. The protagonists represent this conflict since they want to go on with their life but can't shake the ways their history has shaped them. An individual's struggles with

memory and the events that molded their character are at the heart of the narrative. Characters' internal struggles emerge throughout the story due to a variety of psychological and emotional events, such as the collision between their traditional beliefs and the truths of contemporary life, and reconciling with their history is a way to heal and regain their true self (Shaffi, 2019).

The works raises many interesting questions about individual and collective identities. The novels highlight the conflict between the individual and the group by exploring how the cultural and social origins of its characters affect their self-perception in relation to social legacies and expectations. Conflicts between their individual and group identities force the novel's characters to remake themselves in opposition to the expectations of group membership. Ultimately, the novels mirror the protagonists' and antagonists' journeys to finding themselves and redefining their identities based on their inner experiences instead of outside influences (Djohar, Budiantari, Ni'mah, & Farezi, 2023).

4.5.2 Analysis of *Silence is a Sense*

Reading *Silence is a Sense* is a great way to re-create your sense of self through introspection. Through the protagonist's embrace of a life of contemplation and self-reflection, this story delves into the power of solitude and introspection. She utilizes it to tune out the world and give in to her own thoughts. The protagonists don't just sit around thinking about their life up to this point; they immerse themselves in their emotions and innermost thoughts (Khalaf, 2022).

By remaining silent, people are trying to escape the pressures of society and the never-ending stream of political and social commentary. When there is peace and quiet, the characters can reflect on what has transpired and how they feel about it, free from the pressures of the outside world. By choosing to remain silent, people are able to face their inner conflicts and reclaim their identity apart from societal norms and expectations. From a symbolic perspective, the characters are able to shed their mental fog and reveal their authentic selves through the meditative process of silence, which entails more than simply refraining from speaking. By remaining silent, one might reconnect with their origins, get insight into their history, and begin to piece together their own identity (Sellman, 2022).

The novel's depiction of silence is that of a personal space. By choosing to remain silent, our protagonist is able to defy accepted standards and reject negative criticism. For this person, being silent is about more than just withdrawing from society; it's also about using their own experiences to reassert their identity. In a noisy environment, silence may be a strong instrument for re-forming oneself; the reader is invited to explore this idea throughout the story (Bouchebouche & Abutaleb, 2023).

4.6 Analysis of the textual overlap between *The Tempest* and Laila Al-Ammar's Novels

Both Laila Al-Ammar's works and William Shakespeare's *The Tempest* deal with themes of self-awareness, power, freedom, and inner turmoil; yet, the two authors' works are set in different eras and cultures (Sellman, 2022; Alqaryouti & Ismail, 2018). The connections between individuals, the fight for power, and the quest for freedom all show how Shakespeare's works impacted Al-Ammar's storytelling style. For example, "I write because speaking has become impossible. The words form barriers, not bridges." (Al-Ammar, 2020, P. 45), it is much like Caliban's resistance to Prospero through poetry:

"You taught me language, and my profit on't

Is, I know how to curse" (Shakespeare, 1958, pp. 366-367).

Using *The Tempest* as a place to start, we will investigate how Al-Ammar handles common concepts and symbols in this context. Moreover, in *The Tempest*, we see Power and knowledge are embodied by Prospero. The characters in *The Pact We Made* and *Silence is a Sense*, two novels by Laila Al-Ammar, deal with power and authority in similar ways, but in unique social and cultural settings.

Miranda represents purity and resurrection; through her interactions with others, she develops from a shy girl into a strong figure. Like Miranda on her father's island, the protagonist of *Silence is a Sense* finds herself in a condition of solitude; but, unlike Miranda, the protagonist in *Silence is a Sense* uses silence as a means of introspection and self-discovery, free from other influences. Besides, the character of Caliban in Shakespeare's *The Tempest* also stands for captivity, subjugation and defiance of power. Interacting with the authority that Prospero has placed on him, Caliban strives to get his

freedom back, the characters in Al-Ammar's novels rebel against different kinds of social and psychological authority and fight against cultural hegemony. For example:

"This island's mine, by Sycorax my mother,

Which thou takest from me. When thou camest first,

Thou strokedst me and made much of me" (Shakespeare, 1958, pp. 331-333).

Similarly, in Laila Al-Ammar's *Silence is a Sense*:

"They see me only as a shadow of war, a silent emblem of suffering. I refuse to be their mirror" (Al Ammar, 2021, p. 108).

Earlier, we saw that Prospero experiences power and isolation; nevertheless, by the play's conclusion, he finds himself again through forgiveness and giving up power. The protagonist in *Silence is a Sense* go through this change, as she is socially isolated and lives in quiet contemplation until she starts to question her connections with people and breaks away from her past. Moreover, Caliban, who realizes that Prospero has taken his freedom, exemplifies resistance against power as well. Similar to the characters in Shakespeare's *The Tempest*, Daila faces social injustice via cultural or political strife. Individuals in both works strive for freedom and self-renewal free from the limitations placed on them; figures like Caliban represent defiance against dominance, while those in Al-Ammar's novels struggle against psychological and social power.

4.7 Conclusion

To sum up, there is more than one way to read and comprehend any given work of literature. By reading and analyzing works that reflect the reader's own experiences, the reader is able to reformulate his identity through textual overlap and interaction. Writing in response to the writer's own personal and societal struggles also helps to reshape textual meanings. By facilitating the interpretation of numerous identities and, eventually, the realization of one's own self, this interaction between texts opens up a place for meaning. Accordingly, the extensive textual relationship between Laila Al-Ammar's works and Shakespeare's *The Tempest* demonstrates this. Incorporating modern situations pertaining to the fight against one's own identity and society, Al-Ammar took inspiration from *The Tempest* and its themes of power, solitude, and liberation. Shakespeare and Al-Ammar

both show, via their characters and inner struggles, how a person may find himself again by accepting and letting go of their past and breaking free of other limitations.

4.8 The Gaze of Others and Reputation in Literature

Literature often revolves around issues of reputation and the scrutiny of others, which reveal aspects of people's social and psychological lives. The impact of others on our sense of identity and the decisions we make as individuals and as a society has long been a topic of literary investigation (Vogler & Eisenegger, 2018). One such area is reputation and how it shapes our fates and choices. In this way, literature brings attention to the ways in which this reputation is built or destroyed via social interactions, conflicts of identity, and societal ideals. Many writers have tackled this issue from many perspectives, beginning with how it influences characters' mental health and social lives and progressing to how it shapes plot points and character interactions in literature (Göbel, Heil, & Schlegelmilch, 2014).

A person's reputation is the mental representation and images that people form of that individual based on his or her interactions with others (Carrillo-Durán, Rodríguez-Salvador, & Martos-Partal, 2020). From celebrating an excellent reputation as an aspect of social morality to criticizing societal domination of the individual, literature has always approached this issue from many angles. Reputation can be a powerful tool of control or liberation, and literature reflects this process of identity formation through social contact (Hammack, 2010).

It is worth noting that people's opinions of a character's deeds and history determine whether they are valued or not. The way other people see you may be both a powerful instrument for building your reputation and a devastating force that can cause you to suffer terrible things in your life (Kaisler & Leder, 2017). For instance, in Shakespeare's *Othello*, the tragic endings occur as rumors of Desdemona's infidelity erode the trust between Othello and his wife (Abbassi, 2014). In other words, in literature, we see how the power dynamic between societal expectations and the individual's capacity to challenge them is mirrored in how others perceive us.

In literature, reputation serves as a vehicle for illustrating identity problems since it personifies the struggle between one's internal and external perceptions of oneself. One

way in which reputation limits individual freedom is through the internal conflict it causes in literary works, where the hero struggles with his inner ambitions and the constraints imposed by society's expectations (Vogler & Eisenegger, 2018). It should be noted that literary works frequently employ the subject of reputation and the opinions of others to critique society and its principles. Works of literature have mirrored the significance of one's reputation in societal interactions and governmental decision-making

4.9 Gaze of others and reputation in Shakespeare's works

Characters in many of Shakespeare's plays place a high importance on reputation and prominence (Kotlo, 2012). *Othello* is an example of that, as the play progresses, Cassio and Othello grow increasingly desperate to protect their well-known reputations, while Iago plans to exploit reputation as a tool of manipulation. Othello says, "My reputation is my life; both are the same" (Shakespeare, 1958, p. 159). Cassio also shows this by saying, "Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial" (Shakespeare, 1958, pp. 266-268). This passion ultimately causes their demise. In his last speech, Othello reveals additional aspects of his character to the audience, including his guilt, his obsession with pleasing Desdemona, and his worry about other people's opinions of him. This tragic flaw in Othello's character ultimately leads to Desdemona's downfall and death (Kotlo, 2012). He admits in this speech:

"Then you must speak
Of one that loved not wisely, but too well;
Of one not easily jealous, but being wrought ,
Perplexed in the extreme; of one whose hand,
Like the base Judean, threw a pearl away
Richer than all his tribe..." (Shakespeare, 1958, pp. 344-349).

4.10 Gaze of others and reputation in *The Tempest*

In *The Tempest*, reputation influences motivations and relationships, showcasing power, betrayal, and regeneration. Shakespeare studies reputation as a moral and identity indicator. Prospero, Caliban, Antonio, and Miranda use reputation to reveal the psychological and social complexity that drives the action (Ángel & Campos, 2004).

Prospero demonstrates the interconnected nature of power and renown. Before his brother Antonio betrayed him, he was the Duke of Milan. Antonio's treachery tarnished his reputation and led to his exile. The entire play is devoted to Prospero's efforts to reassert his authority and honor. In Caliban's character, Shakespeare condemns how reputations are fabricated to suit the powerful, reflecting the play's colonial implications. As he poetizes the enslavement and exploitation of indigenous people is justified by reputation. His uncivilized and brutal image, painted by others like Prospero, haunts him. His image as a corrupt and terrible monster silences his pleas for justice on the island. He describes him, saying:

"A freckled whelp hag-born—not honoured with
A human shape" (Shakespeare, 1958, pp. 283-284).

Antonio usurps Prospero's duchy but appears respected in Milan, proving how reputation may hide moral corruption. Miranda represents innocence and morality in the drama, contrasted with reputation. Her pristine reputation symbolizes moral restoration and rebuilding, as her relationship with Ferdinand shows how reputation, especially for women, is tied to family honor and society standards. Ferdinand says "O, if a virgin, / And your affection not gone forth, I'll make you / The queen of Naples" (p 447-449). Most importantly, *The Tempest's* ending offers a chance for reputation to repair relationships. Prospero's duchy restoration and Miranda's marriage to Ferdinand represent the equilibrium and triumph of noble values against betrayal. Prospero blesses his daughter's marriage, saying, "Then, as my gift and thine own acquisition / Worthily purchased, take my daughter" (Shakespeare, 1958, pp. 13-14).

4.11 Al-Ammar's inspiration for reputation and the other's gaze issues from *The Tempest: In Silence is a Sense*

Silence is a Sense explores the impact of public perceptions and reputations on individuals' lives, particularly those of refugees caught between their old and new identities. Highlighting the social and psychological impacts of other people's opinions, our refugee heroine fights displacement stigma and reimagines herself throughout the novel. Moreover, the social stigmatization of refugees is exemplified when Al-Ammar draws inspiration from the character of Caliban. The novel uses intertextuality to bridge the past and present and examines how the judgments of others might impede

psychological rehabilitation and the restoration of one's identity (Bouchebouche & Abutaleb, 2023).

The protagonist of the novel, a refugee who lost her voice due to the trauma of war and displacement, experiences the deep psychological impact of other people's gaze. A metaphor of her feelings of estrangement from a society that disregards her unique personality and life experiences, our heroine lives in almost complete seclusion, staring out the window of her cramped apartment. As she says: "They see me as one of many—a refugee, a statistic, a burden. But they will never know my name, my story, my pain" (Al Ammar, 2021, p. 89). The heroine is haunted by the gaze of people; she is confined by a war victim stereotype that further solidifies her feeling of identity loss. "To them, I am just a shadow of war, a tragic figure in a story they tell to feel better about their own lives" (Al Ammar, 2021, p. 102). This is borne out in her anonymous magazine pieces about refugee identity, where she tries to convey her anguish and experiences, but is too terrified to be seen for what she is (Djohar, Budiantari, Ni'mah, & Farezi, 2023).

The protagonist in *Silence is a Sense* and Caliban's journeys intersect. Similar to Caliban, the protagonist struggles to reconcile her true personality with how other people view her. As a refugee, our heroine feels even more alone and alienated from society because of Caliban's depiction as a stigmatized person and because her new home views her as a cultural threat and a burden (Alialjamri, 2022). This is demonstrated by her saying: "Every glance in the street feels like a judgment, as though I am a problem they must solve or a threat they must neutralize" (Al Ammar, 2021, p. 88).

Despite many obstacles, the novel's protagonist perseveres in her quest to reestablish herself as a unique person, unencumbered by the stigma associated with being a refugee. She starts her liberation journey by writing about her own experiences as a refugee, redefining them as human beings with stories and dreams rather than a statistic or a social burden (Bouchebouche & Abutaleb, 2023). The unnamed heroine says: "I write not because I want to be heard, but because I need to make sense of the chaos inside me. The world sees us as numbers, but we are more than that—we are stories, voices, and lives worth living" (Al Ammar, 2021, p. 103). In an effort to break down barriers and form genuine connections with her neighbors, our heroine cautiously approaches them. As she makes these efforts, she is reclaiming her identity and showing the world how strong it

is, all while fighting against societal norms and expectations (Alialjamri, 2022). Accordingly, she stated about it: "In my words, I reclaim what was taken from me: my voice, my dignity, my identity. Writing is not just resistance—it is survival" (Al Ammar, 2021, p. 145).

4.12 In *The Pact We Made*

In the Arab world, women are seen as symbols of honor and family, and this theme is consistently explored throughout the novel. A woman's autonomy and freedom are curtailed in the novel since her reputation is based on her conformity to societal standards. The novel takes a feminist stance on the subject by focusing on the tension between the heroine's sense of self and societal norms around women. The author takes a scathing look at the expectations put on women to appear a certain way, regardless of whether that's what they really want or not. The novel also depicts the hero's contemplation of how to liberate herself from the constraints imposed by society's reliance on reputation as a control mechanism (Alshammari, 2020). This is evident in her statement: "I was always caught between what society wanted of me and what I wanted for myself. Honor, reflecting my family's reputation, was the only measure by which I was valued" (Al Ammar, 2019, p. 102).

The protagonist of *The Pact We Made*, Dahlia, struggles throughout the novel with pressures from society to maintain a certain image and honor while also pursuing her own unique individuality. Dahlia, particularly, is shown as being subjected to marital and conventional gender norms that impose societal expectations on her (Imogenglad, 2020). Dahlia says, "I feel like I'm living two separate lives: the life everyone expects of me, and the life I want for myself," Dahlia says. "Society wants me to get married and start a family, while I dream of freedom and being free from these restrictions" (Al Ammar, 2019, p. 58). Therefore, Dahlia's character is a symbol of the inner struggles between valuing individual autonomy and being shaped by societal norms regarding one's standing in society. A condition of psychological tension and internal revolt ensues as the protagonist undergoes a process of self-alienation due to being constrained by societal norms that do not align with her ambitions (Djohar, Budiantari, Ni'mah, & Farezi, 2023).

Similar to the heroine's plight, Caliban in *The Tempest* is shown as someone who suffers from the social stigmatization that others inflict upon him. Like Caliban, the novel's

heroine feels judged and constrained by the scrutiny of others (Alshammari, 2020). For example, Dahlia says, "I was never my true self, but rather a reflection of what others wanted me to be. I feel like a chess piece moving according to the will of the players, without having the right to choose my path" (Al Ammar, 2019, p. 76). The heroine's oppressive social forces are reminiscent of Prospero, who manipulates others into doing what he wants them to do so that he can further his own objectives. Conventions in society play the part of "Prospero" in *The Pact We Made*, forcing people into positions that conform to society norms and therefore determine their identities (Imogenglad, 2020). The heroine says: "I could not choose my life, it was drawn for me since I was born" (Al Ammar, 2019, p. 50).

4.13 Thesis Conclusion

Overall, the study demonstrated how Laila Al-Ammar used intertextuality by drawing inspiration from Shakespeare's works, especially *The Tempest*, to revive classical themes that resonate with contemporary issues such as colonialism, identity, and freedom, focusing on women's issues, dominance, and control, but also as an occurrence with its origins in cultural and psychological patterns. The character of Dahlia in *The Pact We Made* is testifying to this colonization of the mind and body since she belongs to a society that determines what she can or cannot do, what she must or must not do, through unyielding duties and absolute standards. The same idea manifests in *Silence is a Sense*, a driftwood story seduced by a refugee narrator with psychiatric disorders caused by traumatic and alienated experiences.

Acting in the figure of Ariel, Al-Ammar demonstrates the opposition between the viewpoints of obedience and independence and also between oppression and the wish to liberate one's self. It represents the situation of the female characters who have to go through the same set of social and psychological hindrances. The findings highlight that Al-Ammar has used intertextuality with Shakespeare as a potent weapon against the literary and cultural conventions to expose the complexities that women live in their cultural contexts.

Crucially, on using intertextuality to fill the gap of earlier research focusing on how Shakespearean intertextuality affects Arabic modern literature, Al-Ammar furthered to use intertextuality as an improvement in comprehending the notion of writing as a dialog

between the past and the present (Rabahi & Amrieh, 2023). This has also showcased the potential of literature to entertain downtrodden people in converting their collective and individual identities.

Moreover, the research has been found that Al-Ammar explored the addressing of psychological and cultural traumas such as psychological and physical collapse and alienation through characters like Dahlia and the anonymous narrator. It has also concentrated on the fact that people do resist injustice by keeping quiet, which proves the complex nature of repression from psychological and social perspectives.

Such characters are a depiction of social and patriarchal oppression which imposes severe challenges to Arab societies. The research showed how the female characters from the work of Shakespeare were utilized as a reference for showing various issues of patriarchal and societal domination that are practiced in the lives of women through restrictions imposed on their marriages, honor, and identity.

The interactions of characters, such as Dahlia in *The Pact We Made* and Ariel in *The Tempest*, present the other's look and how it can change reputation. Intertextuality is similarly one of the effective tools through which Laila Al-Ammar deals with such issues in her works. Indeed, the characters reference how reconnaissance can be used for dominance and oppression through imposing norms that were full of rigid guidelines defining someone's being according to his societal standing (Zengin, 2016). Dahlia, for instance, visualizes this inner battle between personality and its social restraints when she wants freedom, but she fears public criticism tying her reputation to her behavior. The intertextuality with Shakespeare shows that often, being looked upon leads to a psychological colonization that can dictate one's behavior and choice. It also highlights the fact that reputation is perhaps the significant factor in determining where a person stands in a value system of the society. This is how intertextuality rethinks reputation within varying cultural contexts and criticizes the effect of this gaze on individuals.

Accordingly, the study exhibited the presence of intertextuality as not merely a device of narration but mainly a tool of Al-Ammar through which she seeks to illustrate the similarity in diverse human experiences with the continual aspect of colonialism and social oppression, emphasizing even further their intersection in the past with the present.

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التناص واقتباس شكسبير في روايات ليلى العمار:
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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في الأدب المقارن بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

2025

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الملخص

تركز هذه الدراسة على التناص الظاهر في روايات ليلي العمار، "الوعد الذي قطعناه" و"الصمت إحساس"، حيث تقوم بتحليل كيفية استخدام كلتا الروائيتين لمسرحية شكسبير "العاصفة". تتناول الدراسة استخدام ليلي العمار للتناص الأدبي لتفكيك وتساؤل المعايير الأدبية والاجتماعية القائمة من خلال دراسة شخصيات أرييل، وديسديمونا، وبروسبيرو، وكالبيان. يتم النظر في عدة موضوعات من خلال منظور نظرية التناص التي قدمتها جوليا كريستيفا، مثل: التناص للكشف عن صورة الاستعمار، التداخل النصي للكشف عن الانهيار العقلي: متلازمة صدمة الاغتصاب، التناص لتقديم الاعتراف بالذات، والتناص الذي يبرز نظرة الآخر وسمعة الفرد. بناءً عليه، لفهم أفضل للتشابهات والاختلافات بين الشخصيات في أعمال العمار وتلك الموجودة في أعمال شكسبير، تتبنى الدراسة منهجاً وصفيًا تحليليًا نوعيًا. من خلال التعمق في التحديات التي تواجهها داليا والساردة المجهولة في روايات العمار، وكذلك في "العاصفة"، تظهر النتائج كيف يعزز التناص الروايات من خلال نقد الاستعمار والقمع الاجتماعي والتأثيرات النفسية الناتجة عنهما. تسلط المناقشة الناتجة الضوء على التفاعل بين الماضي والحاضر، وتستقصي وكالة النساء، وتتناول الصدمات الثقافية والنفسية. وبالتالي، تقدم الدراسة فهماً فريداً لكيفية تفاعل السرديات الكلاسيكية والحديثة، وتسد فجوة في فهم تداخل نصوص شكسبير في الأدب العربي المعاصر.

الكلمات المفتاحية: التناص؛ العمار؛ العاصفة؛ الوعد الذي قطعناه؛ الصمت إحساس؛ شكسبير.