A Study of Ahmed Saadawi's *Frankenstein in Baghdad* in Light of Appropriation of Mary Shelley's *Frankenstein* Through Translation and Adaptation Studies

Karzan Aziz Mahmood

Dr. Manel Bellmunt Serrano

Dr. María José Esteve Ramos

May 2023

Doctoral Programme in English Applied Languages, Literature and Translation

Universitat Jaume I Doctoral School

A Study of Ahmed Saadawi's *Frankenstein in Baghdad* in Light of Appropriation of Mary Shelley's *Frankenstein* Through Translation and Adaptation Studies

Report submitted by [Karzan Aziz Mahmood] in order to be eligible fora doctoral degree awarded by the Universitat Jaume I

Karzan Aziz Mahmood

Dr. Manel Bellmunt Serrano

MANUEL BELLMUNT SERRANO - NIF:53228404X

Firmado digitalmente por MANUEL BELLMUNT SERRANO - NIF: 53228404X
Fecha: 2023-05-12 17:39:48

Dr. María José Esteve Ramos

MARIA JOSE| ESTEVE| RAMOS

Firmado digitalmente por MARIA JOSE| ESTEVE|RAMOS
Fecha: 2023.05.12 16:31:59 +02'00'

Castelló de la Plana, May 2023

FUNDING

Funding has not been obtained from public or private agencies.

Copyright

ABSTRACT

This doctoral thesis examines both Mary Shelley's *Frankenstein, Or the Modern Prometheus* (1888), and Ahmed Saadawi's *Frankenstein in Baghdad* (2014) in light of adaptation and appropriation by employing the framework of translation and adaptation studies. Adaptation studies first emerged as a field of study in the first half of the twentieth century but its generalisations and arguments initially focused on text and screen; for instance, essays and texts by Vachel Lindsay (1915), Virginia Woolf (1927), and Sergei Eisenstein's (1944) highlighted the distinctions between novels and films in general as well as the changes and transformations that the screen had brought about in the course of adaptations of texts (Leitch, 2017, p. 3). This approach established the theoretical grounds for the discipline of adaptation studies as it developed in Europe and the West in the sixties and seventies. On the one hand, this thesis aims to introduce both adaptation and translation studies into the Iraqi academia as an effort to examine Iraqi fiction, particularly Saadawi's *Frankenstein in Baghdad*, in parallel with the international and canonical literary works, such as Shelley's *Frankenstein*. On the other hand, this research will also attempt to investigate and subsequently showcase the conclusions of the analysis of the Iraqi novel to the readership and scholarship of the British and European *Frankenstein*. The intersectional grey zones of the West and East, the civilisational missing links between the world and marginal literature/s, and comparisons between Shelley's Gothic and science fiction and Saadawi's Iraqi 2003 post-war reality will be portrayed in both of the selected novels. Therefore, this work represents the space shared by those novels to explore and discuss the various ways in which the latter work appropriates the former. Moreover, Saadawi's work problematises several central themes also present in Saadawi's work. For instance, Shelley's *Frankenstein* considers science and scientific creation from various aspects as its central theme, while Iraqi *Frankenstein* depicts a brutal war

against Iraq that turns Iraqi society into a slaughterhouse through the incorporation and intervention of Iraqi militias, sectarian terrorists, the US Army and its allied forces' military attacks on and within the country. In other words, the Iraqi monster of Whatsitsname rising from the ashes of the US-led 2003 invasion of Iraq, represents the failure of the Sykes-Picot Agreement of 1916, which divided the Middle East and created new artificial borders based on the interests of the early twentieth-century superpowers such as France, Britain and Russia. As a result, adaptation and cross-cultural translation will, likewise, be employed to examine the selected texts and highlight the strong relations that connect them. It will, additionally, highlight the significance of the Iraqi *Frankenstein*, a work that concentrates on the post-2003 war context of marginalised Iraq by problematising some of Shelley's main themes. Along with the various sources used in the process of undertaking this research, the current researcher conducted two interviews with the author of *Frankenstein in Baghdad* and its English translator into English language, which come as appendices at the end of this work. The main findings of this work revolve around the adaptation of the latter text by the former, the decontextualisation which exists in the latter, the expression of the disintegration and trauma of war, and the triumph of Saadawi's novel as a crucial representational voice of the marginalised and repressed Iraq and its citizens.

Key words: adaptation, Ahmed Saadawi, Baghdad, *Frankenstein*, Mary Shelley, translation, studies

EL RESUMEN DE LA INVESTIGACIÓN

Esta tesis doctoral examina Frankenstein, *Or the Modern Prometheus* (1888) de Mary Shelley y *Frankenstein in Baghdad (*2014) de Ahmed Saadawi a la luz de la adaptación y la apropiación mediante el empleo del marco de los estudios de traducción y adaptación. Los estudios de adaptación surgieron por primera vez como un campo de estudio en la primera mitad del siglo XX, pero sus generalizaciones y argumentos se centraron inicialmente en el texto y la pantalla; por ejemplo, ensayos y textos de Vachel Lindsay (1915), Virginia Woolf (1927) y Sergei Eisenstein (1944) destacaron las distinciones entre novelas y películas en general, así como los cambios y transformaciones que la pantalla había provocado en el curso de las adaptaciones de textos (Leitch, 2017, p. 3). Este enfoque estableció las bases teóricas para la disciplina de los estudios de adaptación tal como se desarrolló en Europa y Occidente en los años sesenta y setenta. Por un lado, esta tesis tiene como objetivo introducir tanto los estudios de adaptación como los de traducción en la academia iraquí como un esfuerzo por examinar la ficción iraquí, particularmente Frankenstein en *Bagdad* de Saadawi, en paralelo con las obras literarias internacionales y canónicas, como Frankenstein de Shelley. Por otro lado, esta investigación también intentará investigar y posteriormente mostrar las conclusiones del análisis de la novela iraquí a los lectores y estudiosos del *Frankenstein* británico y europeo.

Las zonas grises interseccionales de Occidente y Oriente, los eslabones perdidos de civilización entre el mundo y la/s literatura/s marginal, y las comparaciones entre el gótico y la ciencia ficción de Shelley y la realidad iraquí de posguerra de Saadawi en 2003 serán retratados en las dos novelas seleccionadas. Por lo tanto, esta obra representa el espacio compartido por esas novelas para explorar y discutir las diversas formas en que la última obra se apropia de la primera. Además, el trabajo de Saadawi problematiza varios temas centrales también presentes en el trabajo de Saadawi.

Por ejemplo, Frankenstein de Shelley considera la ciencia y la creación científica desde varios aspectos como su tema central, mientras que *Frankenstein* iraquí describe una guerra brutal contra Irak que convierte a la sociedad iraquí en un matadero a través de la incorporación e intervención de milicias iraquíes, terroristas sectarios, el ejército estadounidense y los ataques militares de sus fuerzas aliadas en y dentro del país. En otras palabras, el monstruo iraquí de *Whatsitsname* que surge de las cenizas de la invasión de Irak liderada por Estados Unidos en 2003, representa el fracaso del Acuerdo Sykes-Picot de 1916, que dividió el Medio Oriente y creó nuevas fronteras artificiales basadas en los intereses de las superpotencias de principios del siglo XX como Francia, Gran Bretaña y Rusia. Como resultado, la adaptación y la traducción transcultural también se emplearán para examinar los textos seleccionados y resaltar las fuertes relaciones que los conectan. Además, destacará la importancia del *Frankenstein* iraquí, un trabajo que se concentra en el contexto de guerra posterior a 2003 del Irak marginado al problematizar algunos de los temas principales de Shelley.

Junto con las diversas fuentes utilizadas en el proceso de realización de esta investigación, el investigador actual realizó dos entrevistas con el autor de *Frankenstein en Bagdad* y su traductor al inglés al idioma inglés, que aparecen como apéndices al final de este trabajo. Los principales hallazgos de este trabajo giran en torno a la adaptación de este último texto por el primero, la descontextualización que existe en el segundo, la expresión de la desintegración y el trauma de la guerra, y el triunfo de la novela de Saadawi como una voz representativa crucial del Irak marginado y reprimido y sus ciudadanos.

Esta tesis también discute la evolución y el significado de los estudios de adaptación, apropiación y traducción en Europa y Occidente desde la Segunda Guerra Mundial. Los estudios de traducción se han convertido en una disciplina distinta, y se divide en dos categorías: enfoques

puros y aplicados. Los enfoques puros de cualquier disciplina se centran en la descripción de fenómenos y el establecimiento de principios generales para explicar y predecir tales fenómenos, mientras que la rama aplicada es práctica e implica capacitación, ayudas y crítica de traducciones y traductores. Otros campos y disciplinas, como la deconstrucción de Derrida, la semiótica de Barthes y la intertextualidad de Kristeva, experimentaron desarrollos significativos en las décadas de 1960 y 1980, lo que llevó a muchas teorías nuevas. Estos desarrollos en la filosofía y la crítica literaria provocaron el nacimiento del mundo y el pensamiento posmodernos. Los estudios y teorías mencionados anteriormente se desarrollaron principalmente en Occidente y Europa, pero también han seguido ganando aceptación en Oriente y Oriente Medio. El texto también discute Frankenstein de Saadawi en Bagdad como un ejemplo de adaptación y la necesidad de familiaridad con estos estudios para examinar los *Frankenstein* iraquíes y británicos. Finalmente, el texto resume la novela de Shelley, *Frankenstein, Or the Modern Prometheus,* que examina la búsqueda del conocimiento en la era de la industria y la ciencia y las consecuencias de invadir campos tradicionalmente reservados para los dioses.

Esta investigación hace las siguientes preguntas:

1. ¿Hasta qué punto, pueden los estudios de adaptación y traducción ayudar a los lectores a obtener una mejor comprensión de las obras del mundo y de la(s) literatura(s) menor(es)?
2. ¿Puede el Frankenstein de Ahmed Saadawi *en Bagdad* ser considerado una apropiación del *Frankenstein* de Shelley?
3. ¿Hasta qué punto, puede el *Frankenstein* de Saadawi hablar por los iraquíes y el pueblo de Oriente Medio en la época de la guerra e invasión iraquí de 2003?

4. ¿Se puede comparar con la forma en que el *Frankenstein* de Shelley habló por los británicos y europeos en la era de los descubrimientos científicos?

Este trabajo, además, discute el concepto de literatura mundial, que se refiere a la idea de que la literatura de diferentes culturas, naciones y civilizaciones se ha influenciado y enriquecido mutuamente a lo largo del tiempo. Argumenta que el concepto de literatura mundial es estudiado principalmente por universidades europeas y occidentales, y los textos icónicos de la literatura europea fueron declarados por primera vez como obras maestras mundiales. Desde este punto de vista, se discute el tema de la traducción en la literatura mundial y cómo el número de traducciones de un texto determina su impacto como obra literaria mundial. La investigación de la tesis sostiene que el enfoque centrado en Occidente de la literatura mundial ha marginado otras literaturas, como la epopeya literaria iraquí, Gilgamesh. El texto concluye que la universalidad de la literatura significa que las obras literarias de todas las culturas deben ser estudiadas y apreciadas como parte de la literatura mundial, en lugar de limitarse a los textos canónicos occidentales. Esta dimensión se considera una posibilidad esencial para la literatura mundial que puede abrir otras posibilidades dentro de la literatura marginal, para la cual *Frankenstein* de Ahmed Saadawi o el texto iraquí se considera como esa posibilidad marginal de enriquecer y contribuir a la literatura del mundo.

Elcapítulo del marco teórico, capítulo tres, del trabajo discute el desarrollo y la evolución de los estudios de traducción y adaptación como disciplinas separadas y su impacto en el estudio de la literatura. El investigador sostiene que el predominio de los textos de Europa occidental en la literatura comparada se debió a la debilidad de los estudios de traducción como un enfoque en desarrollo para estudiar la literatura mundial. La postura nacionalista hacia la traducción y el énfasis en la idea de un canon limitaron el estudio de la literatura a Europa occidental y marginaron la traducción y las obras traducidas y también otros textos literarios no occidentales. La

investigación, por lo tanto, examina cómo el surgimiento de los estudios de adaptación y traducción en la década de 1980 transformó la posición de los traductores y el proceso de traducción y adaptación de textos entre diversas culturas y naciones y dio a luz o expandió nuevas dimensiones literarias. El investigador también discute la importancia de la sacralización de los textos originales, y cómo esto afectó el proceso de traducción. El artículo concluye afirmando que el estudio de la literatura y la traducción ha sufrido cambios significativos en los últimos años debido al desarrollo de los estudios de traducción como una disciplina separada. Esto eventualmente contribuyó a los estudios de adaptación, este trabajo en particular.

La investigación, en general, consta de seis capítulos y dos apéndices. El primer capítulo incluye cinco secciones que van desde la introducción hasta la metodología de la investigación. El segundo capítulo es la revisión de la literatura que reúne tanto a los *Frankenstein* iraquíes como a los británicos. El capítulo tres está dedicado al marco teórico y los conceptos para elaborar de cerca lo siguiente como teorías y conceptos: intertextualidad, estudios de adaptación, apropiación y estudios de traducción. Los capítulos cuatro y cinco son las partes de discusión del trabajo, que también son las partes más grandes de todo el trabajo. Más específicamente, el capítulo cuatro discute ambas novelas bajo varios títulos y allana el camino para un examen más meticuloso de Frankenstein en Bagdad a la luz de algunas otras interpretaciones, especialmente estudiando esta última novela como una expresión del trauma posterior a la invasión iraquí de 2003 y como la voz marginal de los iraquíes. El último capítulo, capítulo seis, incorpora las conclusiones y las secciones de investigación adicional de la tesis. Finalmente, las dos entrevistas realizadas con el autor del Frankenstein iraquí y su traductor al inglés vienen como apéndices de investigación.

Los estudios de adaptación, apropiación y traducción han ido creciendo en importancia desde las décadas de 1970 y 1980 en el mundo occidental y tienen como objetivo ofrecer un medio para

examinar las relaciones interculturales y otras formas artísticas de expresión. Si bien estas nuevas disciplinas han ganado un punto de apoyo firme en la academia occidental, todavía están en gran medida descuidadas en el Medio Oriente y entre los académicos iraquíes. La traducción al árabe de Frankenstein de Mary Shelley publicada en 2007 tuvo un gran impacto en los lectores árabes a través del inglés y otros idiomas y tal vez debería considerarse contemporánea con *Frankenstein en Bagdad* de Saadawi, a pesar de que precedió a este último trabajo. En 2003, la invasión de Irak liderada por Estados Unidos y Gran Bretaña culminó con escenas de desintegración del cuerpo humano, un proceso deshumanizante que transformó a sus víctimas en basura, y estas escenas inspiraron al autor iraquí a adaptar y descontextualizar el *Frankenstein* británico y crear su propia versión de la criatura, una que se ajustaba a la realidad iraquí. En este sentido, la principal contribución de la apropiación iraquí radica en la transformación (o metamorfosis) del tema de la búsqueda de la ciencia y el conocimiento en el contexto de la realidad política iraquí y el poder destructivo de la guerra.

En conclusión, la presente investigación sugiere que existen claros vínculos y vínculos civilizatorios entre el mundo y la/s literatura/s marginal, y en este caso particular en las novelas seleccionadas de Irak y Gran Bretaña. Un vínculo clave ha sido identificado por esta investigación, a saber, la conexión entre el Frankenstein iraquí y las novelas británicas de *Frankenstein* a través de la *Epopeya de Gilgamesh*, escrita en Irak hace unos tres milenios. En el estudio teórico proporcionado en el segundo capítulo de esta investigación, los resultados de la investigación posterior y las entrevistas realizadas para la presente investigación con el autor iraquí y su traductor, este trabajo ha tratado de mostrar que los estudios de traducción y adaptación, en lugar del enfoque más típico de los estudios comparativos, son la metodología y el marco teórico más adecuados para examinar e introducir literaturas mundiales de diversos idiomas y nacionalidades.

La investigación actual está de acuerdo con la afirmación de Walter Benjamin de que la traducción puede descubrir la conexión perdida vital u original entre los idiomas causada por la caída de la Torre de Babel, lo que refleja el mito que se desarrolló en la civilización babilónica en el territorio moderno de Irak.

Jonathan Wright, el traductor al inglés de *Frankenstein en Bagdad*, afirma que le llamó la atención la novela de Saadawi por dos razones principales; en primer lugar, porque había ganado el Premio Internacional de Ficción Árabe (IPAF), y en segundo lugar, porque la novela podía hablar a un lector occidental sobre la horrible violencia de la ocupación de Irak liderada por Estados Unidos contada por una voz y un punto de vista iraquíes. Además, Wright ve el título de la novela iraquí *Frankenstein en Bagdad* como una alusión sorprendente al trabajo de Shelley que hace que la novela sea más atractiva a los ojos de una audiencia internacional. Como han señalado Dennis R. Cutchins y Dennis R. Perry, Frankenstein de Shelley es una obra inmensamente influyente que se ha adaptado a varios idiomas y formatos de medios, formando lo que ellos denominan como la "Red Frankenstein". (2018, p. 1)

David Hogsette (2011) ve Frankenstein como una obra de ficción que gira en torno a las siguientes preguntas: "¿qué pasaría si el hombre creara la vida humana sin la mujer biológica y relacionalmente necesaria y con indiferencia hacia Dios? ¿Qué pasaría si Adán rechazara a su propio Creador y creara vida a su propia imagen carnal o material?" (pág. 531). Esta investigación plantea esa pregunta en el contexto de Irak: ¿qué pasaría si la guerra creara un hombre al que se le negara una existencia racional y biológica?

Esta tesis concluye que el Frankenstein iraquí no es simplemente una apropiación (no debemos cometer este error en este punto) del *Frankenstein* británico, sino más bien una obra que reflexiona sobre otros campos del conocimiento como la teología, la mitología, la ciencia y la política real

del capitalismo tardío. Más específicamente, el trabajo de Saadawi se apropia de personajes como el creador, la criatura, las víctimas y el proceso de creación hecha por el hombre e incorpora los temas de la inocencia, la culpa o el castigo.

La investigación actual también ha revelado que la novela de Saadawi se apropia de la naturaleza gótica y los elementos de la obra de Shelley, principalmente en términos del contexto de la guerra grotesca que convirtió a Irak y Bagdad en un matadero para sus ciudadanos.

Finalmente, en el capítulo de discusión de este trabajo, que se centra principalmente en la novela de Saadawi, se puede ver que *Frankenstein en Bagdad* es a la vez una narrativa de posguerra para el pueblo iraquí que está traumatizado por la invasión y también una auténtica obra maestra de la voz marginada de los iraquíes cuyos sufrimientos han sido ignorados en gran medida por las mismas naciones que causaron tantos estragos en ellos.

Lo que falta en esta imagen es la voz del ciudadano iraquí, todas estas obras que se han abordado arrojan luz sobre los soldados estadounidenses que fueron a Irak. Por lo tanto, la novela *Frankenstein en Bagdad* nos propone una voz iraquí, por lo que fue nominada a premios internacionales, ya que fue una adición importante a la historia que cuenta sobre Irak dentro de Estados Unidos.

DEDICATION

This work is dedicated to:

a. My wife (Dashne Nariman Abdalla)

b. My supervisors (Dr. Manel Bellmunt Serrano & Dr. María José Esteve Ramos)

c. Josep Marco Borillo from Universitat Jaume I of Castelló

d. My lovely parents, family and friends

e. Ignacio and Loles (my unforgettable Spanish friends)

f. Both Universitat Jaume I of Castelló (Spain) and Komar University of Science and Technology (Iraqi Kurdistan)

ACKNOWLEDGMENTS

First of all, I would like to thank Dr Josep Marco Borillo from Universitat Jaume I who helped me to start my doctoral programme journey from my proposal submission, responding to my emails and finding my great thesis supervisor (Dr. Bellmunt). I also thank Universitat Jaume I for offering me this chance to pursue my Ph.D. programme. Without my wife (Dashne), reaching this point would be impossible. Moreover, the endurance of my family and friends for my isolation during my PhD is highly appreciated. I am grateful for having Dr Esteve as my academic supervisor who, with Dr Bellmunt, cared for my entire academic concerns and requirements; not to mention my travel, stay, health, and other challenges too.

LIST OF TABLES

Pie Chart 1. State of the Art and Theoretical Framework

LIST OF FIGURES

Figure 1: State of the Art and Theoretical Framework
Figure 2. A map drawn by Gideon Toury based on James Holmes' framework
Figure 3. Henry Fuseli's painting 'Nightmare'

LIST OF APPENDICES

Appendix I: Interview with Ahmad Saadawi, the author of Frankenstein in Baghdad
Appendix II: Interview with Jonathan Wright, the translator of Frankenstein in Baghdad into English

CONTENTS

Funding i

Copyright ii

Abstract iii

El resumen de la investigación v

Dedication xiii

Acknowledgments xiv

List of Tables xv

CHAPTER ONE 1

1.0 Introduction 1

1.1 Background 1

1.2 Research Gaps and Contributions 6

1.3 Research Questions 11

1.4 Research Objectives 13

1.5 Research Method 14

2.0 Literature Review 18

2.1 Mary Shelley's Frankenstein, Or the Modern Prometheus 18

2.2 Ahmed Saadawi's Frankenstein in Baghdad 26

CHAPTER THREE 33

3.0 State of the Art and Theoretical Framework 33

3.1 Intertextuality, Adaptation, Appropriation and Translation Studies, and Their Interplay.....33

3.1.1 Intertextuality..... 33

3.1.2 Adaptation Studies 38

3.1.3 Towards Appropriation Studies..... 43

3.1.4 Translation Studies 50

3.1.5. The Interplay between Intertextuality, Appropriation, Adaptation and Translation Studies..... 59

CHAPTER FOUR..... 67

4.0 Textual Work: Ahmed Saadawi's Frankenstein in Baghdad and Mary Shelley's Frankenstein: Comparisons.....67

4.1 Analysis of Saadawi's Frankenstein in Light of Adaptation and Translation Studies.....67

4.2 Analysis of Shelley's Frankenstein in Light of Adaptation and Translation Studies 81

4.3.0 The Evolutionary Roots of Creation from Mythology, Theology, and Science to Iraqi Post-war Reality in both Novels.....86

4.3.1 Introduction..... 86

4.3.2 Mythological Roots of Creation 91

4.3.3 Theological Roots of Creation..... 97

4.3.4 Scientific Roots of Creation 100

4.3.5 Iraqi Post-war Reality Roots of Creation 104

4.4.0 The Grounds for Appropriation of Innocence and Guilt: from Shelley's Frankenstein to Ahmed Saadawi's Frankenstein in Baghdad 108

4.4.1 Introduction 108

4.4.2 The Innocence of the Creators 113

4.4.3 The Innocence of the Creatures 120

4.4.4 The Guilt of the Creators 127

4.4.5 The Guilt of the Creatures 131

4.5.0 The comparison: Shelley's and Saadawi's Frankenstein/s in Light of Gothic Fiction 136

4.5.1 Introduction 137

4.5.2 Shelley's Frankenstein and Gothic Fiction 140

4.5.3 Saadawi's Frankenstein in Baghdad and Gothic Fiction 143

4.6 Death, Mortality and Immortality 154

4.6.1 Introduction 154

4.6.2 Death, Mortality and Immortality: The Stigmas of Frankenstein 155

CHAPTER FIVE 165

5.1.0 Analysis of Frankenstein in Baghdad as an Expression of the Iraqis' 2003 Post-war Trauma 165

5.1.1 Introduction 165

5.1.2 Trauma and Post-traumatic Stress Disorder..... 167

5.1.3 Trauma and Literary Narrative..... 171

5.1.4 Saadawi's Frankenstein in Baghdad as an Expression of the Iraqis' 2003 Post-war Trauma 177

5.2.0 A Representational and Marginal Voice of Iraq: Saadawi's Frankenstein in Baghdad Contrasted with Shelley's Frankenstein.....182

5.2.1 Introduction..... 182

5.2.2 From Central to Marginal Characters and Voices..... 185

5.2.3 From Central to Marginal Contexts 195

CHAPTER SIX 201

Conclusions and Further Research 201

References 204

Appendices..... 227

Appendix I:.....227

An Interview with Ahmed Saadawi: The Author of Frankenstein in Baghdad 227

Appendix II: 241

Interview with Jonathan Wright, the translator of Frankenstein in Baghdad into English.....241

CHAPTER ONE

1.0 Introduction

1.1 Background

Adaptation, appropriation and translation studies are disciplines which have evolved and grown in significance in Europe and the West after WWII, although they are still considered as young disciplines today. However, adaptation had undergone the revolution that translation studies went through during the 60, 70 and 80s. This introduction looks at the various reasons behind these developments which will also be discussed in greater detail in other sections of the research. Translation studies has emerged as a distinct discipline yet simultaneously retains an interdisciplinary nature. In this light, J.A. Naudé (2002) argues that "translation studies have emerged over the past thirty years as a new international and interdisciplinary academic field" (p. 45). James S. Holmes developed a comprehensive mapping of translation studies as early as 1972 in which the discipline was divided into two categories: 'pure and applied' approaches.

Holmes placed 'theoretical and descriptive' translation under the category of 'pure' translation, listing 'translator training, translation aids, and translation criticism' as 'applied' translation (Toury, 2012, p. 4). On this basis and further mapping work carried out by Gideon Toury (2012), Mona Baker (2022) describes the objectives of 'pure' approaches of any discipline as 'studies' by incorporating "(1) the description of the phenomena of translation; and (2) the establishment of general principles to explain and predict such phenomena (translation theory)" (Munday, 2022, p. 15). She also describes the 'applied' branch of translation studies as consisting of training, aids, and criticism of translations and translators, all of which are practical in nature. Holmes updated his 1972 study with a second version in 1988, an attempt to further delineate the development of the discipline after a period which Andrew Chesterman described as 'a generation or so later.'

Writing in 2009, Chesterman argued that translation studies had further progressed to encompass more sub-fields: “within the field of Translation Studies we may be witnessing the development of a new subfield, a new branch. I suggest we could call this Translator Studies” (Chesterman, 2009, p. 14). In Chesterman’s opinion, translation studies no longer deal merely with translation, but also examine translators and their products. The development was also undergone by many other fields and disciplines from the 1960s to the 1980s which led to many new theories, such as Derrida’s deconstruction, Barthes’ semiotics and the death of the author as a postmodern theory (the 1960s), Kristeva’s intertextuality (1966), adaptation studies, and also appropriation which is significantly incorporated as a part of adaptation studies (1967).

These developments in philosophy and literary criticism brought about the birth of the postmodern world and (postmodern) thought. Derrida’s theory of deconstruction aimed to overturn the foundations of Western metaphysical philosophy which had dominated Western thought and politics for centuries. In other words, Derrida deconstructed Western philosophy in order to find and refute its two-thousand-year-old metaphysical origins in binary systems, which famously sprung from Plato’s metaphysics. In his work *Simulacra and Simulation* (1986), Jean Baudrillard drew his attention to the prevalence of copies and imitations in the postmodern world over the concept of objective truth/s, denying that such a thing ‘objective truth, ever truly existed. From this viewpoint, to claim to have or hold an original truth is delusional. Therefore, it can be concluded that the old structures of achieving original truths, meanings, and analysing texts are obsolete, replaced or altered with a relativist approach to all truths and origins as copies making way for other copies and simulations. Deconstruction can be conceived as a framework for the development of subsequent postmodern and post-structural theories and studies that deny the possibility of

originality, truth or primary 'structures,' which create copies with little or no relation to any previously existing truths, origins or structures (simulacra).

The above-mentioned studies and theories were mostly developed in the West and Europe, and these ideas have continued gaining acceptance in the intellectual circles of the East and the Middle East too. In Iraq, for example, Saadawi's novel *Frankenstein in Baghdad* was written and published in 2013 that have attracted a large local readership with a relative knowledge of an'other' seemingly original Westren *Frankenstein*. The approach of the novel - and its title in particular, required some familiarity with the above-mentioned studies in order to examine both the Iraqi and British *Frankenstein*(s). Otherwise, readers could simply fall into the trap of considering Saadawi's act of adaptation as a literary theft. Therefore, this research is an attempt to examine the adaptation of Shelley's *Frankenstein* by Saadawi's *Frankenstein in Baghdad* as an entirely new version of the former author's work.

Shelley's novel examines the quest for knowledge revolving around the concept of creation in the age of industry and science which, regardless of the longstanding restrictions of mythology, morality and metaphysics, drives men to create and progress into uncharted territories. However, the punishments which are meted out for human being's attempts to encroach upon fields traditionally (considered) reserved to the gods have been harsh; in the case of Victor Frankenstein, various punishments are inflicted upon him for his act of creation, and as he implores his readers to:

> Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow. (Shelley, 1992, p. 52)

It could also be highlighted that human being's goal in the field of sciences, as depicted by *Frankenstein*'s science fiction, is to boundlessly create with complete disregard for any borders which we might consider natural. The aim of Victor Frankenstein, as a result, is to surpass all natural limits, an outcome of the influence of his professor at the University of Ingolstadt, Waldman, who claimed that the earlier masters of science had promised the impossible yet achieved almost nothing, while the modern masters promise little but achieve miracles.

In contrast, the Iraqi *Frankenstein* in Saadawi's novel is not a scientist, nor does he exhibit any scientific curiosity; nonetheless, Hadi the scavenger, an ordinary poor man, creates a creature from the scraps of the blown-up victims of terror bombings in the midst of the US invasion of Iraq in 2005. Rather than simply reanimating a dead corpse like Doctor Frankenstein, Hadi assembles and stitches body parts of different victims to make a completely new creation; as he states: "I made it complete so it would not be treated as rubbish, so it would be respected like other dead bodies and given proper burial" (Saadawi, 2018, p. 125).

Saadawi has much to say about the contemporary situation and the last two war-torn decades of Iraqi history, arguing that the disintegration of the Iraqi identity due to the war has created an entirely dissimilar history of the country. A number of political analysts believe that a major cause of the emergence of ISIS was this disintegration and the conflicts which it provoked among Iraqi citizens, with politicians and their political parties becoming rooted in the conflicting interests of different religious sects, ethnicities and sectarian groups. In addition, it could be argued that the US invasion of Iraq had merely further disintegrated and divided an already fragmented Iraq; this led to the emergence of figures and identities which were claimed to be truthful to a degree that allowed them to feel righteous even to kill others in order to bring peace to Iraq. However, this belief has always proven itself to be wrong and dangerous, as we can see that the same history of

failure and violence has repeated itself in other moments and states throughout the centuries. This aspect is vividly manifested in the novel and flags up more dangerous prospects for the future.

Generally speaking, Saadawi's novel is not related merely to Iraq, but it can greatly speak for the people of various countries, in particular the many countries of the Arab world that have experienced disruptions and ruptures in the wake of the uprisings of the Arab Spring in 2011. The novel and the author's intentions can also be extended to the seemingly endless conflicts and instability in Syria and the uncertain future of Iran with its internal issues and the diplomatic aggression it faces from the United States. Therefore, in its depiction of creation as a threatening process resulting in a monstrous being, the Iraqi *Frankenstein* can be conceived as a metaphorical work or an allusion to other contemporary and future Frankenstein models, if it could be described as social and political metamorphoses within or without various contexts.

This thesis will offer a concise discussion on intertextuality, adaptation, appropriation and translation studies in its first chapter, followed by a literature review of both *Frankenstein* versions in the second chapter. Chapter three will be devoted to the state of the art and theoretical framework for the selected texts in light of intertextuality, adaptation, appropriation and translations studies. The textual works and comparisons between Ahmed Saadawi's *Frankenstein in Baghdad* and Mary Shelley's *Frankenstein, Or the Modern Prometheus* will be examined in chapter four. The discussion element of the research opens in chapter five, concentrating on Saadawi's *Frankenstein* and arguing that the novel is an expression of the post-occupation Iraqi trauma and an authentic and marginal voice of the Iraqis suffering the 2003 war. Finally, chapter six has been devoted to the final conclusions and further research.

1.2 Research Gaps and Contributions

The history of world literature has shown that various civilisations, nations and cultures have benefited from one another and how this is particularly true in literary works. That is not to say different civilisations, nations and cultures stole from one another works and commodified them for fame or money, but it was for their need in narrative/stories across all cultures and civilisations. Concerning the strong connections between literature/s, Fritz Strich (1949) argued:

> Indeed, no study of literature can dispense with the outlook of world literature. It is quite impossible to treat any literature in isolation. There has never been a national literature in the sense of a purely autoch-thonous one, independent, creating its own material, self-in-spired. Literatures are so interwoven, to such a degree indebted to each other, that any study of literature is forced to look beyond the national boundaries and to place each unit in its setting in world literature. (1949, p. 11)

The spread of literature around the world and also the impact of one nation's literature on the literature of other nations has been so immense that Goethe coined the term 'world literature' to refer to this change on the world scale. Moreover, world literature became an essential concept to Goethe; as he in *Conversations of Goethe* explained to his student, Johann Peter Eckermann:

> I am more and more convinced that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men. … I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach. (qtd in Damrosch, 2003, p.1)

However, world literature was primarily studied by European and Western universities and, thus, it was their iconic texts that were first declared as world masterpieces. Subsequently, these were the primary texts of world literature to be researched and studied. Tariq Ali believes that world literature is dependent on the number of languages into which a text is translated, suggesting that world literature is above all connected through translation. Thus, the idea of world literature, in

Ali's opinion, inevitably entails translation. Additionally, by contending that world languages were or are imperial languages, Ali also claims that most of the internationally translated and world literary texts are those of the English language which has become the current imperial language of the world (Ali 2013, n.p.). In her renowned work *Against World Literature: On the Politics of Untranslatability*, Emily Apter argues for the development of world literature, and simultaneously argues against what is conceived and defined as world literature today because she believes that one of the key issues in the field is the 'Euro-chronology problem,' a term borrowed from Arjun Appadurai. The problem, Apter argues, arises from:

> The fact that critical traditions and disciplines founded in the Western academy contain inbuilt typologies— "epic," "classicism," "Renaissance," "genre," "world history"—adduced from Western literary examples. It is impossible, for instance, to disintricate the genre of epic from Homer's *Iliad* and *Odyssey*, and from the idea of ancient Greece as the foundation of Western civilization. Developmental narratives of literary history that structure the unfurling of national literary traditions privilege the works of canonical authors as peaks in a world-literary landscape. (Apter 2013, p. 38)

It is in this sense that other civilisations and literatures have come to be marginalised. *Gilgamesh*, the world's oldest literary epic was written in Iraq, but this did not lead to Iraq and Mesopotamia being considered as the origin and birthplace of the epic genre in European and Western-centred studies of world literature. On such a basis, therefore, any investigation or study of Ahmed Saadawi's *Frankenstein in Baghdad,* for example, would be required to consider Shelley's *Frankenstein* as the first and original Frankenstein. Yuval Noah Harari noticed the strong rapport between Shelley's *Frankenstein* as the adaptation or continuation of the first Iraqi text, and Gilgamesh, by stating that "the Gilgamesh Project is the flagship of science. It serves to justify everything science does. Dr Frankenstein piggybacks on the shoulder of Gilgamesh. Since it is impossible to stop Gilgamesh, it is also impossible to stop Dr Frankenstein" (Harari, 2015, p. 464).

On the one hand, this gap has inspired the current research to reach further back into history and the history of world literature in an effort to connect the Iraqi *Frankenstein* to the British *Frankenstein*, but also to free the British *Frankenstein* from its suffocating centrism of originality by its iconic status attribution. However, the argument proposed by this research is not an attempt to expropriate this status of 'originality' from Shelley's work and grant it instead to *Gilgamesh* but to underscore Goethe's statement about the universality and worldliness of poetry: "I am more and more convinced that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men" (Eckermann, 1998, p. 247).

The number of European and, more specifically, English texts translated into languages such as Arabic, Kurdish, Persian and Turkish far outnumber the volume of works written in these languages that are translated into English. Ahmed Saadawi's novel, *Frankenstein in Baghdad*, is, fortunately, one of this privileged few, having been successfully translated into English by Jonathan Wright in 2017. However, its translation was not a result of the demand from an international audience to read an Arabic text, but instead resulted from the work being awarded the IPFA award (International Prize for Arabic Fiction), with one of the benefits of winning entries being that funding is provided for translations into English and other languages. Since the invasion of Iraq in 2003, there have been numerous works of non-fiction about the invasion, particularly by English and American writers, but there was a distinct lack of significant works such as the Iraqi *Frankenstein* which could depict the horrors of the war and its resultant sectarian violence and bombings as a literary expression of the experiences of an Iraqi author. On such a basis, it is hoped that this thesis, an examination of an Iraqi novel which is conducted by an Iraqi researcher, can represent a means of enriching the understanding of the novel's themes among European and Western readers.

There is a strong civilisational link between both the British and Iraqi *Frankenstein*(s) and the disciplines of adaptation and translation studies, which emerged in the West in the 1970s that have helped the present research to identify these links in greater detail. Given their shared title - Shelley's *Frankenstein* is the work that the Iraqi *Frankenstein* can be linked with, and the later chapters of this thesis will try to show and discuss the multi-dimensional connections between both texts. Adaptation studies serves as the theoretical framework that informs the theorisation and discussion of the research, while adaptation and translation studies are employed as the methodology which can bring the texts (closer) together. These approaches have revealed that the Iraqi *Frankenstein* is not merely an adaptation of the British *Frankenstein,* but has highlighted that the British *Frankenstein* can itself be considered as a rewriting of other texts, especially the *Epic of Gilgamesh*. This latter epic was written in ancient Mesopotamia, today's Iraq, around 3000-4000 years ago. This thesis contends that Nietzsche's theory of the Eternal Return can, to some extent, uphold this type of relative, not absolute, repetition of art and literature as well. When walking down from the forests to the shores of Lake Silva Plana, the idea of the eternal return was manifested to Nietzsche and, thereafter, turned to be one of the central ideas of his entire philosophy. In Book Four of *The Gay Science*, Nietzsche states:

> What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: "This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence--even this spider and this moonlight between the trees, and even this moment and I myself. The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust! (Nietzsche, 1974, p. 341)

Even though the Eternal Return appears to represent an anti-religious metaphysics, it also can be connected to what Julia Kristeva describes as a pretext in the context of intertextuality and the

adaptation of texts as the transmutation of one to another. It is on such a basis that Kristeva argues that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double" (Kristeva, 1986, p. 37). The process of becoming or the flux of the forever-existence of ideas in the form of recurrence in texts can be considered as joint elements of the infinite capacity of texts which recur and are intertextually repeated. Therefore, through a wider application of adaptation and translation studies, the thesis aims at initiating a contribution to the discussion by outlining the building blocks of the bridge which connects ancient Mesopotamia, the *Epic of Gilgamesh*, the British *Frankenstein* and, lastly, the return to its roots through the Iraqi *Frankenstein*. By adapting Nietzsche's concepts of *übermensch* and *letzter mensch* (overman and last man) to overtext and last text, it might be suggested that the overtext will survive by living through its adaptations to serve humanity, while the last text serves only its own desires and is unwilling to overcome its essential flaws, condemning itself to superfluity among future civilisations and nations. Similarly, in his discussion of translation theory in the 1920s, Walter Benjamin developed his theory by paying attention to the period before the Tower of Babel and the subsequent disintegration of language, seeing any act of translation as an attempt to create a one-ness of language, which all will be expanded and elaborated later in relation to the significance of languages of the world brought together by means of translation.

1.3 Research Questions

In this section, the research questions will be posed and briefly described. These four major questions raised in this section will be considered in the course of this research to understand adaptation and translation studies, Saadawi's *Frankenstein* as an act of appropriation and a story of post-2003 war Iraqis, and, finally, compared with Shelley's *Frankenstein*.

No.	Questions	Description
1	To what degree, can adaptation and translation studies help readers gain a better understanding of works of the world and minor literature(s)?	Shelley's *Frankenstein* is considered a piece of world literature, while Saadawi's *Frankenstein* belongs to a country which has been in the margins, including its literature. Therefore, this research will attempt to study the Iraqi novel as an appropriation of Shelley's text.
2	Can Ahmed Saadawi's *Frankenstein in Baghdad* be considered an appropriation of Shelley's *Frankenstein*?	In this work, Saadawi's *Frankenstein* is regarded as the appropriation of the British *Frankenstein*. Hence, this research involves itself in answering this question as this claim is one of the fundamental bases of the research.
3	To what extent, can Saadawi's *Frankenstein* speak for the Iraqis and the	The United States of America and its allies waged the war/occupation on Iraq in 2003. In 2005, Iraq had turned into a

	people of the Middle East in the time of the Iraqi 2003 war and invasion?	slaughterhouse for its citizens due to the clashes of the multiple forces clashing with one another as a consequence of the ongoing war. The setting of the Iraqi novel is 2005 which expresses the voices and miseries of the Iraqis. As a result, this research will try to manifest the voices of Iraqi citizens via the analysis of the Iraqi novel.
4	Can it be compared to the way in which Shelley's *Frankenstein* spoke for the British and Europeans in the age of scientific discoveries?	It is self-evident that the British *Frankenstein* is written in an age when Europe is going through various scientific discoveries; whereas, the Iraqi novel is an expression of the war in Iraq. The difference in time between both works, which is two centuries, seems to be a gap. Therefore, this work will verify the claim that both texts are intertwined when they are studied from the perspective of intertextuality, adaptation, and translation studies.

1.4 Research Objectives

This section, so-called research objectives, highlights the objectives of the present research. Five principal objectives are identified as the mind map to sketch the research content. The objectives begin from discussing and later demarcating intertextuality, adaptation, and translation studies to investigating both selected works, and ending with the discussion of the Iraqi *Frankenstein* as a representational voice of the marginalised Iraq in the onset of the twenty-first-century.

1. From the beginning, this research will discuss intertextuality, translation and adaptation studies and examine their relationships because it considers both texts strongly interrelated
2. This work will investigate Mary Shelley's *Frankenstein, Or the Modern Prometheus* and Ahmed Saadawi's *Frankenstein in Baghdad* within the framework of translation and adaptation studies as the research employs adaptation and translation studies as its methodology.
3. As this research considers the latter novel as an appropriation of the former, therefore, it will determine whether the latter can be regarded as an appropriation or adaptation of the former.
4. As a result, analysing Saadawi's *Frankenstein* as an expression of the post-occupation Iraqi trauma, benefiting from Shelley's *Frankenstein*, is one of the crucial objectives of the work.
5. Finally, the present research will discuss Saadawi's *Frankenstein*, although greatly inspired by the British *Frankenstein*, as a representational voice of the marginalised and occupied Iraqis at the beginning of the twenty-first century.

1.5 Research Method

For decades, comparative approaches to the study of literature were the prevalent means of analysis, with Western European texts typically serving as the texts to be studied in terms of national boundaries. One of the major reasons behind the predominant use of Western European texts for a comparative methodology was the weakness of translation studies as a newly developing approach to studying world literature. As Holmes noted, translation studies were slow to develop despite the centuries long practice of translation, partly due to a lack of theoretical analysis and the failure to study translation as a discipline which encompasses the phenomenon of translation itself and establishes its principles. As Jeremy Munday has summarised:

> The objectives of the 'pure' areas of research are: (1) the description of the phenomena of translation; and (2) the establishment of general principles to explain and predict such phenomena (translation theory). The 'theoretical' branch is divided into general and partial theories. By 'general', Holmes is referring to those writings that seek to describe or account for every type of translation and to make generalizations that will be relevant for translation as a whole. (Munday, 2001, pp. 15-16)

André Lefevere regards the nationalistic stance towards translation as having had a pernicious effect on the development of a translation theory. The damage was, in fact, caused by the European universities focusing on modules and courses which examined various continental/Western European literatures from a nationalistic perspective. He also suggests that this emphasis on the (European) idea of a (Western) canon limited the study of literature to Western Europe and marginalised translation and translated works (Lefevere, 1995, p. 3). As a result, the comparatists, who confined the study of literatures within the European

national boundaries, developed and implied comparative methodology to examine the literary texts of that continent alone.

Simultaneously, Lefevere argues that conservatism considered word-for-word translation as indispensable, because the Western history of translation from the Akkadian and Sumerian times of antiquity to the twentieth century had elevated the idea of a devotion to words as both the translation component and as a limitation on theorising or reflecting on translation. Christianity and the translation of the Bible was another factor in enforcing this kind of translation, given that "the Bible was the word of God it should not be changed, and should therefore be translated word-for-word" (Lefevere, 1995, p. 3). Lefevere discusses the significance of the sacralisation of original texts in this context, since translated texts were considered incapable of substituting source texts nor could be read in place of the original (Lefevere, 1995, p. 3). In conclusion, he draws attention to the substantial steps taken towards moving away from comparative literary studies confined to European literature and on the development of translation studies. This trend also transformed the position of translators because they were no longer regarded as having disfigured texts or as desecrators of canonised texts (Lefevere, 1995, p. 4).

In *The Translator's Invisibility*, Lawrence Venuti dates the emergence of translation studies as a separate discipline to the 1980s, stating that:

> Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. (Venuti, 2017, p. vii)

Susan Bassnett believes that source and target texts have not always been separated in the history of translation practice, but that the translated text was downgraded to the position of the subordinate, with the written text considered as the superior. Research has proven that this hierarchical structure of texts is a relatively modern phenomenon that came into existence with the invention of the printing press and the spread of literacy. In addition, Bassnett notes that writers and translators in the pre-Gutenberg medieval period were largely unconcerned about the ownership of their texts (Bassnett, 1999, p. 3).

According to Octavio Paz, our understanding of the world is based on the translation of the various texts available to us; as he argues:

> Each is slightly different from the one that came before it: translations of translations of translations. Each text is unique, yet at the same time, it is the translation of another text. No text can be completely original because language itself, in its very essence, is already a translation. (Paz, 1992, p. 154)

Therefore, the present work will approach the issue from the perspective of translation studies because Shelley's work has been translated into Arabic and Saadawi's novel into English, which has enabled an open dialogue between these two cultures. These texts from Arabic and English backgrounds have enjoyed a favourable critical reception by both Arabic and English readers. We assume here that it is through the translation of Shelley's *Frankenstein* into Arabic that Arabic readers, including Saadawi, have been greatly impressed by the British *Frankenstein*, a reaction which has in turn given birth to another *Frankenstein* by reincarnating it within the atmosphere of post-invasion Iraq. *Frankenstein in Baghdad*, written in 2013, soon became extremely popular and won The International Prize for Arab Fiction in 2014. Had these two texts not been translated, they would not have enjoyed such a productive mutual influence and would not have forged a bridge

between Arab and English literatures. Consequently, this thesis is devoted to their examination in light of adaptation and translation studies.

CHAPTER TWO

2.0 Literature Review

2.1 Mary Shelley's *Frankenstein, Or the Modern Prometheus*

An abundance of literature has been published on Mary Shelley's *Frankenstein* to date, ranging from theoretical works to analytical and critical studies. In contrast, Ahmed Saadawi's novel *Frankenstein in Baghdad* has been the subject of a far more limited number of reviews, analyses and critical works, mainly because it has been published relatively recently. Still, it is not unfair to suggest that the novel also suffers from the general tendency in (European and) Western academia to neglect or marginalise the study of Iraqi national literature within the context of world literature.

Shelley's *Frankenstein* has been an influential work since its initial publication in 1818, and perhaps no other work of fiction has seen so many adaptations to the cinema and the television. The novel is also regarded as the most influential work of horror (later categorised as science fiction) in English literature. Therefore, Shelley's remarkable work can be considered an eternal phoenix that has given birth to a plethora of different versions and variants in both literary contexts and other mediums, all of which serve as appropriations and adaptations of the 'original' novel. *Frankenstein in Baghdad*, a more recent appropriation of Shelley's novel by the Iraqi novelist, poet and journalist Ahmed Saadawi, transports the source text to the capital city of Iraq amidst the violence, terror and destruction of the American occupation; indeed, it could be alleged that the most recent radical appropriation of Shelley's work can be found in the revival of *Frankenstein in Baghdad*.

Frankenstein was written by Mary Shelley in the first quarter of the nineteenth century, the heyday of the romantic period. While the novel itself dates back to 1818, it remains a highly contemporary text due to the relevance of its subject matter and its approach to science, creation,

responsibility, human being's limitations, and immortality, among others. Victor Frankenstein creates a monster for scientific reasons but flees after its creation, apparently abdicating his responsibility for its manufacture; the creator shuns the being that he has reanimated and immediately regrets his scientific ambition. Victor Frankenstein, ultimately, reveals his remorse to Walton on his deathbed, admitting that he was mistaken when he decided to play with creation by neglecting the dangers and consequences of transgressing the limits of human intervention in creation matters with the aid of human science and technology.

The novel was born on a rainy day in 1816, when Mary Shelley, her husband Percy Shelley, Claire Clairmont, Lord Byron, and John Polidori were confined together in a cottage on the shore of Lake Geneva. As a means of entertaining themselves, they decided to compose and narrate ghost stories of various kinds, possibly influenced by the dark weather–the so-called year without a summer–and their recent experiences of reading German ghost stories and supernatural tales. This entertainment intended to while away a rainy day produced two outstanding literary works which still remain widely read to this day: Shelley's *Frankenstein* and Polidori's *The Vampyre*. The former was published in 1818 and became a foundational text for English science fiction.The latter would be published in 1819 and became the inspiration for many future vampire stories and subsequent film adaptations. There is some evidence which links the origins of these texts, and *Frankenstein* in particular, to the 1815 volcanic eruption of Tambora. This is a claim which was made by Strickland in an essay published on the CNN website:

> The summer, or lack thereof, in 1816 also inspired something else: Gothic tales. Lord Byron, Claire Clairmont, Dr John William Polidori, Percy Shelley and Mary Godwin (before she married Shelley) stayed in a villa overlooking Lake Geneva in Switzerland. But the weather at their idyllic setting was gloomy. During one of their discussions, Byron suggested that each member of the restless group write a ghost story to share. Within a few weeks, Godwin

> had written *Frankenstein*, Byron penned his poem "Darkness" and Polidori wrote his short story, *The Vampyre*. (2019, CNN, n.p.)

Furthermore, the editors of the *Global Frankenstein*, Davison and Roberts, also support this statement that the abovementioned event was the propelling factor behind the realisation of Shelley's text in their introduction as reads:

> A global event brought *Frankenstein; or, The Modern Prometheus* into being. In 1815, Indonesia's Mount Tambora erupted with thunderous detonating sounds, its effects ricocheting on more distant coastlines with devastating tsunamis. It was, and remains, one of the largest eruptions in recorded history. The veil created by the spreading ash, in combination with the release of toxic gases infiltrating the stratosphere, had a worldwide effect, as would Mary Shelley's *Frankenstein*, the novel it helped to birth. (Davidson, 2018, p. 1)

The editors here draw a parallel between the huge disruptive effect this natural phenomenon had on the climate and eco-system. This effect has been noticed in the publication of Shelley's novel on the literature of the period, primarily through Shelley's willingness to question religious beliefs by examining the capacity of science and technology to play God. The notion of playing God in Shelley's text is related to the reanimation of the dead and the manipulation of forces which had previously been the sole domain of the supranatural (2018, p. 2). However, not every critic has ascribed such significance to the eruption of Tambora. Sarah Gamble, for instance, believes that fantasy, which means anything that "could not have happened; i.e., what cannot happen, what cannot exist", was a genre which was essential for female writers. In the twentieth century, women writers would continue to work in this genre because the potential within imagination and fantasy was a highly effective means of criticising a reality which was shaped by the patriarchal oppression and suppression of women's freedom (Gamble, 2006, p. 196). On this basis, Sarah Gamble considers Shelley's *Frankenstein* to be one of the "most influential of all fantastic texts" (p. 196). The core significance of the focus on the fantasy genre by women writers lies in the fact that

fantastic works are linked to the subconscious, dreams and desires which, although hidden, can nonetheless be actualised through bizarre or supernatural literary productions. Gamble argues that this is a crucial feature for "feminist interventions within the fantasy genre is that in revealing realism's flip side, patriarchal definitions of reality can be both challenged and changed" (p. 196).

While the specific circumstances in the cottage on the banks of Lake Geneva and the prevailing weather conditions of 1816 certainly played a role in the composition of *Frankenstein*, a further factor may have been a dream that Mary Shelley had at this time. In Mary Shelley's *Frankenstein: What Made the Monster Monstrous?*, Roland Briton sees the experience of the dream as the main factor which motivated Shelley to write the novel, more than any other reason suggested (Britton, 2015, p . 1).

In her work *Mary Shelley: Teaching and Learning through Frankenstein*, Theresa M. Girard focuses on the intellectual impact of Shelley's parents, particularly that of her mother, Mary Wollstonecraft, on the genesis of *Frankenstein*. Her father, William Godwin, is considered as one of the progenitors of anarchism. Still, it was primarily the influence of her mother, an early proponent of women's rights and feminism, who consciously led Shelley "to write the story as a cautionary tale for women" (2009, pp. 2-3).

There is, in addition, a view that perceives *Frankenstein* as a work of pure science fiction influenced by the scientific developments of the period. John Cohen, by relying on the text itself, summarises this as follows:

> On 1 August 1790, a precocious student named Victor Frankenstein submitted a radical proposal to an ethical panel at the University of Ingolstadt in Bavaria. Under the title "Electro-chemical Mechanisms of Animation", Frankenstein explained how he wanted to "reverse the processes of death" by collecting "a large variety of human anatomical specimens" and putting them together to try and "restore life where it has been lost". (2018, page?)

Frankenstein has also been examined on the foundation of the appropriation of various myths and mythological interpretations of the world's ancient and mysterious phenomena and issues. A later section in this thesis titled "The Evolution of Creation from Mythology to Reality: A Multidisciplinary Study into the Roots of Shelley's Frankenstein and Ahmed Saadawi's Frankenstein in Baghdad" in chapter four, will link the origins of the text to significant elements of ancient Sumerian and Greek myths, in particular, *the Epic of Gilgamesh*, the oldest work of literature in human history which dates back three thousand years. The core of this mythological epic is the revolt against death or the striving for immortality: after Gilgamesh witnesses the death of his friend, he resolves to seek for eternity, although he is destined never to reach his goal and ultimately dies in despondency. Additionally, Westfahl, Benford, Hendrix and Alexander (2020) claim that Victor Frankenstein's transgression goes beyond that of Gilgamesh, as he is not satisfied with merely living forever or preserving his youth but aims instead to bring the dead back to life by means of technology and science (p. 68). On such grounds, it is possible to suggest that both Gilgamesh and Frankenstein are motivated by the same impulse for immortality (you speak of the characters here, not the narratives).

The present research also intends to shed light on the Greek mythological figure of Prometheus as the second myth that influenced *Frankenstein*. There are clear parallels between the story of Victor Frankenstein and the myth of the Greek Titan Prometheus, who stole the secret of fire from Zeus to grant it to human beings; in effect, the trickster Prometheus had transgressed the principle of source of life, in an effort to contribute to human science.

The concept of Frankenstein, the modern Prometheus, is undoubtedly derived from the Greek myth because light and electricity, in Shelley's work, are the sources by which the character of Frankenstein creates his creature. In a lecture delivered by Anne K. Mellor (2019), which examines

Shelley's novel from an explicitly feminist perspective, the scholar argues that the novel is fundamentally about "a man who tries to have a baby without a woman; and clearly, it all goes wrong". She perceives the fate of Victor Frankenstein, punished and persecuted by his own creation, as a depiction of the male or a non-biological father who will be destroyed by the child to whom he has given life without the intervention of a mother or female partner. Additionally, she considers the three seasons, or, in other words, nine months, consumed in the process of giving life to his creation, a period full of suffering, stress, loneliness and anxiety, as a representation of a mother's endurance during her pregnancy. However, due to the lack of a real female or mother figure, Victor Frankenstein suffers endlessly and is harried relentlessly by his creation. As long as there is an absence of a significant link between both beings, neither the creator nor the creation can identify with the other. This lack of identification places them into a never-ending conflict and struggle against each other; in such a conflict, the stronger party, in this case represented by the creation, will finally prevail, and the weaker, Victor Frankenstein, will be vanquished.

It is also important to remember that Mary Shelley was living in an era of endless debate and controversy ranging from the philosophical to the political, from the religious to the scientific. Thus, *Frankenstein*, as a work of science fiction, is strongly linked to some contemporary discussions which were affecting society in her period. In her work *Making the Monster*, Kathryn Harkup addresses this issue by arguing:

> [T]o understand how Mary pieced together her creation it is worth spending a little time looking at the political, social and scientific world that she grew up in as well as the people and experiences that made their way into the novel. The ideas and concepts explored in *Frankenstein* – science, life, responsibility – were at the forefront of philosophical and public debate in the century preceding the book's. (2018, p. 3)

From the viewpoint of Irving H. Buchen, science grants human beings the belief that the world is organised in a comprehensible manner; the fundamental basis of science lies in the assumption that if the human race wishes to seek out facts about the world and the way it works, this can only be achieved through scientific methodology (1977, p. 104). Early civilisations had perceived the world as being subject to supernatural or occult forces because they did not have science or at least the methodology of science that empowers modern man to observe the world on all scales, from the microscopic level of bacteria to vast planetary scales. The primary assumption here is that the world can be made more understandable through science. If the realisation of science and its progress were not guaranteed, then the understanding of the world would remain trapped in the superstitions and myths of prehistoric man (1977, p. 104). Science developed on the basis of establishing both facts and hypotheses in which the 'falsifiability', to borrow the term from Karl Popper (1959), of any theory remains inevitable either from within or from without. Hence, the accretion of stages and developments in Victor Frankenstein's progress as a scientist is itself based on this form of amalgamation and growth, stitching various parts together to produce the whole. As a result of this essential uncertainty, which resides within science and is ultimately unable to offer absolute truths about the world, Shelley's Frankenstein, in Buchen words, is permeated with the "attitude toward the occult seems to be neither one of endorsement nor condemnation, but rather of profound hesitation" (1977, p. 104).

This feeling of the hesitation and indeterminateness inherent in science and its innovations is often presented in another argument which discusses the risks and consequences of scientific and technological advancements. Paul Sherwin's article entitled "Frankenstein: Creation as Catastrophe" (2019) revolves around the same idea. Its author argues that Frankenstein is an imagining of the type of hell that could be occasioned by science. Sherwin (2019) notes that Shelley

could have named her work *One Catastrophe After Another* instead of *Frankenstein, Or the Modern Prometheus,* because of the countless disasters that befall Frankenstein and his loved ones after the reanimation of his creature (p. 883).

Nevertheless, in the period in which Shelley was writing her story, another growing monster was threatening Europe: capitalism. In John Holloway's interpretation of the novel in his seminal work 'Crack Capitalism' (2010), Shelley's monster represents capitalism in all its barbarity, a vampire sucking the lifeblood of the labouring classes. Victor Frankenstein exploits science and technology to spark life into a hulking and uncontrollable body that will later overcome and tyrannise its creator. Holloway approaches the text from a Marxist approach, arguing that modern man has created the monstrous and exploitative system of capitalism which, similarly to Frankenstein's monster, has ultimately placed humankind and the natural world into terrible peril. Holloway also notes that capitalism is a purely human creation that has escaped any limits that its makers attempted to place upon it and has come to dominate its creators (to avoid repetition). The American philosopher David Harvey develops this argument further by suggesting that science functions within a capitalist system on the basis of the capitalist ideology (Harvey, 1974, p. 256) while stressing that science is politically ideological.

At the moment when his creation comes to life, Frankenstein begins to question himself: "How can I describe my emotions at this catastrophe, or how to delineate the wretch whom with such infinite pains I had to form?" Daniel Cottom perceives this moment of creation as the emergence of the monster of representation, a creature that emanates from man's encounter with external objects and a recognition of the encounter as a misrepresentation (1980, p. 60). In discussing the terrifying representation of an object or person by depicting the creature as monstrous due to the disharmony of its size and appearance, Cottom supports the concept by quoting Rousseau's

reflection that gigantism "signifies a distortion of perception caused by man's fear of others" (1980, p. 61). The horror which Frankenstein feels at the very moment of his creative act immediately dispels his enthusiasm for scientific attainments:

> The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. (Shelley et al., 2017, p. 42)

2.2 Ahmed Saadawi's *Frankenstein in Baghdad*

Saadawi's novel, *Frankenstein in Baghdad*, is clearly a by-product of the US-led invasion of Iraq in 2003, an act of war which Tallha Abdulrazaq, a renowned academic belonging to the Strategy and Security Institute at the University of Exeter, has described as "the great sin of the twenty-first century". In Abdulrazaq's words, the invasion and subsequent occupation has left Iraq "ravaged by war and transformed into an almost contiguous conflict zone from north to south, and east to west, as rival militant groups, foreign powers and political parties vie for power at the expense of the Iraqi people" (2018).

The conflict was extremely violent, with death and destruction becoming an essential part of an everyday life capable of striking with inhumane randomness. The capital city of Baghdad, and more specifically the Bataween district of the city, represents the intersection of two centres: first, the centre of civilisation both in the Middle East and the world as a whole the city once represented in history; and secondly, the more recent role as the modern world's exemplar of devastation, war and regression. On the one hand, Baghdad is one of the capitals of an ancient civilisation; yet, on the other, the invasion has reduced the city to a desolate and derelict state, one of the most degraded

destinations in modern civilisation. The democracy the Bush administration had promised the Iraqis fell apart in the first days of the war. Alongside the initial devastation the invasion wrought on the country from the very beginning, this failure of the American promises led, in Abdulrazaq's words, to the:

> importation of extremist ideologies into the country. This can be seen by the plethora of bloodthirsty organisations roaming Iraq today, from the Islamic State of Iraq and the Levant group (ISIL, also known as ISIS) to the scores of militias loyal to the Islamic Republic of Iran's Revolutionary Guard Corps (IRGC). The effects of the invasion of Iraq led to a regional spillover that has also engulfed Europe with the refugee crisis and revived far-right and isolationist tendencies in the West. (Abdulrazaq, 2018, para. 3)

War against Iraq was declared on March 20th 2003 by the American president, George W. Bush. He claimed that the war would be conducted in several stages: the first would 'decapitate' the Iraqi leadership through airstrikes in order to 'clear' the way for the ground invasion. Even before the start of the war, the language used by the proponents of the invasion indicated that the war would be brutal and harshly violent, as the use of words such as 'decapitate' and 'clear the way' suggested (Relations, Foreign, n.d.).

By 2019, the invasion and its consequences had resulted in a civilian death toll estimated between 184,382 and 207,156, although the Watson Institute for International and Public Affairs believes that "the numbers are likely much higher. Several estimates based on randomly selected household surveys place the total death count among Iraqis in the hundreds of thousands" (Watson, 2021). A profligate waste of money accompanied the senseless loss of human lives: "more than $100 billion committed to aiding and reconstructing Iraq, many parts of the country still suffer from lack of access to clean drinking water and housing" (Watson, 2021).

In light of the costs and dangers of the war, Ryne describes the novel in his essay *Frankenstein in Baghdad: by Ahmed Saadawi* as a depiction and personification of the ongoing violence of the war. Ryne notes that the characters in Saadawi's work "are haunted by lost sons, narrowly survive car bombs, duck in terror when accidentally caught in the crossfire between occupation forces and insurgents and get arbitrarily beaten by state security agents" (2018, para. 3).

In an essay for *Haaretz*, Eyal Bizawe describes *Frankenstein in Baghdad* as a work of science fiction that "embodies all that is evil in modern-day Iraq" (Bizawe, 2018, title); he also believes the novel characterises "a creature made of terror victims' body parts, the novel is a ground-breaker in Arab literature that paints an authentic picture of a bleeding city" (Bizawe, 2017, title). Moreover, it is contended that Iraqi writers were prevented from expressing their experiences under Saddam Hussein's Ba'ath regime and that it was only after the fall of the regime in 2003 that Iraqi writers began to experience a greater degree of freedom in their writing. Still, the brutal conditions of the war drew their attention. Unfortunately, the Iraqi civilians who had suffered under Saddam Hussein's dictatorship were forced to endure much more after the fall of the regime as the conflict grew increasingly horrific; sectarian conflicts deepened, and the dire conditions of the country allowed Al-Qaida and other militias and terrorist groups such as ISIS to emerge and proliferate. As a result, modern Iraqi literature is almost exclusively a depiction of the war and the disastrous catastrophes which it has engendered (Mankhi & Nati 2019, pp. 1267-68).

Dominic Davies, from the University of London, alludes to the concept of 'decomposition' in Saadawi's novel in an interesting article published in 2020. Davies refers to the different kinds of decomposition depicted in *Frankenstein in Baghdad* - that of the city, the body, and the narrative itself (2020, p. 1). Expanding upon the theme, he quotes John Spencer, a former US Army infantryman saying:

> Ask any Iraq war veteran about Jersey, Alaska, Texas, and Colorado and you will be surprised to get stories not about states, but about concrete barriers. [...] Baghdad was strewn with concrete—barriers, walls, and guard towers. Each type was named for a state, denoting their relative sizes and weights. [...] the US forces basically engaged in siege warfare. But atypical to historic examples, instead of attacking to break through fortified walls, they imposed the siege on the enemy by building walls. (2020, p. 2)

The article offers two views to serve as a useful comparison; the first is from General David Petraeus, the former Commander of the Multinational Force of Iraq, who stated in testimony in 2008 that violence and ethnic-sectarian conflicts became the key factor in the escalation of the instability in Iraq, aptly describing it as "a cancer that continues to spread if left unchecked" (Petraeus, 2008). The second view is that of Whatsitsname, one of the main characters in *Frankenstein in Baghdad*, who sees the diversity that Iraq had enjoyed for centuries (or even millennia) as a potential means of reuniting all the differences and recreate the co-existence in which the people of Iraq had once lived. While Petraeus sees only the violence which was, to a large extent, the by-product of the U.S led invasion, and military occupation, the character of Whats-his-name seeks to rediscover and reseed the potential co-existence of diversity, understanding that violence cannot be seen as a cancer by the Iraqi citizens because they know that the eruption of violence is entirely dependent on the current situation and living conditions. This argument is taken to an extreme by the film-maker Michael Moore, whose conclusion reads: "just like the mythical *Frankenstein*, Saddam eventually spun out of control. He would no longer do what he was told by his master. Saddam had to be caught" (Moore qtd in Davies, 2020, p. 8). Davies, however, believes that Moore failed to draw the crucial conclusion that he identifies in *Frankenstein in Baghdad*, suggesting that "the US invasion devastated a city by targeting its most basic infrastructural systems before stitching it back together, with concrete walls and equally concrete stories, into a monstrous Baghdad that it could not then control" (2020, p. 9).

In her work entitled *Ahmed Saadawi's Frankenstein in Baghdad: A Tale of Biomedical Salvation?* Annie Webster considers *Frankenstein in Baghdad* as a transposition of the original *Frankenstein* story from nineteenth-century Bavaria to Iraq and, more specifically, Baghdad at the beginning of the twenty-first century. As a result, she states that Saadawi's fiction "depicts the conflict as an event that triggered a cycle of debilitating violence. The surreal dream work performed by the propositional fabric of Saadawi's novel exposes the disturbing biosocial realities in post-2003 Iraq" (2005, p. 439).

This thesis, therefore, is a serious attempt to investigate both Shelley's *Frankenstein* and Saadawi's *Frankenstein in Baghdad* in light of appropriation through adaptation and translation studies. As a theory, the roots of appropriation studies can be traced back to the work of Bakhtin and Kristeva in the 1960s and 1970s, and the theoretical approach has become firmly established in Western academia thanks to the works of scholars such as Julie Sanders, Linda Hutcheon, Thomas Leitch or Laurence Raw, among many other relevant authors. One of the central limitations in Iraqi scholarship is that such a canonical work of modern Iraqi literature as *Frankenstein in Baghdad* has not been sufficiently studied as the product of the cross-cultural translation of Shelley's work on the basis of the aforementioned theoretical framework. Therefore, the study of these two literary works, the latter being an appropriation of the former in terms of characterisation, themes and re-contextualization, is the first of its kind.

The Iraqi *Frankenstein* radicalises Shelley's original work by conforming the aforementioned elements to the tumultuous and brutal conditions of occupied Iraq. More interestingly, Saadawi's work problematises several of the central themes that are raised in Shelley's work. For instance, the scientist-like figure of Victor Frankenstein, the creator figure in Shelley's *Frankenstein*, is transformed into an ordinary junk dealer who is himself a victim of the science and technology

that empowered the Western scientist, Victor, to produce his monstrous being in the first place. Additionally, science and politics, acting hand in hand under the reign of American capitalism, wage a brutal war against the Iraqi people and turn the country into a slaughterhouse for civilians, terrorists, militias and Americans alike. In other words, the scientist represents Western science as wielded by American capitalism in a war which rises from its own ashes and which, ultimately, brings about the complete disintegration of Iraq and sets the Iraqi population against themselves, an encapsulation of the Hobbesian concept that 'man is a wolf to man'.

In summary, *Frankenstein in Baghdad* is an appropriation of Shelley's *Frankenstein*; it is a version which, to a large degree, has updated or perfected Shelley's *Frankenstein* through its transposition of the original setting to modern-day Iraq. This comparison is equally valid for many other subjugated and occupied countries around the world. The thesis also considers Shelley's work of genius as a phoenix which has given birth to multiple appropriations, adaptations and translations, including its culmination in *Frankenstein in Baghdad*. Simultaneously, it is also possible to suggest that the original *Frankenstein* has been revitalised or given new life through the birth of the postcolonial *Frankenstein* amid war and may lead to other appropriations in Tehran, Kabul, or elsewhere in the future. It is by no means surprising that this new *Frankenstein* does not merely rehash Shelley's times and themes but, instead, depicts a new era replete with contemporary issues, functions, perspectives, histories and geographies. In his paper "The Question of Justice and Identity in Ahmed Saadawi's *Frankenstein in Baghdad*", Javad Khorsandi claims that Saadawi's novel is a representation of terror in the Middle East 2003 post-war which clearly captures readers with violence, war and misery with its vivid descriptions (2019). Shelley's *Frankenstein* reformulates the "Principle of Life" in the modern era through the science of electricity, ultimately demonstrating the dangers of knowledge, the sublimity of nature or the threat

of science (Theodore, 1981). The betrayal of the ideology of science, which was represented by the heinous acts of Nazi Germany or the US military-industrial complex, which Einstein criticised (and for which he was exiled and disparaged after those powers had used his discoveries in the creation of their weapons) becomes another theme in the novel. In contrast, *Frankenstein in Baghdad* articulates the atrocities of war, the slaughter of innocent people, revenge, the loss of identity or the indeterminate grey zone between guilt and innocence, as Dwight Garner noted in his *New York Times* article "A Fantastical Manifestation of War's Cruelties" (2018).

CHAPTER THREE

3.0 State of the Art and Theoretical Framework

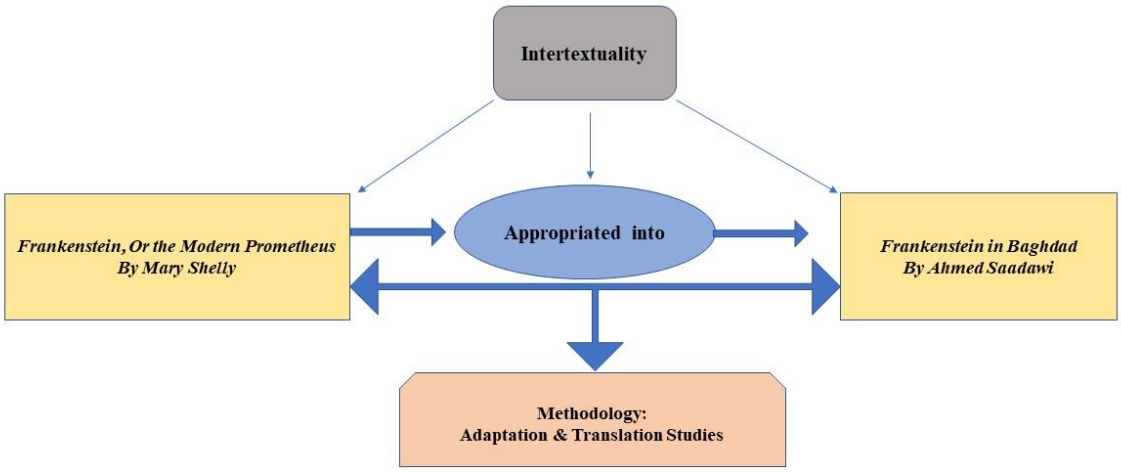

Figure 1: State of the Art and Theoretical Framework

3.1 Intertextuality, Adaptation, Appropriation and Translation Studies, and Their Interplay

3.1.1 Intertextuality

Good writers borrow; great writers steal (politely)

(T.S. Eliot, qtd. in Hutcheon 1986, p. 237)

Good artists borrow, great artists steal

(Pablo Picasso, qtd. in Quentel 1996, p. 39)

An essential precondition for a more comprehensive understanding of appropriation and adaptation studies is an understanding of intertextuality, alongside the later developments in translation studies. Two reasons would suffice to support such an assertion. Firstly, intertextuality as a literary theory is the historical overarching academic area which has paved the way for the emergence of adaptation and appropriation studies. This could be considered the field of discourse through which the concepts mentioned above can be examined. On such a basis, it is possible to conclude that illuminating the topic of intertextuality may shed light on the very origins of adaptation and appropriation studies. Such a framework is the backdrop against which a scholar such as Linda Hutcheon can vividly state that it was her enthusiasm for the study of intertextuality which, first and foremost, inspired her to write the book *A Theory of Adaptation*:

> First, I have always had a strong interest in what has come to be called "intertextuality" or the dialogic relations among texts, but I have never felt that this was only a formal issue. Works in any medium are both created and received by people, and it is this human, experiential context that allows for the study of the politics of intertextuality. This has also always been my concern, and it continues to be so in this book. (Hutcheon, 2012, p. xiv)

Secondly, Linda Hutcheon believes that humankind has long been subject to a strong desire to de-hierarchise the cultural appraisals of phenomena such as adaptation, modernism, postmodernism, beauty and many other concepts. This type of approach is not, in her view, only a feature of the postmodern era because the Victorians, too, for example, were interested in adapting almost all types of literary genres and activities. In the struggle against established hierarchies, the main goal for both the Victorians and postmodernists has been to decompose people, objects and things into categories or ranks, classifying them either as central or marginal, original or copy, superior or inferior. Stemming from this attitude of deconstructing social pyramids, the binary bases, primarily those in opposition to each other, exist to suppress what is considered secondary and, thereby, they

ensure that they remain marginalised forever. Therefore, the struggle for their decomposition is a significant attempt to emancipate that which is deemed secondary from its secondary status or break the binary chain, more specifically to emancipate that has been ranked as lower or inferior (Hutcheon, 2012, p. xiv).

Nevertheless, from the decomposition perspective, intertextuality is strongly linked with Derrida's deconstruction theory developed in the 1960s. Although it seems that the relations between decomposition and deconstructionism were somewhat diffuse from the beginning, it is also beyond dispute that they were born out of the same period and drew similar conclusions regarding the purpose of the deconstruction of binaries. In this regard, therefore, John Clayton, the author of *Influence and Intertextuality in Literary History*, contends that both the concepts and the practices, intertextuality and influence, "will remain [to use Kristeva's term] the 'transposition' of influence into a critical terminology rewritten by deconstruction, and thus a way of preserving the position of the text as a resource if not as source" (1961, p. 61). In other words, intertextuality benefits from the foundation of influence in the reproduction of a novel text which already exists in other texts or, alternatively, refers both forwards and backwards within a chain of countless other sources.

To some extent, the process of intertextuality and appropriation can be dated back to antiquity. However, more practically, the terminology indeed emerged after 1966 when Julia Kristeva coined the term 'intertextuality' to denote the specific literary theory. From this time onwards, the term began to disseminate widely among academic circles (Kristeva, 1986, p. 4). Despite the fact that it was Kristeva who popularised the term, she saw the work of Bakhtin as the true progenitor of the concept:

> The writer as well as 'scholar', Bakhtin was one of the first to replace the static hewing out of texts with a model where literary structure does not simply exist but is generated in relation to another structure. What allows a dynamic dimension to structuralism is his conception of the 'literary word' as an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary or earlier cultural context. (Kristeva, 1996, p. 268)

Therefore, dialogue or dialogism is essential from Kristeva's viewpoint; instead, dialogism becomes the common grounding term that connects the work of these two theoreticians because they share a belief that there is a relationship among texts. This exists above the domain of linguistics (trans-linguistic science) and can allow both the reader and the writer to comprehend the intertextual relationships termed 'social value' in the nineteenth century (Kristeva, 1996, p. 268). Furthermore, she boldly states that "a text is a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect and neutralise one another" (Raj, 2015, p. 78). This means that authors are never, indeed, the creators of texts that are entirely original expressions of their creativity and had not existed earlier in any sense until they put pen to paper. In other words, all texts are inherently intertwined with connections and links to other texts which have come before them. Later, Roland Barthes would succinctly sum up the impact of Kristeva's contributions to this field of study:

> Julia Kristeva changes the place of things: she destroys the last prejudice, the one you thought you could be reassured by, could take pride in; what she displaces is the already-said, the déjà-dit, i.e., the instance of the signified, i.e., stupidity; what she subverts is authority – the authority of the monologic science, of filiation. (Barthes, 1989, p. 168)

Umberto Eco also claims that "the good of a book lies in its being read. A book is made up of signs that speak of other signs, which in their turn speak of things. Without an eye to read them, a book contains signs that produce no concepts; therefore, it is dumb" (Umberto & William, 1980, 234). Intertextuality extends and transcends to such a degree that it may be argued that when a society or a phenomenon is materialised into a text, the process of intertextuality has occurred. This would suggest that a text cannot live or exist without specific societal contexts, and this supposition gives rise to Kristeva's perception of the text as a pretext. Similarly, in her discussion of Bakhtin's concept of the dual-axis of a text (horizontal and vertical axis or subject-addressee and text-context), this author/scholar claims that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double" (Kristeva, 1986, p. 37). Kristeva goes even further, arguing that the use of any 'literary word' in relation to and within a specific literary context is essentially a dialogue with many other relevant texts; in other words, it forms an intersection that connects various writings on their surfaces (Kristeva, 1986, p. 36).

Another author who analysed this issue at length is Edward Said, with his landmark work *The Text, The World, The Critic*, offered particularly valuable contributions to this discussion. Said believed that no original writing can be seen as genuinely original or novel writing and argues that writers should not consider originality more significant than rewriting: "The writer thinks less of writing originally, and more of rewriting" (Said, 1983, p. 135). Therefore, the esteem with which the [concept of the] originality of the author, texts and even ideas were held has come under attack in both the modern and postmodern world; what was once regarded as original is now conceived of as merely one element in an ongoing process of substitution and change in terms of adaptation, appropriation and intertextuality.

In the introduction to her book, *Adaptation and Appropriation,* Julie Sanders lays the ground for the strong links between intertextuality and the concepts of adaptation and appropriation. This author argues that throughout an individual's learning process or career, whether literary, academic or that of a student, encounters with a wide range of texts which will inevitably lead to the formation of parallels, comparisons and intertextuality in the mind of the reader or the writer (2015, p. 1). Furthermore, she quotes Robert Weimann and his idea of the 'reproductive dimension of appropriation', meaning that texts of the past, present, and future are intersected and intertwined to such an extent that they cannot ultimately be separated, studied or even read in isolation; instead, texts must be approached within the broader context of their connections, intersections and influences (Sanders, 2015, p. 1).

3.1.2 Adaptation Studies

In his article "The Concept of Adaptation: Interdisciplinary Scope and Involvement in Climate Change", Guillaume Simonet outlines the etymology of the term 'adaptation' as follows: "To adapt comes from the Latin 'apere' (to bind, to attach). Its past form, 'aptus' (apte), when added to the locution ad (to, towards) created the verb 'adaptare' (to adjust to, in prevision of)" (Rey, 2006, p. 2). Delving deeper into this etymology, Simonet notes that the verb 'to adapt' meant 'to apply' or 'to put in accordance with something' in the thirteenth century. The term re-emerged in a broader scope in the sixteenth-century French and English cultural contexts or languages by borrowing the sense of 'adjustability' that the verb originally possessed in its medieval Latin form. During this period of time, the term referred to a subject's adjustability to something else, and this sense was revived later in the nineteenth century, denoting 'the adjustment of two things.' Semantically,

therefore, the term had returned to its original meaning after two millennia. The point here is that it had changed, not that it had stayed constant. The most recent semantic change to the term adaptation in the nineteenth century, according to Taché, is that its context was expanded to the fields of biology and sociology (Taché, 2003, cited in Simonet 2010, p. 2). This ongoing evolution has transformed the word into an interdisciplinary concept.

According to the *Oxford English Dictionary*, 'adaptation' was defined in 1597 as the act of merging two things to affect a shift in the nature of the things that are being combined. A later definition from 1610 perceived the term as the act of adjusting one thing to another. This semantic evolution of the term represents the earliest attempts to incorporate it within the scope of humanities. The next stage came in 1860 when the term was conceptualised for the first time in the modern sense of transferring from one medium or genre into another, for example, adapting a novel into a film or a play performed on the stage (Littlejohn, 2018, p. 9).

Simonet's findings suggest that the Early Modern and modern worlds' scientific discoveries were colossal forces that set the stage for the subsequent revolution in the understanding of adaptation. According to Francisco J. Ayala, from his pivotal article "Darwin's Greatest Discovery: Design Without Designer", Charles Darwin could not have established and propounded his scientific contribution without Copernicus's paradigm shift of a universe governed by natural laws rather than a Creator (2007, p. 8567). Furthermore, he states that:

> Wherever there is function or design, we look for its author. It was Darwin's greatest accomplishment to show that the complex organization and functionality of living beings can be explained as the result of a natural process—natural selection—without any need to resort to a Creator or other external agent. The origin and adaptations of organisms in their profusion and wondrous variations were thus brought into the realm of science. (Ayala, 2007, p. 8567)

Since the so-called Darwinian revolution in evolutionary biology and its theory of natural selection, the concept of adaptation has reached a new level of dominance. Luo and Zhang define this understanding of biological adaptation: "Biological adaptation refers to that organisms change themselves at the morphological, physiological, behavioural and molecular level to better survive in a changing environment. It includes phenotype adaptation and molecular adaptation. Biological adaptation is a driving force of evolution" (2014, p. 23). As a result, subsequent studies in biology have disseminated and refined the concept of adaptation, granting it a sense which encompasses biology, cosmology and astronomy.

Linda Hutcheon also asserts that any understanding of adaptation that is limited to the field of cinema or literature is erroneous because the process of adaptation in target cultures can be found throughout history, from ancient times to the Victorian period, with a diverse range of genres being adapted from and by the other. In another light, adaptation was not conceived only as an activity within the confines of film studies. Still, it can be found in drama, fiction, music and even paintings, cosmology, biology and other realms of scientific studies (Hutcheon, 2012, p. xiii).

However, a sharp difference lies in the fact that adaptation was never considered to be a worthy subject of academic study before the emergence of postmodernism; or, instead, that it is in the postmodern era that adaptation develops into the distinct discipline of adaptation studies, finally becoming recognised as an appropriate academic field after its initial development in the 1960s. One of the main reasons behind this was the interest of postmodernist thinkers in examining the processes of productivity and receptivity as being internalised within the present's historical and ideological discourses in relation to the past. It is precisely this issue that Linda Hutcheon argues against by stating that it is a mere parody "that paradoxically brings about a direct confrontation with the problem of the relation of the aesthetic to a world of significance external to itself" (1987,

p. 179). Hutcheon essentially argues that postmodernism is a form of paradoxical creativity in the sense that "enterprise: its art forms (and its theory) use and abuse, install and then subvert convention in parodic ways, self-consciously pointing both to their own inherent paradoxes" (1987, p. 180). Additionally, Terry Barrett believes that postmodernists confront the suffering of the oppressed, primarily peasants and workers of all ages and genders, at the hands of monarchs and the capitalist class. In his perspective, the claim of postmodernists stands against the forces of modernism, which exert social and institutional domination and control over minorities through the supremacy of powerful hegemonic forces which, nonetheless, promise to bring equality and the emancipation of all individuals and groups of people (1997, p. 18).

It should be noted here that it is by no means an easy task to define and conceptualise postmodernist theory. In the words of Barrett, "postmodernism does not merely chronologically follow modernism, it traces against modernism, and might better be called anti-modernism" (1997, p. 17). Therefore, it might be stated that modernism calls for innovation of all types by disregarding history because the term 'modern' indicates the movement's reverence for all that is new and original. For many modernists, especially the classical ones, texts are historical artefacts of the past which have little to contribute to the present context. In contrast, postmodernists attack the modernist concept of 'innovation and newness' on the basis that history and classical texts can be revisited to create new meanings in new contexts. As the American literary critic and philosopher Frederick Jameson claims, postmodernism is, therefore, a battle against modernism:

> The last few years have been marked by an inverted millenarianism in which premonitions of the future, catastrophic or redemptive, have been replaced by senses of the end of this or that (the end of ideology, art, or social class; the "crisis" of Leninism, social democracy, or the welfare state, etc., etc.); taken together, all of these perhaps constitute what is increasingly called postmodernism. (Regan & Jameson, 1991, p. 4)

In her work *Originality in Postmodern Appropriation Art*, Julie van Camp suggests that originality has been conceptualised and analysed by many philosophers who were interested in the topic, but that is specifically postmodern scholars and artists who have cast new light on the field through their latest advancements, particularly those influenced by continental analytical philosophers. As she notes, these critics have avowed that "there is no such thing as 'originality'" (2007, p. 247). Furthermore, she mentions the use of the works of Pablo Picasso, Marcel Duchamp and many other artists who utilised contemporary artworks and, in turn, became themselves elements of popular culture (2007, p. 247). Therefore, van Camp concludes that the concept of originality, as an intrinsic feature of art, is problematic:

> It does not account for distinguishing original work that counts as art and original work that does not. It is also problematic to equate originality with aesthetic value. If all original art is good, then we have no way to say that a certain work is original, but not good, or good, but not original. (2007, p. 252)

In his work *The Ecstasy of Communication*, Jean Baudrillard criticises modern writers for their belief in the notion of originality and their requirement that an artwork must be both original and novel. Despite the ongoing controversy over the distinction between originality and novelty, Baudrillard contends that postmodern artists and authors can't produce or stage their own works or position themselves as the centre of their products or production because they are mere "a switching centre for all the networks of influence"; they can be conceived as mirrors, and their works reflect or reproduce existing works, both their own and those of others (Foster, 1984, p. 133).

In her significant work *Hybrid Heritage on Screen*, and more specifically the chapter "History in Literary Adaptations", Elena Oliete-Aldea declares that the task of writing and screen-writing about historical events in various modes serves as an approach to the past (2015, p. 109). In

addition, Robert Rosenstone believes that academic works and terminology (and writing in general) have always labelled and categorised the past, using terms such as 'The French Revolution', 'The Renaissance', 'modernism', 'postmodernism', among many others, in which generalisation and categorisation conceal as much as they reveal about history. In contrast, the moving image (or cinema in general) cannot reduce the events of the past to pure and abstract notions. Still, it is also unable to generalise the historical process, as this scholar argues by quoting Rosenstone:

> The main difference lies in the fact that academic history makes abstractions, and labels certain events or periods – for instance, 'The Renaissance', 'the French Revolution.' Such tags and categorisations, he argues, tend to conceal as much as they reveal about the past: 'Unlike the word, the filmic image cannot abstract or generalise'. Accordingly, 'in this large gap between the abstract idea and the specific instance, the historical film finds the space to contest history, to interrogate either the metanarratives that structure historical knowledge, or smaller historical truths, received notions, conventional images.' (Oliete-Aldea, 2015, p. 109)

3.1.3 Towards Appropriation Studies

Appropriation denotes the activity of benefiting from or reprocessing existing forms of knowledge, either in terms of art, literature, philosophy or any other field of human production. In the postmodern era, the concepts of 'originality' and 'authorship', which had become such an essential element of the preceding periods, have been either disputed or rejected outright. As discussed in the previous section, recent discussions and findings made by contemporary Western philosophers on the idea of 'originality' have concluded that there are no real grounds for any work to be considered 'original' (Van Camp, 2007).

In his ground-breaking essay *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin proposes that artworks have always been reproducible: "Man-made artifacts could

always be imitated by men. Replicas were made by pupils in practice of their craft, by masters for diffusing their works, and, finally, by third parties in the pursuit of gain" (2018, p. 2). He develops his argument by noting that the only technical means of reproduction available to ancient Greeks were smelting and stamping. However, with the invention of woodcut printing for artistic purposes, a truly mechanical means of reproduction came into existence for the first time. In her work the 'Art of Wood Engraving,' Sarah Fuller underscores the significance of this development: "[I]n the fifteenth century, it was applied, not to the representation of figures only, but also to the production of the explanatory text on the same block, and later still to entire pages of text; thus foreshadowing the printing with types" (1867, p. 6).

In writing about the history of art reproduction, Benjamin chronologises the developments as an evolution from woodcut illustrations to type printing by way of the printing machine and the later developments of engraving and etching to the final refinement of the technology in the form of lithography at the beginning of the nineteenth century, a series of rapid advancements. Benjamin saw the emergence of lithography as a critical development because this process:

> […] was distinguished by the tracing of the design on a stone rather than its incision on a block of wood or its etching on a copperplate and permitted graphic art for the first time to put its products on the market, not only in large numbers as hitherto, but also in daily changing forms. Lithography enabled graphic art to illustrate everyday life, and it began to keep pace with printing. But only a few decades after its invention, lithography was surpassed by photography. For the first time in the process of pictorial reproduction, photography freed the hand of the most important artistic functions which henceforth devolved only upon the eye looking into a lens. (2018, p. 2)

At that time of mechanical and technological progress in the means of appropriation and adaptation, film and screen adaptations emerged, propelling the process of reproduction to its most accelerated form. This primacy is founded on the distinction between the eye and the hand in which the eye can observe objective reality better than the hand can draw a reproduction of the material

world. Additionally, the act of filming an actor's speech is consistent with the speech itself as they both take place in reality; while writing the speech by hand, transferring the spoken word to the written page cannot keep pace with the actor's speech. Given this dichotomy, the cinema can be seen as the most revolutionary means of art reproduction, a method far in advance of any preceding traditional form of reproduction (Benjamin, 2018, pp. 2-3). Benjamin's analysis conceives these processes as the great devastating force which renders the old traditions obsolete; quoting Abel Gance, he declared that "Shakespeare, Rembrandt, Beethoven will make films […] all legends, all mythologies and all myths, all founders of religion, and the very religions […] await their exposed resurrection, and the heroes crowd each other at the gate" (Benjamin, 2018, p. 4). Due to his influence on studies of cinema in the contemporary world of reproducibility, Catherine Russel believes that Walter Benjamin continues to haunt our thinking and understanding, primarily through his conceptualisation of the issue of art reproduction.

The pioneering French-American artist Marcel Duchamp (1887-1968) coined the term 'readymade' to describe the artistic appropriation of everyday objects or items, even old and broken ones, through their reuse in the production of new artworks, a process that he used extensively during his American period. In the collected work *Dialogues with Marcel Duchamp*, Cabanne asked Duchamp about his use of this artistic technique:

> Cabanne: How did you come to choose a mass-produced object, a 'readymade', to make a work of art?
>
> Duchamp: Please note that I didn't want to make a work of art out of it. The word "readymade" did not appear until 1915, when I went to the United States. It was an interesting word, but when I put a bicycle wheel on a stool, the fork down, there was no idea of a "readymade," or anything else. It was just a distraction. I didn't have any special reason to do it, or any intention of showing it, or describing anything. No, nothing like all that. (Cabanne, 1987, p. 65)

One of Duchamp's earliest attempts in this style was the Bicycle Wheel (1913). In this work, a wheel is displayed on a wooden stool. By and large, wheels are traditionally fitted at the bottom of the bicycle frame and are used to propel the rider forward in space. On the other hand, a stool is an object that serves as a seat with neither armrests nor a back, but it is possible either to sit on it or place objects upon it. While these two objects possess clearly conceived pre-existing meanings and functions, Duchamp grants them sharply divergent reasons and meaning by repositioning the items for artistic effect. This type of appropriation creates different meanings for the items after being artistically recontextualised and amalgamated, even though the object itself remains essentially unchanged. Therefore, Duchamp's 'ready-mades' are everyday objects imbued with other meanings when conformed to different contexts, such as art galleries. They are only conceived as works of art when recontextualised with alternative purposes. For Duchamp himself, however, a work such as the Bicycle Wheel aimed at entertaining the eye of the viewer rather than serving any other purposes.

One of the most fundamental questions that had arisen in the postmodern age and has drawn immense attention is authorship. The French theorist and literary critic Roland Barthes was among the first to draw systematic attention to this issue in his 1967 essay *The Death of the Author*. Traditional understandings of authorship held that the author was unquestionably the person who had written the given work of literature. In other words, the writer could straightforwardly claim that he had written the text and was, therefore, its author and was accountable for the text. However, Barthes draws his attention to this presupposition from the very outset of his work *The Death of the Author*, and challenges the validity of the author's claim to the originality of his ideas put into words:

> In his story Sarrasine, Balzac, speaking of a castrato disguised as a woman, writes this sentence: "It was Woman, with her sudden fears, her irrational whims, her instinctive fears, her unprovoked bravado, her daring and her delicious delicacy of feeling". (Barthes, 1967, p. 2)

Immediately after the quote, Barthes poses the first question: "who is speaking in this way"? The most predictable and challenging assumptions that came to Barthes were the following:

> Is it the story's hero concerned to ignore the castrato concealed beneath the woman? Is it the man Balzac, endowed by his personal experience with a philosophy of Woman? Is it the author Balzac, professing certain 'literary' ideas of femininity? Is it universal wisdom? or romantic psychology? (Barthes, 1967, p.2)

Amid such ambiguity over the assignation of a specific voice in the fragment, Barthes asserts that such a search will ultimately be fruitless and emphasises the impossibility of ever truly knowing a speaking voice that simultaneously contains numerous imperceptible voices. Literature, a sphere where such voices are articulated, is the mother of this invention according to Barthes, because literature is essentially something to "which we cannot assign a specific origin: literature is that neuter, that composite, that oblique into which every subject escapes, the trap where all identity is lost, beginning with the very identity of the body that writes" (Barthes,1967, p.2). Moreover, this element he eventually considers to be writing or the function of writing causes the writer to lose his own identity; the voice loses its origins and, ultimately, drives the author closer towards his death and the demise of their sense of authorship.

Barthes makes a number of significant assertions about the concept of authorship, seeing it as a by-product of the empiricism of the French Enlightenment and the Reformation at the end of the Middle Ages; more specifically, he links the concept to the sense of discovery of the individual self as an independent human being. With the advent of subsequent historical stages, it is a capitalist ideology that recognises the producer of a text or any other artistic or technological

invention as the inventor or author. This understanding relies heavily on the importance of the individual and their identity as abstracted from that of others (Barthes, 1967, p. 2).

The *Oxford Advanced Learner's Dictionary* defines 'appropriation' as "the act of taking something that belongs to somebody else, especially without permission" (Oxford Dictionary, n.d.). The concept of appropriation in its economic sense has an essential relation to the ownership and possession of products and commodities, especially the way in which Karl Marx utilised this concept. As David Gartman noted in his work *Marx and The Labour Process: An Interpretation*:

> Each mode of production is defined by two types of combinations of or connections between the subjective and objective elements of the labour process—"appropriation through labour, the real economic process of making something one's own [Zueigen-Machen], and ownership of objectified labour; [in which] what appeared previously as a real process is hererecognisedd as a legal relation…". (Gartman, 1978, p. 388)

In 1979, Keith Cohen published a book titled *Film and Fiction: The Dynamics of Exchange*, in which he discusses that the film production from its advent was influenced by fiction and, after film was highly developed, it influenced the development of fiction in return. This is what he calls 'dynamics of exchange' from the title of his book. This is a reciprocal indebtedness between fiction and film. Therefore, in the conclusion to the book, he states:

> The early twentieth century is a period in which the gradual, at times subterranean, permutations of artistic forms and genres during the preceding century explode erratically into practice. It is thus the period during which the painter and the poet, the choreographer and the sculptor, the film-maker and the novelist have more to "say" to one another (even if there is no explicit verbal interchange) than ever before. (Cohen, 1979, p. 209)

At the end of the 1970s and beginning of the 1980s, there emerged a growing number of scholars who started writing about the strong connection between literary production and cinema. This trend led to the appearance of the academic field of adaptation studies. In 1980, Seymour Chatman had

released an article “What Novels Can Do That Films Can’t (And Vice Versa)”, in which he discusses the connections between novels and films from the angle of narratology. In this work he argued the following:

> In the course of studying and teaching film, I have been struck by the sorts of changes typically introduced by screen adaptation (and vice versa in that strange new process "novelization," which transforms already exhibited films into novels). Close study of film and novel versions of the same narrative reveals with great clarity the peculiar powers of the two media. (Chatman, 1980, p. 436)

Dudley Andrew (1984) believed that film theory and study was examined at the time within all the humanities’ fields for its strong relevance with “the energetic disciplines of semiotics, psychoanalysis, and ideological analysis” (Andrew 1984, p. 6) in Europe and the United States. The influence mainly originated from “popular essays by Levi-Strauss, Barthes, and Eco and the extension of their insights by continental cultural critics had the effect of giving shape to a rebellious American sub-profession and of turning that rebellion onto new objects of culture” (Andrew, 1984, p. 6). Further, Andrew argues that the impact was so prevalent, it attracted

> Many American radical scholars eagerly turned to film as an open set of texts where new theories appeared even newer, and where there were as yet no traditional ways of dealing with the subject. Film study became a regular offering in many comparative literature departments. (1984, p. 6)

In 1999, Deborah Cartmell, Imelda Whelehan edited *Adaptation: From Text to Screen, Screen to Text*. The first chapter of the book ‘Adaptations: Contemporary Dilemmas’ written by the latter editor, claims that “adaptation[s] on film and TV is becoming more common and indeed more 'acceptable' as a feature of English and/or Media Studies in higher education” (Whelehan, 1999, p. 3). This reading is based on her understanding that adaptations proliferated in the last two decades [1970s and 80s], but from the view that it “emerged with the popularity of films based on works

of fiction and particularly the development of the Hollywood film industry" (Whelehan, 1999, p. 3).

It was probably Sarah Cardwell the first scholar who raised the question of adaptation differently. This author posed it in a way that could be traced as the birth of adaptation studies, a discipline which puts the stress on the product of adaptation, as she dubs it 'end-product,' rather than the idea of faithfulness or fidelity to the source text. She distinguished between 'what is adaptation' and 'what is an adaptation' (Cardwell, 2002, p. 11) by arguing that:

> Traditionally, writers on adaptation have been primarily concerned with the issue implied by the first question of this chapter [what is adaptation]: the process by which an adaptation comes into being, as opposed to the 'end-product', the adaptation itself. Yet this concern, in itself, suggests the answer that would customarily be given in response to the second question [what is an adaptation], for an adaptation would be defined in terms of its genesis: an adaptation is a text which 'adapts' another text. (Cardwell, 2002, p. 11)

In this light, it could be concluded that contemporary adaptation studies' scholars mostly follow this distinction which often focuses on the end-product through the process of adaptation. Additionally, due to the current different procedures and techniques, and the future-developed ones, to examine the adaptation of a text to the screen or the adaptation of a text to the text, among other possibilities; however, in result, both can be categorised under adaptation studies. In short, as long as Saadawi's novel is studied here, it is an appropriation in light of the adaptation of Shelley's text.

3.1.4 Translation Studies

Translation studies first emerged as a distinct academic discipline in the 1980s and rapidly developed into a leading field of study through its connections to various other essential disciplines (Venuti, 2017, p. vii). Venuti quotes the French translator Norman Shapiro, who famously stated:

> I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections — scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself. (Shapiro, qtd in Venuti, 2017, p. 1)

Venuti believes that the prime significance of Shapiro's idea of translation resides in the concept of 'invisibility', meaning that translation should be as transparent as glass, its existence is apparent only in the minute tints or imperfections on the transparent pane. The condition of invisibility of any translated text ranging from fiction to non-fiction necessarily requires the absence of any linguistic, stylistic and semantic issues by which the text would then cease to be transparent to the target language readers. The TT (target text), therefore, becomes an 'original' text when the translator and the act of translation seem invisible to the reader through its transparency and smoothness. As he claims, "the more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (Venuti, 2017, p. 1-2).

Patrick Cattrysse thinks that the concept of translation is so widespread in the Western parlance that it also includes adaptation as well. However, he thinks that both are dependent and independent disciplines. They are dependent on one another because they examine literary texts and films and their translatability into one another. Although this way of looking at them also reduces adaptation and translation studies because one needs, first, to condense translation in its target text to its 'fidelity' of the source text and, secondly, it, likewise, reduces adaptation of the film to its 'fidelity' to the source text. Therefore, he considers them independent, likewise, as the adaptation of a text into screen or film should not be reduced to its examination of how faithful the film is to the text. He, further, argues:

> A translational bias emerges also when critics state that some novels "resist adaptation" or that they are "unfilmable." Such phrasings recall the traditional TS concept of "untranslatability" and its correlated invariance

> conditions. If one adopts the common parlance definition of "adaptation," a text is only unfilmable if it cannot be changed to better fit the ad hoc film world. (Cattrysse, 2020, p. 26)

An appropriate starting point for a deeper exploration of the field of translation studies would be James Holmes' Map, in which translation is divided into two categories and a series of subsequent sub-categories. In Holmes' schema, pure translation and applied translation are shown to represent the two overarching divisions of translation studies, figure 1.

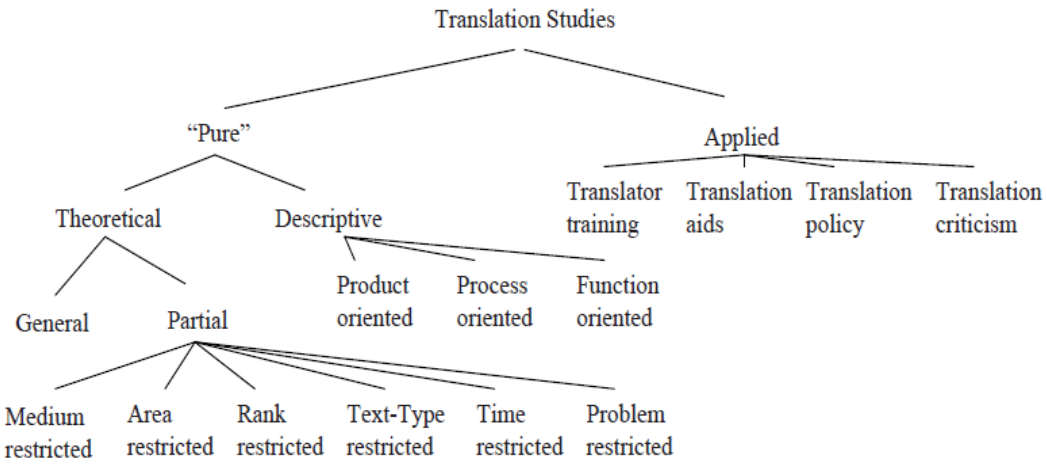

Figure 2. *A map drawn by Toury based on Holmes' framework*

While Holmes' Map is a helpful summary of the various branches of translation, the chart has been criticised on several points. The scholar Gideon Toury, for instance, questions the sub-division of the descriptive sub-category into three categories–product-oriented, process-oriented and function-oriented–, noting the problematisation of the relationship between descriptive and theoretical translation at their higher levels. In 1998, Anthony Pym saw the Maps' lack of any historical

background to translation as a detrimental shortcoming. Pragmatics and contextual factors, in Jose Lambert's view, also lack serious attention (Chesterman, 2009, 15). While the validity of these criticisms is apparent, Holmes' Map, first published in a paper titled "The Name and Nature of Translation Studies" in 1972, was nonetheless a serious attempt to classify the nature of translation in a disciplinary manner.

Historically, the first influence in the shift towards the emergence of translation studies as a distinct field of study was Chomsky's remarkable work *Syntactic Structures* and the formulation of his 'Transformational-generative Grammar' in 1957. This breakthrough revolutionised the study of translation, highlighting the simultaneous presence of deep and superficial structures in sentences and the multiple meanings which can be identified at deeper levels. Given the extensive debate over scientific approaches to the process of translation and the fact that the task of the translator is considered to be the rendering of a text's original meaning into another, it is no easy task to determine a specific meaning among many (Wu & Xu, 2011, p. 396). In *Chomsky's Influence on Eugene Nida's Theory of Dynamic Equivalence in Translating* (2001), Stefan Felber sees Chomsky's innovation as one from within rather than from without, a sharp contrast to the latter approach in which its proponents were disadvantaged by an overreliance on taxonomies. As a result, they were unable to differentiate between 'John is eager to please' from 'John is easy to please' (2005, p. 254). Furthermore, Felber quotes a dialogue between Chomsky and A.G. Hatcher in 1958:

> Chomsky: The verb perform cannot be used with mass-word objects: one can perform a task, but one cannot perform labor.
>
> A.G. Hatcher: How do you know, if you don't use a corpus and have not studied the verb perform?
>
> Chomsky: How do I know? Because I am a native speaker of the English language. (2005, p. 254)

Eugene Nida, whose extensive academic background was connected with the translation of the Bible, was deeply influenced by the substantial developments in linguistic theory, especially in the second half of the twentieth century. On the basis of Chomsky's Transformational-generative Grammar and his theories of linguistics, Nida's contributions developed a secular vision of translation which, although rooted in discussion about Biblical translation debates, had a far more comprehensive application (Cheung, 2013, p. 3). Nida travelled around the world to see various cultures and study their languages in order to support translators. On one occasion, he planned to meet up with the son of a missionary who had learnt the West African language of Yipounou. The boy had been asked to translate the Bible into Yipothe unoum but on the condition that the translation should reproduce the language of the French Bible as closely as possible. Nida recognised this as another example of that recurring translational error. The translator himself was aware of the ludicrousness of such a translation. Although it was indeed intended to communicate with its audience and get its ideas across, it would never be capable of doing so (Nida, 2009, pp. 25-26).

It might be useful at this point to demarcate the emergence of translation as a focus of academic discussion and its eventual contemporary form as the academic discipline of translation studies. Translation is known to have been practised for as long as written language has been in use, being traced back approximately three thousand years to the Sumerian word checklists. However, it is likely that verbal translation had existed at an even earlier time, which was undertaken through the coexistence of diverse languages and speakers' needs for interaction to ensure survival, primordial emotional connections or barter. While the former conception of the history of translation refers to the practical act of translation undertaken over the course of several thousands of years, the latter indicates the kind of translation that pre-dates the period referred to as recorded history because

translation, in this sense, has always, by and large, co-existed alongside language and communication in multiple ways. As previously discussed, it was only in the second half of the last century that translation advanced to the level of an academic discipline, being perceived, investigated and researched as such. In the preface to the third edition of *Translation Studies,* Susan Bassnett identifies three specific decades as being of significance in the development of this academic field. According to this scholar, it first "emerged onto the world stage in the late 1970s, the subject began to be taken seriously, and was no longer seen as an unscientific field of enquiry of secondary importance" (Bassnett, 2002, p. 1). Subsequently, the 1980s, which was "the decade of consolidation for the fledgling discipline known as translation studies. Eventually, in the 1990s, translation studies stood as an independent discipline, following its worldwide expansion as a science" (Bassnett, 2002, p. 1). She, moreover, perceived the 1990s as the third critical period for the discipline, a combination of the technological revolution and the rapid development of globalisation after 1989 and the fall of the Berlin Wall. Olga Bain, in writing on the significance of comparative international education after the Fall of the Berlin Wall or the end of the bi-polar world after the 1989 event, states:

> This learning model [comparative international education] rests in major part on translation – both linguistic and the one involved in defining social, economic, educational, and temporal local conditions that impart the discourse or the practice with its functional meaning. The concept of translation when introduced in social research in the 1980s (Latour, 1986) allows us to analyze and compare educational practices as socially reconstructed phenomena, which as they 'travel' get transformed. This approach also allows us to take into account the outcomes of the transferred practices that are even 'unintentional or unforeseen' at first sight. (2010, p. 46)

Consequently, globalisation has also given birth to its antithesis in the form of the reproduction of cultural origins and identity exploration (Bassnett, 2002, p. 2). On top of that, the process of multiculturalism paved the way for the increased significance of the role of the translator, since the

task of translation became more crucial than ever before. Travelling as an international phenomenon enriched the translation experience of translation in the globalised world because it enabled minority-language travellers to engage in translation strategies, both direct and indirect, since few places or people outside their language community could provide the opportunity for untranslated language contact. Travel, hence, becomes an ongoing translation activity for travellers who communicate in minority languages (Cronin, 2018, p. 156). Michael Cronin, furthermore, defines this kind of traveller as a 'visible translator' (2018, pp. 160-61).

In *The Oxford Handbook of Translation Studies*, Kirsten Malmkjær and Kevin Windle claim that, without the role played by translation and the position it has occupied in the modern globalised world, "these activities [translation and interpreting], linguistic communities would be condemned to a degree of cultural isolation which is nowadays difficult to imagine" (2012, p. 1). They also add that, in such a world where multiple activities, including business, cultural, scientific and rational interactions between the globally diversified cultures, systems and languages are mediated by translators and interpreters without the need for their beneficiaries and participants to share a single language or lingua franca. These activities have been taking place by means of translation for a long time, but their recent usage differs substantially from how they operated in the past, as they distinguished themselves from the way they worked before, as Malmkjær and Windle note:

> The study of translation in its manifold forms is now a well-established field of scholarly activity. Once seen as a homeless hybrid at best and later as an interdisciplinary area best approached through its neighbouring disciplines, (e.g., theoretical and applied linguistics, sociolinguistics, computational linguistics, discourse analysis, literary study, comparative literature), it has now achieved full recognition as a discipline in its own right, to which related disciplines make vital contributions. (Kirsten, 2012, p. 1)

In a chapter in *The Oxford Handbook of Translation Studies* entitled 'The Translator as Cross-Cultural Mediator', Basnett also mentions some other significant factors which are relevant to the international expansion of translation studies at the beginning of the twenty-first century:

> Mass migration, the attacks of 9/11 and the subsequent 'war against terror', conflicts in Iraq and Afghanistan, the threat of global warming, along with increased anxiety about the interlocking economic systems of nation-states, and in part also due to the expansion of global communication systems. (Bassnett, 2012, p. 1)

In a study entitled *Translation Studies*, Edwin Gentzler, director of the Translation Center at the University of Massachusetts Amherst, divides the development of the discipline into four distinct periods: "Pre-Discipline, Discipline, Inter-discipline, and Post-Discipline" (2014). The first stage encompasses the period from the Second World War to the 1970s; the second development ranges from the 1970s to the 1980s, in which the discipline of translation studies was formally established; the third ranges from the 1990s to the 2000s; and the final phase covers the first two decades of the twenty-first century, in which the discipline underwent further expansion (Gentzler, 2014, p. 13). He notes that the emergence of translation studies "being studied and taught in the university in the United States came as an outgrowth of the Creative Writing Workshop, yet going was slow" (Gentzler, 2014, p. 16). The same author, in his chapter "The 'Science' of Translation" in *Contemporary Translation Theories* (1993), argues that translators had historically suffered from the problem of practising translation without the benefit of a theoretical foundation for their work. This situation often left them unsure of what they were actually doing. A problem which recurred up until the 1960s, in Gentzler's view, was the issues involved in working with separate grammars in isolation from one another; or, in retrospect, the absence of Chomsky and Nida's theories about linguistics and translation as a science (p. 44).

Gentzler sees the current phase of translation studies as one of 'post-Discipline'. To explain what this most recent period of translation growth involves, he provides a valuable example of a course he co-taught with Chandrani Chatterjee, the Indian author of *Translation Reconsidered: Culture, Genre and the "Colonial Encounter" in Nineteenth-Century Bengal* (2011). The course title was 'Beyond Translation: Rethinking Post-colonial Studies,' and its contents:

> challenged many traditional concepts in the entire field. By "beyond translation", we felt that literary and linguistic investigations were not enough to explain the role of translation in the colonial and post-colonial encounters between East and West. Instead, we opened the course to possible semiotic, ethnographic, psychological, genre and gender studies, film studies, and social and political studies (2014, p. 21).

More recently, the latest development in translation studies is statistical machine translation (SMT), which offers the potential to address the traditional problems in machine translation by adopting new neural network modelling techniques. Machine translation (MT) has long been the target of research, and several serious attempts to develop reliable tools have been made since the 1980s. However, it is only in recent years that effective toolkits have been presented and applied and can offer a fuller understanding of the *métier* and shortcomings of neural machine translation:

- Nematus (based on Theano): https://github.com/EdinburghNLP/nematus
- Marian (a C++ re-implementation of Nematus): https://marian-nmt.github.io/
- OpenNMT (based on Torch/PyTorch): http://opennmt.net/
- xnmt (based on DyNet): https://github.com/neulab/xnmt
- Sockeye (based on MXNet): https://github.com/awslabs/sockeye
- T2T (based on Tensorflow): https://github.com/tensorflow/tensor2tensor. (Koehn, 2017, pp. 6-7)

3.1.5. The Interplay between Intertextuality, Appropriation, Adaptation and Translation Studies

This section examines the connections between the distinct disciplines of adaptation studies and translation studies. Of considerable significance from the outset of this section is the concept of 'hybridity', which was developed by the Indian critic Homi Bhabha, in *The Location of Culture* (1994), and has played an essential role in both disciplines. Bhabha employed this concept within the context of post-colonial and cultural discourses or studies, and the theory is based on the existence of interactive zones formed by colonisation through the occupation and merging of previously distinct zones and geographical territories (p. 38). Initially, the term 'hybridity' referred to the process of cross-pollinating two plants in order to produce a different 'third' variety of plants which would reproduce the characteristics of both of the parent plants in an entirely new product. Julie Sanders, for instance, believes that Bhabha's concept of hybridity "suggests how things and ideas are 'repeated, relocated and translated in the name of tradition, but also how this process of relocation can stimulate new utterances and creativity" (Sanders, 2005, p. 17).

The renowned Russian philosopher, literary critic and semiotician Mikhail Bakhtin had employed the concept of 'polyphony', a term originally coined by Komarovich (Petkova, 2005, p. 1), in his examinations and discussions of Dostoyevsky's characters. In essence, polyphony refers to the presence of multiple voices within an individual or a character. Bakhtin expanded further on the idea of polyphony by arguing that 'truth' is not simply a statement or expression but is instead, or conversely, the combination of inconsistent and paradoxical statements and points of view. In his work *The Problems of Dostoyevsky's Poetics (1923)*, Bakhtin concentrates on the dialogical nature of Dostoyevsky's novels, especially focusing on the perspective of stylistics. Bakhtin believed that the significance of Dostoyevsky's novels lay in their portrayals of dialogues which

run in opposition to the monological nature of the conventional novel (Petkova, 2005, p. 1-2). Herein we can discern the role that polyphony plays in creating various voices aimed at creating dialogues and conversations. As with Goethe's Prometheus, Dostoyevsky does not formulate slave-like characters who are voiceless but instead creates characters that are capable of disagreeing with their creators or even opposing them. In this vein, Bakhtin argues that:

> A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels. What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event. (Mikhail, 1999, p. 6)

John Bryant, who suggests that texts are fluid rather than solid in nature, famously stated that "the fluid text is a fact, not a theory" (Bryant, 2002, p. 11). This scholar argues against those who consider literary texts to be fixed objects, suggesting that, in order to ensure its fluidity, a literary work requires only to be available in more than one version; similarly, the truth can only be said to exist within these kinds of texts because of the creative nature of literature and the writing process itself. Therefore, not all texts can be said to exist in a fluid form, only those that possess some degree of arbitrariness due to some changeability and unpredictability of thought. This is the sense that Bryant appeals to when he states that fluidity within texts 'or textual fluidity' is not a theoretical postulation but is instead a fact and reality (2002, p. 11). He, generally, considers fluidity as any change in literary work that exists in various versions, such as author's drafts, publisher's proofs, revised editions of books, film adaptations, and children's expurgations. It is possible to deduce from this assertion that the process of creating meaning is as flexible and variable as the prolonged process of writing itself, regardless of whether this involves prewriting, early manuscripts, reviewing, revising, editing or translating, all of which are part of a series of

critical stages that every piece of writing can, to various degrees, undergo. Bryant's adherence to this understanding of textual fluidity informs his aim of challenging "our tendency to define material text – and by that I mean the physical writing on the page – as a fixed thing, and to suggest new ways of reading, interpreting and teaching" (2002, p. 12).

Currently, the most visible examples of texts with multiple identities or existing in multiple versions are those which have undergone the processes of adaptation, appropriation and translation. In his work *Defining Adaptation*, Timothy Corrigan claims that adaptation can be defined based on the three identifiable layers of process, product and reception. In terms of process, adaptation can be perceived from the links that a text has with another text or even through the synthesis that results from the ways in which both texts interrelate. Corrigan refers to these layers of textual adjustments as 'movements', because he sees adaptation as a process that always requires a transition from one layer to the next. For instance, in adapting a historical incident into a novel, certain additions, omissions and other essential modifications must be implemented in order for the adaptation to be effective. The resulting product of this adaptation informs the reader about the alterations and modifications that have taken place in the process of the event or character being adapted into this fictional or more imaginative version. The third layer is adaptation as reception, an aspect which reflects the countless possible interpretations that are open to the reader while reading a text. This form of adaptation through perception can lead to multiple interpretations of the same text, which may result from the readers' background or the text itself (2017, p. 1). This form of adaptation is an interactive act between the reader and the text; neither the text nor the reader can actualise that potential on their own or in isolation from each other. In his foreword to *The Oxford Handbook of Adaptation Studies* (2017), one of the key works in the emergence of

adaptation studies, its editor Thomas Leitch describes the fertile ground from which the discipline has grown:

> The present volume, born out of the conviction that adaptation studies has thrived because of its anti-canonical approach to the classics of literature, cinema, and critical theory, attempts to foster these debates and provoke new ones, especially those that have the power to cross disciplinary boundaries, rather than attempting any definitive resolutions. (2017, p. 1)

Adaptation studies is often conceived as having emerged in opposition to the principle of faithful translation or the precise rendering of the core or essence of meaning, but Dennis Cutchins, in his contribution to *The Oxford Handbook of Adaptation Studies* entitled "Bakhtin, Intertextuality, and Adaptation", opposes such a basis for adaptation. His argument relies primarily on the significance of Bakhtin's discoveries about intertextuality, which changed how appropriation was perceived through his emphasis on the fundamental role that the reader's mind plays in the encounter with texts, without which reader-text relationship could not exist. To varying degrees, dialogues between the minds of individual readers and their innumerable interpretations will spark creativity (Cutchins, 2017, p. 71). The central point of the generation of creativity through the role of readers' interpretations is that this process does not occur on the part of the authors; similarly, it questions the role of faithfulness to the text as the source of core meaning production. In reply to the question "Why Is Bakhtin Important to Adaptation Studies?", Cutchins believes that Bakhtin's significance lies in the fact that he was influenced by the similarity between the way the reader looks at a text and the simultaneity of thinking in the process of translation, which a translator employs when required to visualise two words in two languages simultaneously (2017, p. 72). Bakhtin also draws attention to a key feature of translation, the way in which it constantly distinguishes between how something is said and what is actually being said; the 'how-ness' is intrinsically intertwined with the process of interpretation. And herein lies the crucial point about literary language; in contrast

to other languages that may/might be absolute, literary language is endlessly relative. To illustrate this and to give support to Harold Bloom's conclusion that "there is no end to influence" (1997), Cutchins offers a metaphorical example to portray this interpretation of the dynamics of the literary language, meaning and text:

> Imagine two people tossing a beach ball to each other on a windy day. Once the ball leaves the thrower's hands, it is subject to the winds and likely to end up someplace different than the thrower intends. This is not to say that the thrower does not have intentions; it simply acknowledges that those intentions are not the only factors in the ball's eventual landing spot. The catcher must adjust, perhaps more than once, to the thrower's intentions, as well as to the effects of the wind. Perhaps the thrower too adjusts her aim to anticipate the wind. (p. 75)

As it can be seen, there are ample associations and linkages that strongly bind the disciplines of translation and adaptation studies together. The dialectical relationship between the disciplines is such that more and more research studies into the fields have confirmed their inseparability and outlined the matrix of rich and intricate mutual influences between these two fields. Katja Krebs (2014), in "Collisions, Diversions and Meeting Points", the first chapter of *Translation and Adaptation in Theatre and Film*, claims that within the present context of global and local cultural and political discourses, events and experiences, translation studies enhances "our understanding of ideologies, politics as well as cultures, as it simultaneously constructs and reflects positions taken" (Krebs, 2014, p. 1). In addition, translation studies:

> offers insights into, as well as helps to establish, cultural and political hegemonies. Within Translation Studies, the relationship between translation and political agendas has been, and continues to be, discussed in detail—most recently by scholars such as Mona Baker and Emily Apter, for example, who argue convincingly that "translation is central to the ability of all parties [in our conflict-ridden and globalised world] to legitimise their events" (Baker, qtd in Krebs, 2014, p. 1) and "a concrete particular of the art of war, crucial to strategy and tactics, part and parcel of the way in which images of bodies are read". (Apter, qtd in Krebs, 2014, p. 1).

Writing on the significance of the translation of human language in relation to actual events and particular existence in contrast with the language of God, Walter Benjamin states that "translation passes through continua of transformation, not abstract ideas of identity and similarity" (Benjamin, 1996, p. 70). In this essay, Benjamin describes the state of God as the creator of beings who then granted this ability to human beings through bestowing the power of language upon them. As a result, the development of language transcended this originally proffered power through the emergence of translation as a human characteristic which eventually empowered humankind to transform the objective reality both into and from the various world languages. From this theorisation of the role and practice of translation as a development from divine creativity to human language and translation, which resides in its actualisation and contextualisation, attention should also be drawn to the seminal work by Jessica Wiest entitled "The Thief of Baghdad: Foreignizing Adaptations", also included in the collection *Translation and Adaptation in Theatre and Film* (2014). Wiest argues that the televised images of the 1991 Gulf War portrayed a picture of Baghdad which clashed sharply with earlier Hollywood depictions of a country and a city that were decorated with magic carpets. This product of the Western imagination had already been questioned and criticised in Edward Said's *Orientalism*. Therefore, the appropriation that took place after the 1991 Iraq invasion produced a renewal in the situation and context of the East through a new perspective on Baghdad (p. 100). Wiest also notes that, given that there is no precise equivalence for the fact that translation is a process of contextualisation,

> [T]ranslation Studies, therefore, provides a fitting dimension for examining the relationships between east and west, even in terms of film adaptation, because in understanding more about the translation process, we recognise that the translator (or adaptor) heavily influences how a text is represented. (Wiest, 2014, 99)

Juliane House was strongly influenced by earlier proponents of translation studies in formulating her concept of translation as "recontextualisation," which she characterises as "taking a text out of its original frame and context and placing it within a new set of relationships and culturally conditioned expectations" (House, qtd in McMartin, 2015, p. 12). To support this argument, Mona Baker also places translation studies into the framework of other different contexts, perceiving that the discipline also concentrates on "precisely the dynamic nature of the context. She sees translation as a variable and interactive process of contextualisation determined by a diverse set of contextual factors that affect the choices made by a translator" (Baker, qtd in McMartin, 2015, p. 12).

Also relevant in this context is the work of Itamar Even-Zohar, in particular his polysystem theory, which proposed that signs that are bound by human forms of communication incorporate multiple aspects such as culture, language, literature and society. In light of this theory, he emphasises the fact that translated literature forms a part of a wider range of other studies, arguing that: "To say that translated literature maintains a central position in the literary polysystem means that it participates actively in shaping the centre of the polysystem" (1990, p. 47).

In her PhD thesis titled *Adaptation as Translation: Examining Film Adaptation as a Recontextualised Act of Communication*, Katerina Perdikaki argues that adaptation and translation "involve similar properties as processes since they both deal with the transfer of meaning and are context-dependent. Furthermore, they observe similar phenomena and, as a result, the study of their respective products can share a meta-theoretical discourse" (2016, p. 16). Furthermore, this author refers to Patrick Cattrysse (2014, pp. 47-49), who relied heavily on Even-Zohar and Toury's work (1970) by delineating the common features of both translation and adaptation studies as follows:

A. Both adaptation and translation involve products that are situated in a complex context of agents, receivers and agendas of various interests;

B. Both processes involve utterances or texts. Cattrysse (2014, p. 48) further argues that the production processes in adaptation and translation are considered intra- or intertextual and intra- or inter-semiotic. He identifies the intra- or inter-textual quality as deriving from the interaction of users with texts in a specific context and the cognitive, emotive and behavioural effects that result from this interaction;

C. Translation and adaptation are considered irreversible processes, in the sense that a back-translation is not the same as the source text and, similarly, a novelisation of a film adaptation would not be the same as the source novel;

D. Adaptation and translation processes are assumed to be teleological, in the sense that they are influenced by source and target (con)text conditioners, the latter of which play a pivotal role in the overall decision-making;

E. Notions of 'equivalence' can be traced in both adaptation and translation processes. (Perdikaki, 2016, pp. 16-17)

CHAPTER FOUR

4.0 Textual Work: Ahmed Saadawi's *Frankenstein in Baghdad* and Mary Shelley's *Frankenstein*: Comparisons

4.1 Analysis of Saadawi's *Frankenstein* in Light of Adaptation and Translation Studies

In an interview with Ahmed Saadawi, the author of the *Frankenstein in Baghdad*, conducted for the present research (see Appendix I), he was asked three questions about his work in relation to the translation, two of which will be discussed in this section. In the first question, he was asked about the role of translation in disseminating his work to a wider range of possible readers worldwide; furthermore, in extension to that question, he was asked about the general role of translation in literature. In response, he made a few important points [below are not the actual words of the novelist, but a summary of his main ideas].

1. Translation is one of the building blocks of world civilisation because modern civilisation would not exist without the translation and subsequent transfer of a body of literature, thought and knowledge.
2. The gaps among different cultures are filled with translations, i.e., they are bridged or brought closer by translation.
3. The translation of a text exposes the work to a new audience beyond its national boundaries. This is an inherently exciting experience since it is both a risk to the text and an opportunity for the author to test his/her work based on the impression it makes among other audiences belonging to other cultures.

The second question which Saadawi was asked concerned the contribution that his work made

in Europe and the West, especially after its translation into Italian, French and English. He states that there is no shortage of works which address the event of the 2003 invasion of Iraq, but:

> What is missing in this picture is the voice of the Iraqi citizen, all of these works that I spoke of shed light on the Americans who went to Iraq, so the Iraqi voice is missing in the Western context and is completely absent. Therefore, the novel *Frankenstein in Baghdad* reached a missing Iraqi voice, so it was nominated for international awards, as it was an important addition to the story that tells about Iraq within America. (Appendix I, Interview with Saadawi)

His answer suggests that his contribution to various European and Western languages, countries and nations was only made possible due to the act of translation. The great majority of world literature produced regarding the US-led invasion of Iraq lacked the Iraqi voice, because most of what was produced adopted the perspective of the invaders rather than the invaded. Therefore, the translation of Saadawi's work finally gave voice to the marginalised and silenced Iraqi victims, allowing their story to be heard in other parts of the world.

In a short interview with Jonathan Wright, the English translator of *Frankenstein in Baghdad*, conducted by Eric M. B. Becker, Wright was asked about the reason that drew his attention to Saadawi's work:

> I came across the book after it won the International Prize for Arabic Fiction. I was struck by its powerful evocation of downtown Baghdad at the peak of the sectarian violence that followed the American invasion. It portrayed convincingly the intimate lives of ordinary Iraqis who were the main victims of this violence. It also addressed the fate of the Christian community and the networks that connected politics, the media, money, and violence. I thought many English-language readers would welcome a chance to look at the post-invasion disaster through Iraqi eyes, in a way that was personal rather than polemical. It is striking that the Americans hardly feature in the book, except

as a ghostly background presence that it is wise to avoid. (2018, n.p.)

In addition to the awards the novel received, Wright believes that he was struck by the book's portrayal of war and the violence that had plagued Iraq and its citizens in the wake of the American invasion, and argues that the novel offers a unique opportunity for Western readers to see the war and its viciousness through Iraqi eyes, offering an image of Iraq based on the experiences and thoughts of the Iraqi narrator and characters.

Wright was also asked how his translation of *Frankenstein in Baghdad* differed from other translations he had made. Wright stated that Saadawi, as a professional journalist, had brought many journalistic qualities to the novel, mainly in terms of narration and characterisation. This also meant that the novel features a great deal of the colloquial Iraqi Arabic dialect, which eventually led Wright to contact Saadawi in order to resolve some colloquialism doubts. This direct link between translator and author to overcome translation problems or to address the problem of non-equivalence indicates the extent to which technology and the internet have met in a world that is better connected than ever.

In an interview conducted with Jonathan Wright in January 2022 for the current research (see Appendix II), the translator stresses two main issues in relation to the translation of the text. First, he clarified that "books that win the IPAF prize [International Prize for Arabic Fiction] are usually translated into English because the IPAF covers the translation costs in full, which makes it much easier to find a publisher" (Appendix II, Question 2). Secondly, after the novel became more widely known following its success in the IPAF, he "pitched it to Penguin USA and they were quite quick to adopt it. I had worked with Penguin from the USA before another Iraqi book – short stories by Hassan Blasim" (Appendix II, Question 1). Furthermore, in Wright's view, Saadawi had shown insight in entitling his work *Frankenstein in Baghdad*, because that allusion to Shelley's

Frankenstein gave the Arabic text a catchier title and might gather more attention. However, it was neither the title of Saadawi's book nor its association with Shelley's famous novel which drove him to translate *Frankenstein in Baghdad*:

> I know that many people have written at length to draw parallels between Shelley's monster and the Baghdad monster but for a translator that isn't very relevant. We just translate the existing text. In fact, I don't even know if Ahmed has read Shelley's version. (Appendix II, Question 3)

Wright's opinion might be of interest to other translation scholars and theorists. His contention that he had only translated what already existed could infer that the translator's task is more than merely rendering the same text. That is because what already exists is taken merely from the view of the source text and language and may disregard the target text and language. From the perspective of translation studies, the process of translation should also take into account other aspects such as the culture, language, and ideology of the target text. Walter Benjamin, for example, in "The Task of the Translator" (1923), claims that:

> For what does a literary work "say"? What does it communicate? It "tells" very little to those who understand it. Its essential quality is not communication or the imparting of information. Yet any translation that intends to perform a transmitting function cannot transmit anything but communication-hence, something inessential. This is the hallmark of bad translations. (Benjamin, 1996, p. 253)

In this passage, Benjamin refers to the idea that translation is something more than just the communication of a repeated message in another language. Simultaneously, the translator's aim is not constrained by the meaning or message rendition (communication) from one language into another. In extending his argument, Benjamin also points out the essential task of the translator

when translating literary works, which he calls ‘the vital one’, as follows:

> Translatability is an essential quality of certain works, which is not to say that it is essential for the works themselves that they be translated; it means, rather, that a specific significance inherent in the original manifests itself in its translatability. It is evident that no translation, however good it may be, can have any significance as regards the original. Nonetheless, it does stand in the closest relationship to the original by virtue of the original's translation. In fact, this connection is all the closer since it is no longer of importance to the original. We may call this connection a natural one, or, more specifically, a vital one. (1996, p. 254)

The above passage touches on a point on the process and purpose of translation that had not been previously addressed, the idea that translatability is not part of the essence of a literary work; instead, it is something more inherent than meaning or language in the first/original text, which Benjamin terms the “non-linguistic life” of the text. Therefore, he concludes this statement by stressing the natural connection between languages that translation and translators should aim to achieve, rather than texts or the rendition of meaning. In other words, after the fall of the Babel Tower, the only existing language of the time had broken down into individual languages, and it is thus the task of the translator to attempt to retain, to a relative degree, the lost natural or inherent connection of language after that incident, a task that can only be fulfilled by practising and utilising translation in order to bring languages closer and closer to that first pure language. He also calls this connection within languages ‘kinship’ and believes that “[t]his special kinship holds because languages are not strangers to one another, but are, a priori and apart from all historical relationships, interrelated in what they want to express” (1996, p. 255). He ultimately elevates the idea to encompass ‘pure language’, which he sees as a supra-historical essence that has produced the inherent kinship that ties all the existing languages:

> [A]ll supra historical kinship between languages consists in this: in every one of them as a whole, one and the same thing is meant. Yet this one thing is achievable not by any single language but only by the totality of their intentions supplementing one another: the pure language. (1996, p. 257)

Various scholars of translation studies have emphasised that the conveying of meaning and message is the key purpose of this process of knowledge transfer. Perhaps, the most effective theory in this respect is functionalism and the Skopos theory which has long advocated the importance of meaning and function in translation in the sense of 'function' or 'purpose', as it is also the meaning of 'Skopos' in Greek.

Reiss and Vermeer believe that "the highest rule of a theory of translational action is the 'skopos rule': any action is determined by its purpose, i.e., it is a function of its purpose or skopos" (2013, p. 90). On this basis, translation as a purposeful activity requires the translator to concentrate on the aim of the act or the process, as it is the end that justifies the means in translation. This issue was addressed in the interview with Jonathan Wright conducted for the current research:

> Interviewer.: The English translation of *Frankenstein in Baghdad* has made it accessible to a great number of possible readers in the world. What do you think about the role of translation in literature?
>
> Wright, J.: Well, obviously, without translation literary works remain confined to those who can read the language they are written in. Without translation, cultural exchange would be limited to those who are bilingual or multilingual and have the means and inclination to promote the content of the works they read in other languages. Translation is the oil that lubricates the system.

It is evident that Wright's answer can be divided into two parts. The first part incorporates that

translation can save a text written in a language with a limited number of native speakers, and make the work available to a wider audience. This is in accord with the view of the indispensable shift of translation to formalism and the Skopos theory, as Bassnett states:

> The translator's subjective takes precedence, and the function that a translation is meant to fulfil in the target culture enables that translator to make certain choices. This is a far cry from source focused theories of translation, and can also be said to reflect a cultural turn. (2007, p. 14)

The second part of Wright's answer plainly highlights the role of translation from the perspective of a cross-cultural exchange. In regard to this, José Lambert states the following:

> If cultural matters play a key role, the study of translation itself is part of the "Sciences de la culture", which makes it difficult to believe that it could ever be a clearly defined discipline with clear-cut borderlines and with a coherent body of aims, theories, methods, etc. Hence cultural research (descriptive research) is needed, not only for the sake of culture, but even in view of translation practice and didactics. (1994, p. 18)

In their 1990 discussion of translation, André Lefevere and Susan Bassnett stated that they "wanted to draw attention to changes that we believed were increasingly underpinning research in translation studies, changes that signalled a shift from a more formalist approach to translation to one that laid greater emphasis on extra-textual factors" (2007, p. 13). As a result, Bassnett claims that "what is obvious now, with hindsight, is that the cultural turn was a massive intellectual phenomenon, and was by no means only happening in translation studies" (2007, p. 15). Adding to this, Bassnett quotes Edwin Gentzler to exemplify the two major translation theory shifts: "the shift from source-oriented theories to target-text-oriented theories and the shift to include cultural factors as well as linguistic elements in the translation training models" (2007, pp. 15-16). In this

light, the assertion made above by Jonathan Wright on the fundamental role of translation in the cultural exchange is reminiscent of Bassnett's foreword written to Gentzler's *Translation and Rewriting in the Age of Post-Translation Studies* where she perceives the cultural dimension of translation as a revolutionary act:

> Gentzler invites us to see translation as a revolutionary act, in that it brings ideas and forms across cultural boundaries, offering life-changing possibilities. Translation, he suggests, has infinite potential, and in a world of increased movement and migration, translation has a vital role to play in enabling people to cope with multilingual identities. (2016, p. ix)

Gentzler's work was an important contribution to the discussion and was received with enthusiasm. As one review stated:

> *In Translation and Rewriting in the Age of Post-Translation Studies*, Edwin Gentzler argues that rewritings of literary works have taken translation to a new level: literary texts no longer simply originate, but rather circulate, moving internationally and intersemiotically into new media and forms. Drawing on traditional translations, post-translation rewritings and other forms of creative adaptation, he examines the different translational cultures from which literary works emerge, and the translational elements within them. (2017, n.p.)

Continuing the interview, Jonathan Wright was asked about what he believed was missing from European and Western literary discourses and debates relating to the consequences of the 2003 invasion of Iraq. Wright responded by making direct reference to the fifteen years' period of translation practice following the fall of Saddam Hussein's Baath regime as "a massive contribution to understanding the violence inflicted on Iraq", adding that were it not for the translation work carried out over this period, Iraq would have been known to the outside world

through “only superficial media accounts and political propaganda” (appendix, interview). The Western media, for instance, not only engaged in superficial coverage and ideological propaganda in respect to the invasion and subsequent occupation, but it was also actively involved in promoting the invasion. In an article titled “16 Years Later, How the Press That Sold the Iraq War Got Away with It”, Matt Taibbi explains how the media fooled the general public in the days before the invasion. For example, George W. Bush asserted in a globally broadcast speech that:

> Intelligence gathered by this and other governments leaves no doubt that the Iraq regime continues to possess and conceal some of the most lethal weapons ever devised. This regime has already used weapons of mass destruction against Iraq’s neighbours and against Iraq’s people. (Taibbi, 2019, n.p.)

Even today, the myths which sold the war to the American public continue to be peddled. In 2019, Ari Fleischer, Bush’s administration press secretary, wrote the following: “The Iraq war began sixteen years ago tomorrow. There is a myth about the war that I have been meaning to set straight for years. After no WMDs were found, the left claimed ‘Bush lied. People died.’ This accusation itself is a lie. It's time to put it to rest” (Fleischer, 2019). Interestingly, it is not immediately clear what Fleischer actually means by this statement, until the reader scrolls down to see the following tweets: “The fact is that President Bush (and I as press secretary) faithfully and accurately reported to the public what the intelligence community concluded […] The CIA, along with the intelligence services of Egypt, France, Israel and others concluded that Saddam had WMD. We all turned out to be wrong. That is very different from lying” (Fleischer, 2019, n.p.).

By reflecting these ideological and political positions, the media has also contributed to portray an inverted image of the actual situation in Iraq or the progress of the occupation. However, the depiction of Iraq presented in *Frankenstein in Baghdad* is a representative portrayal directly

obtained from the heart of Iraq, Baghdad, of what Iraqis lived through and of the wretched conditions which have been imposed upon them by a war that was itself partly waged on the basis of a distorted view of Iraq given by the media from the very outset of the conflict. As a consequence, the story of Iraq narrated in the novel by an Iraqi to Iraqi and Arab readers, and then translated by Jonathan Wright for English readers, would be expected to be a more trustworthy account than other narratives and stories popularised by the mass media which were designed to 'fool' [Emphasis from Wright's answer] the audience, an issue which was raised above by Matt Taibbi.

In their 1998 work *Constructing Cultures: Essays on Literary Translation*, André Lefevere and Susan Bassnett noted that translation studies had meant the training of translators for twenty years, indicating that translation studies in this period had nothing to do with 'translation' as an interdisciplinary field that is now becoming of greater interest to many other fields. Simultaneously, it means that translation studies as a discipline now encompasses far more than just the training of translators (Lefevere & Bassnett, 1998, p. 2). In this light, Christina Phillips (2020) considers that:

> Modern Arabic literature meets world literature through translation. Translation is the means by which modern Arabic literary texts circulate beyond the Arabic-speaking world and is a highly valued event for Arab writers, seen as a stamp of critical approval which holds the promise of new readers. (pp. 1-2)

In addition to the indispensable primary role of translation, Philips mentions three other reasons for the success of Sadaawi's *Frankenstein in Baghdad* in the Western world. The first is the novel's beguiling and catchy title, which directly refers to "the most famous literary monster in the Western canon" (p. 4). After that comes the modern style of its language, which inherently excludes its

"overly lyrical or classical prose to complicate translation or worry editors" in the West (p. 4). Lastly, it addresses general areas of interest popular among British and American readers because Iraq war fiction has been largely written until today by Western and European veterans; the authentic Iraqi voice presented in *Frankenstein in Baghdad* offers a fresh perspective for a Western readership (p. 4).

One of the strongest thematic bonds of adaptation between both Saadawi and Shelley's works is the character of the creature. In her study entitled 'Ahmed Saadawi's *Frankenstein in Baghdad*: A Tale of Biomedical Salvation?', Annie Webster contends that Saadawi's novel:

> [T]ransports Mary Shelley's *Frankenstein* (1818) from eighteenth-century Bavaria to Baghdad in the wake of the 2003 United States-led invasion and occupation of Iraq, reimagining Frankenstein's creature as a being built out of Iraqi citizens killed across Baghdad when the city was on the brink of civil war in 2005. (2018, p. 439)

According to Dennis R. Cutchins and Dennis R. Perry, the endless process of adaptation, appropriation and re-appropriation of Shelley's *Frankenstein*, which has also made the work "an infinite phenomenon as a constant motion of intertexts […] termed to be 'Frankenstein Network'" (2018, p. 1). In their opinion, the reasons for this worldwide influence and wealth of adaptations and appropriations lie perhaps in the assumption that "Shelley touches the central nerve of our ambivalence toward a modern world that interrupts the notion of the human" (p. 1). This element of creation or technological creation is partly the case, in which the creature starts to think for itself, leads to suffering and complications for humanity.

In his masterly dissertation titled *Cultural Problems in the Translation of Frankenstein in Baghdad by Ahmed Sadaawy* (2019), Falah Hussein claims that Jonathan Wright, the English translator of *Frankenstein in Baghdad*, employed the "communicative method" of translation

because he concentrates on the target reader. According to Peter Newmark, communicative translation "attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" (Wang, 2018, p. 628). In contrast, "semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (Zheng, 2018, p. 628).

Therefore, Hussein pinpoints some of the cultural problems of the novel's translation into English because of the considerable differences between the two cultures, and some of these issues will be discussed below. Saadawi's work, in general, is written in an Arabic dialect that is recognised as the Iraqi vernacular, which includes local idiomatic expressions, collocations and expressions which can pose some difficulties for cultural translation. In his interview, Wright confirms the difficulties involved in translating this type of vernacular, stating that "I would like to see Arabic literature better integrated into other literature/s. But the fact of Arabic diglossia is an obstacle" (Appendix I, interview). The cultural hindrances involved in the translation of *Frankenstein in Baghdad* mean that attempts to remain faithful to the concept of literal translation can risk losing the sense or deeper meanings expressed within the Arabic/Iraqi dialect.

In the following section, some of those challenges which arose in the process of translating Saadawi's novel will be shown. The research conducted by Hussein concludes that the English translation of the novel, in terms of Newmark's functional approach, "is 'communicative' in nature, since it focuses much on the transfer of the verbal message of the source text" (Hussein 2019, p. 133), thereby focusing on the target audience rather than the source text. One of the essential findings of Falah's research is his identification of the cultural losses which occur through the translation because of the differences between Arabic and English languages and cultures. Falah categorises the losses at the 'surface' and 'deep' levels, arguing that "cultural-specific items,

such as idioms and proverbs, are situation-based. This is to say, they must be translated in relation to the cultural context of the source text. As such, when "explicit" loss occurs, linguistic equivalence in the target text tends to be achieved at the expense of the cultural equivalence" (p. 136).

The following example may illustrate this:

> حدث االنفجار بعد دقّقتّن من مغادرة باص الكّا الذي ركبت فّه العجوز إلّشوا أم دانّال.
>
> The explosion took place two minutes after Elishva, the old woman known as umm Daniel, or Daniel's mother, boarded the bus. (p. 136)

According to Falah, the words that describe the scenes are of great significance because "such words tend to be indicators of social, economic and cultural codes prevalent in this environment, place or setting" (p. 138). For example, 'باص الكيا' which is translated as 'bus' is not equivalent to the type of old mini-bus cars which can still be found on the streets of Baghdad and which stand as an indicator of the economic status of the people of the city. Moreover, 'أم دانيال', which is literally translated as 'Daniel's mother', is socially and culturally non-equivalent. 'أم', or 'Kunya' in Arabic, is a term with no equivalent in English. 'Kunya' is one of the five Arabic/Islamic categories under which names can fall, and in this context, it refers to the cultural immersion of Christian families and people into the Islamic culture. In the English translation, this implicit information about the relationship between religious and cultural integration is lost to the English reader, because the translation of 'Daniel's mother' lacks the deeper connotation of the Arabic culture or Islamic heritage; as Hussein points out, "this social significance is absent in the literal translation, 'Daniel's mother', which only renders the linguistic equivalent of the Arabic, ignoring its social and therefore cultural reference" (139).

Another example is the religious Islamic word 'مبروكة', which is translated as 'with her spiritual powers' (p. 140). In Arabic, this word is utilised for someone whom God/Allah has gifted with miraculous acts. Additionally, the word can also be ascribed to an old man who has devoted his whole life to Allah. Therefore, it is difficult to disagree with Hussein's conclusion that such words in the English translation "only render the linguistic equivalent of the Arabic, ignoring its social and therefore cultural reference" (p. 139).

The name of the central character of the Iraqi novel, 'Whatsitsname,' is one of the best examples of non-equivalence, and it is an issue which is likely to raise its head in, perhaps, all other target languages. Culturally, the name Shisma/ الشسمة is not, in essence, a name, but a colloquial Iraqi word which is defined as "It is what or who we want to mention during the conversation, but we do not remember the name of the person or thing, so we say 'shasma', (Addarij, Dictionary). In English, there is no equivalent for it; therefore, it has simply been replaced with 'Whatsitsname', a term which does not carry the same cultural meaning as the original, because the Arabic word is ubiquitous, especially among Iraqi speakers. Saadawi's *Frankenstein in Baghdad* has been translated into Kurdish, the second official language of the Republic of Iraq after Arabic. Iraqi Arabs and Kurds have been living together for centuries, and the two nations' cultures, languages, and traditions have intertwined with each other more than in the case of Europeans and English-speaking countries. Nevertheless, the title of the novel faced the same cultural non-equivalence because it has been translated into Kurdish as 'The Nameless' (بێ ناو). It becomes apparent that the Kurdish term 'Nameless' bears none of the cultural or philosophical significance of the Arabic 'Shisma' either. Therefore, 'Shisma' in Arabic, 'Whatsitsname' in English, and 'Nameless' in Kurdish are terms which differ widely, and which cannot be considered as representing the cultural basis implied in the Arabic original.

From this perspective, some degree of inaccuracy in Jonathan Wright's response to one of the interview questions might be noted:

> Karzan Mahmood: As a translator, what difficulties did you face in its translation into English especially in the following aspects: (at word level, above word level idioms, collocations and expressions, grammar and syntax levels, pragmatic level?
>
> Jonathan Wright: I don't see it that way. The difficulties in translating from Arabic and English depend almost wholly on the quality of the original text. The better the text the easier it is to translate, in every way. A badly written text raises problems on every level, including the word level and the sentence structure. In translation we try to replicate in our own minds the image that the author had in his or her mind when they wrote and then express it in English. If that image is not clear, it's hard to do. (Appendix II, interview)

4.2 Analysis of Shelley's *Frankenstein* in Light of Adaptation and Translation Studies

As previously discussed, Shelley's *Frankenstein* is part of a three-thousand-year process of evolution, ranging from Gilgamesh through Greek mythology up to the nineteenth century novel, not to mention many other works which could have had some influence on the story across this time span. David Hogsette believes that *Frankenstein* is:

> A speculative narrative that asks: what would happen if man created human life without the biologically and relationally necessary woman and with indifference to God? What if Adam were to reject his own Creator and create life after his own fleshly or material image? (2011, p. 531)

The questions posed by Hogsette are largely derived from the theological tradition which would be brought into doubt when human civilisation as a whole developed to its scientific and

technological discoveries in the eighteenth and nineteenth centuries. In addition, the text could be considered as a critique of the tenets of romanticism as, in Shelley's opinion, it was a revolt against the unlimited freedom which the romantics deduced from a metaphysical background. This could also be conceived as a warning against the infinite freedom and imagination of romanticism which "cannot go unpunished" (Sasani & Pilevar, 2016, p. 50). Sasani and Pilevar focus on nature as one of the crucial romantic motifs; as Wordsworth stated "in nature and the language of the sense, the anchor of my purest thoughts, the nurse, the guide, the guardian of my heart, and soul of all my moral being" (Wordsworth 2006, p. 260). Also, the romantics believed that the power of nature resided in its ability to withstand the contemporary anti-natural progress of the modern era, such as the discovery and the exploitation of electricity. In his 1802 *Essay on the Medical Applications of Electricity,* the surgeon John Birch recounted his attempt to revive a man who had committed suicide by strangling himself in the following way:

> Passed an electric shock from one leg to the other, the effect of which was extremely surprising; the patient started, opened his eyes, and seemed very much frightened.... The shocks were repeated three or four times in the space of ten minutes; after the last, a kind of hysteric affection took place, and seemed further to relieve him; his feet became warm, a general perspiration ensued, [and] he became quite rational. (1802, p. 53)

Kayti Burt, a pop culture writer and editor, states that "Mary Shelley's gothic novel *Frankenstein* is a constantly retold story — but almost never has it been faithfully retold. As a result, she claims that the latest homonymous screen adaptation in 2015 "has little to do with the original text" (2019, n.p.). The first movie adaptation of the novel was a silent film made in 1910, only ten years after the invention of the cinema, but perhaps the most famous adaptation was made by the director James Whale in 1931. According to Caroline Picart, the 1931 adaptation of *Frankenstein* is

significant because it "reveals hidden gendered assumptions and anxieties concerning technology" (1998, p. 382). Picart also notes that the re-envisaging of the novel, when adapted to the cinema, opened new doors to the reader by eliminating the romantic gender discrimination as the researcher claims in her article: "his essay shows how Whale's film attempts to excise or severely delimit Mary Shelley's disturbing critique of the Romantic politics of gender" (Picart, 1998, p. 383). Moreover, Anne Mellor adds to this point by stating that the image of the murdered Elizabeth in Victor's arms, an iconic scene from the film, is based on Henry Fuseli's painting 'Nightmare', in which the female subject is stretched loosely across her bed with her arms hanging down, with a demonic apelike figure atop her body as if deriving sexual pleasure from the scene (1988, p. 227).

Figure 3. *Henry Fuseli's painting 'Nightmare'*

In a chapter entitled "Frankenstein, Gender, and Mother Nature", Anne K Mellor extends this argument by referring to the cultural and social level, arguing that "Victor's scientific project—to become the sole creator of a superior human being—supports a patriarchal denial of the value of women and female sexuality" (Mellor et al. 2017).

Another cinematic adaptation of the novel is the 1957 film *The Curse of Frankenstein* starring Peter Cushing. In his series of books entitled *Devil's Advocates* (and more specifically his book

The Curse of Frankenstein), Marcus K. Harmes points out that "describing *The Curse of Frankenstein* as an adaptation of the 1818 novel *Frankenstein, or The Modern Prometheus* is a problematic point" (2015, p. 47). He goes on to discuss the importance of faithfulness to the text within this context:

> This aristocratic status is one of many deviations away from the source novel, and indicates from the outset that the relationship between the novel and Hammer film is complex and ultimately transgressive. But these transgressions, which ruthlessly condense plot, characters and dialogue, created cinematically suitable and satisfying alternatives to the original novel. Hammer created succinctness and cinematic impact in place of wordiness. Their approach to the novel is clear: it was a source ripe for commercial exploitation, not for faithful adaptation. (2015, p. 47)

He continues his argument by pointing out that the film merely adapts the opening of the text before quickly diverting from the plot of Shelley's novel: "no other claims to textual fidelity are made, even if the credits are talking up the classic status of the book" (2015, p. 48).

The problem with such conceptions or definitions in terms of the faithfulness or unfaithfulness of an adaptation is that it attempts to measure a literary adaptation from moral or ethical approaches which may not be appropriate within the theoretical framework adopted in the present research. In Robert Stam's words:

> The language of criticism dealing with the film adaptation of novels has often been profoundly moralistic, awash in terms such as infidelity, betrayal, deformation, violation, vulgarization, and desecration, each accusation carrying its specific charge of outraged negativity. Infidelity resonates with overtones of Victorian prudishness; betrayal evokes ethical perfidy; deformation implies aesthetic disgust; violation calls to mind sexual violence; vulgarization conjures up class degradation; and desecration intimates a kind of religious sacrilege toward the

"sacred word". (2000, p. 54)

In criticising the amalgamation of literary adaptation in terms of fidelity from a moralistic stance, Stam raises two points against such perceptions: “firstly, it is questionable whether strict fidelity is even possible. Secondly, a counterview would insist that an adaptation is automatically different and more importantly original due to the change of medium”, because that is the only difference that separates a novel/text from a film (Stam, 2000, p. 55).

Having examined the issue of adaptation studies, attention will be drawn to translation studies.

Graham Allen contends that “every text is fundamentally an intertext, bound in with relations to other texts which are somehow present in it and from which it draws its meaning, value, and function” (2009, p. 157). One of the fundamental research papers regarding rewriting in the field of translation studies and connected to Shelley’s *Frankenstein* was conducted by Suren & Uras-Yilmaz. Their study determined five different types of intertextualities in the novel:

1. Based on the assumption that there is no original text, the novel was written as a rewriting of Milton’s *Paradise Lost* and also *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge.
2. Shelley’s 1831 version represents, according to André Lefevere, an ‘editing as rewriting’ of the 1818 version due to ideological reasons..
3. Peter Ackroyd in *The Casebook of Victor Frankenstein* rewrote the text (2008) by incorporating Mary Shelley and her husband Percy Bysshe Shelley as main characters in addition to other actual characters. The researchers investigate this text in terms of ‘hyper-textuality as rewriting’ in the scope of translation studies.
4. The vast number of translations of the novel into multiple languages is considered as the fourth aspect of this literary rewriting process, with the authors observing that there are thirty translations of Shelley’s *Frankenstein* into Turkish alone.

5. Finally, the novel has been adapted since its first publication to hundreds of different movies, cartoons, comics and other types of adaptations which can be dubbed as 'adaptation as rewriting' within the discipline of translation studies.

While this appears to be a deep and detailed examination of the text from the approach of translation studies, some aspects have been neglected and, therefore, this thesis proposes Ahmed Saadawi's *Frankenstein in Baghdad* as an example of the appropriation of the first text and the product of cross-cultural relations. The above researchers concluded that this work is a perfect example of hyper-textuality and intertextuality, as the former concept indicates the relation between two inherently related texts. In contrast, the latter interpretation refers to text A combined and united to text B by means of another medium which is more or less electronic. As a result, the appropriation of Shelley's *Frankenstein* to Saadawi's *Frankenstein* can be sequenced as a sixth form of intertextuality. Furthermore, in the interview with Ahmed Saadawi conducted for the current research (Appendix I), the novelist mentioned the possibility of a film adaptation to be released in the coming years. Such an adaptation would be based upon Mary Shelley's *Frankenstein,* but it would take place within the context of Iraq.

4.3.0 The Evolutionary Roots of Creation from Mythology, Theology, and Science to Iraqi Post-war Reality in both Novels

4.3.1 Introduction

When Mary Shelley's *Frankenstein* was first published in 1818, it was immediately recognised as a literary masterpiece. Ahmed Saadawi's inspiring novel *Frankenstein in Baghdad*, which draws

heavily on Shelley's work, was also acclaimed when it first appeared in 2013, winning the International Prize for Arabic Fiction (IPFA) the following year. Since its publication, Saadawi's appropriation of the infamous name of 'Frankenstein' and the transfer of universal values of Shelley's work into a Baghdad caught in the vortex of the American occupation in the mid-2000s has been an inspiration for Iraqis and world fiction lovers. One of the key factors in the fascination with Saadawi's novel among readers is the question on the nature of the connections between these two works. As a result, the first section attempts to discover the roots and origins of the concept of creation in Shelley's *Frankenstein* (1818) and Saadawi's *Frankenstein in Baghdad* (2013), examining multiple dimensions of the concept from the perspectives of mythology, theology, science, and the political reality of the occupied Iraq.

The linear evolution of the concept of creation, on the other hand, will be examined throughout the aforementioned fields in order to uncover the origins of these influential novels. Understanding the lineage of the concept's development and the disputes surrounding its significance allows the reader to contextualise the novels and gain a fuller understanding of the appropriation and the textual relations between the two novels previously mentioned. Assuming that these two creators and their creatures stand on the opposing sides of the same creation process, the concept of the perils of creation will be discussed throughout this work, including the punishment that both protagonists suffer as a consequence of their respective transgressive acts.

Mary Shelley's *Frankenstein* was first published anonymously in 1818 and caused considerable speculation in the literary world over the identity of its author and the background of this singular literary work. The novel has continued attracting academic interest across a wide range of disciplines up to the present day. This work has been interpreted through the lens of many perspectives ranging from theology to feminism, biology, and Lacanianism, among many others.

The issue of creation is one of *Frankenstein*'s central themes, a topic that is rooted in some of the earliest works of written literature, the Sumerian and Babylonian myths, which would later be collected in the *Epic of Gilgamesh*. The aforementioned work greatly influenced the literature of ancient Greece and, in turn, much of subsequent world literature, continuing into the modern era.

Shelley's work encapsulates this classical theme even within the title itself, *Frankenstein, Or the Modern Prometheus,* drawing a direct line from prehistory and Greek myth and amalgamating it into her story that is set in its contemporary world of the work. Alongside the evocative name of Frankenstein, a title whose sheer unfamiliarity would have immediately aroused the curiosity of its early readers, Shelley adds the subtitle 'the Modern Prometheus', a choice which is less an aid to help orientate the reader and assuage the eeriness of the main title than an essential element of it, suggesting the theme of the perils of creation which will be expanded upon later in the text.

Given such circumstances, readers may find themselves suspended in a state that cannot be recognised as the past or the present. The reference to the myth of Prometheus, the Titan who tricked Zeus in order to steal the secret of fire and give it to human beings, an act for which he was punished with eternal torment, would have been instantly familiar to the early readers of *Frankenstein*. The evocation of his story at the very opening of the novel prompts the question of how Prometheus can be modern or, more vividly, how he can be reborn. By drawing such a connection between the classical and modern versions of the Prometheus myth, Shelley employs history as a lens through which one can see the novel's entirety, from beginning to end. In immersing oneself in the book, one can see that this text, which is so intensely focused on modern science or scientific progress, is deeply rooted in mythology and theology. The novel's central themes may become incomprehensible without adequately understanding the aforementioned connections.

Shelley's *Frankenstein* has long influenced various pastiches and reworkings of the original text. A notable example of recent variations on the topic of Frankenstein is Ahmed Saadawi's 2013 novel, *Frankenstein in Baghdad*, which soon attracted attention and was awarded the International Prize for Arabic Fiction in 2014. In Saadawi's case, the act of appropriation is more tightly connected with the classical Prometheus than the modern Prometheus, the Frankenstein of the title, which has been brought back to life in war-torn Baghdad. This city, as depicted in Saadawi's novel, is itself not alien to or does not escape the dangers of modern science and politics. The Frankenstein character of the book, the derelict junk dealer Hadi, harshly criticises the entire political scene of his country in the aftermath of the American invasion of Iraq, a combination of political interests, technology, and the destruction of the country as well as its population. From the ashes of the war and the military occupation imposed upon Iraq by the United States and its coalition, a new Frankensteinian monster is reborn, created at the hands of a drunken junk dealer as a multi-dimensional representation in order to put an end to the atrocities and conflict and to administer justice and apply principles of equality. The events described in the novel take place in the Iraqi capital city in 2005, probably the most dangerous place in the world at this time, regularly rocked by explosions, terrorist acts, sectarian violence and Western military intervention. As a result, the issues of mythology, theology, science and political realities serve all together as the foundation and creation of the model of Frankenstein to be found in both Shelley and Sadawi's novels. This section aims to unfold these roots in greater detail and examines the concept of creation through the creator, the creature, and the subsequent punishment that the creative acts incur.

The concepts of appropriation and adaptation were first coined as a development from the theory of intertextuality as formulated by Julia Kristeva and Mikhail Bakhtin. In *The Oxford Handbook of Adaptation Studies,* edited by Thomas Leitch, Dennis Cutchins argues the following:

> One of the questions faced by scholars and students of adaptation is what "adaptation" means in the light of intertextuality. Because an adaptation approach requires that we focus attention on the relationships every text has with other texts, it is in some ways the ideal application of the concepts of intertextuality. (Leitch, 2017, p. 71)

Kristeva, for instance, states unconditionally that "a text is a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect and neutralise one another" (Allen, 2011, p. 11). Furthermore, Bakhtin contended that:

> The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent […] adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language […], but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own […] [But] expropriating it, forcing it to submit to one's own intentions and accents, is a difficult and complicated process. (McKeon 2000, p. 349)

Bakhtin's concept of appropriation is of enormous significance in terms of the consideration of its potential influence upon the dynamic evolution of the human imagination and ability to conceptualise. As a result, it can enable the development and expansion of discourse capabilities which will allow the utilisation of various forms, words, themes, and content in other genres and situations (Lensmire, 1994, p. 412).

In her ground-breaking study entitled *Adaptation and Appropriation*, Julie Sanders draws on the more specific point that appropriation is substantial in the sense that it often represents a fundamental departure from one text to another; which can, in turn, become either a novel cultural

artefact or reside within a different discipline (Sanders, 2015, p. 26). Moreover, the new journey may not be a generic transformation from the previous one, but it may also be a process that goes against the grain of the readers' primary or central text. In addition, she states that "the appropriated text or texts are not always as clearly signalled or acknowledged as in the adaptive process. They may occur in a far less straightforward context than is evident in making a film version of a canonical play" (Sanders, 2015, p. 26).

As one of the first academic studies drawing its attention to the links between Shelley's *Frankenstein* and Saadawi's *Frankenstein in Baghdad*, this section intends to illustrate that the strong ties connecting these two works are based on appropriation. For instance, Saadawi's novel appropriates many of the themes of Shelley's work which, in turn, appropriates many other themes from other earlier texts such as myths or early religious manuscripts. The converging or developing line in the two texts can be dialectically traced from one to the other, linked via the concept of creation appropriated from both texts' mythological, theological, scientific, and political origins as common grounds.

4.3.2 Mythological Roots of Creation

The *Epic of Gilgamesh* is generally regarded as the oldest work of world literature, a product of the ancient Sumerian oral tradition dating back to 2100 BC, which was probably put into written form in around 1800 BC. Perhaps, the most renowned story included in this collection of poems is that of Gilgamesh, focusing on his revolt against death and his striving for immortality. It is no coincidence that Gilgamesh commences his quest for immortality after witnessing the gruesome death of his friend Enkidu. The relationship between Gilgamesh, the king of Uruk and a brutal tyrant to his people, and the wild man Enkidu had been initially antagonistic. The gods, sickened

by Gilgamesh's behaviour, chose Enkidu as a counterpart to end Gilgamesh's tyranny (George, 2000, p. 1).

Contrary to the original plan which is supposed to end in punishing Gilgamesh, the two become intimate friends, travelling the land together. Finally, the vengeful gods decide on choosing one of the two heroes to die, insisting that the choice of which one to perish makes the punishment voluntary or intentional because it is the punishment that is sought by the gods not the perpetrators. Enkidu accepts his fate and dies a lingering death in the underworld. Enkidu's death becomes a prolonged haunting trauma on Gilgamesh. Distraught at the loss of his friend, he abandons power and wanders the land, performing numerous trials in his quest for immortality (Tigay, 2002, p. 4).

The narrative can be divided into two parts: the events before and after the death of Enkidu. In the first part, Gilgamesh has no experience of the death of a person whom he is closely attached to; in the second part, Gilgamesh is haunted by the loss of Enkidu, a deep trauma that will impel him into endless journeys through the forests, deserts and mountains. In *Frankenstein*, the main character of Victor Frankenstein is himself driven by the pursuit of scientific endeavours to complete his project of immortality or the reanimation of the dead. This obsession has been a preoccupation for human beings for millennia, likely even preceding the writing of the *Epic of Gilgamesh*. In this light, the Israeli historian Yuval Noah Harari sees Shelley's *Frankenstein* as a work of scientific mythology because the reanimated creature goes astray and confronts man. In his opinion, the message of Shelley's work is a warning to scientists that they should not attempt to play God. Furthermore, Harari contends that Frankenstein stands in opposition to Homo sapiens or humankind itself: "The pace of technological development will soon lead to the replacement of the Homo sapiens completely different beings who possess not only different physiques but also very different cognitive and emotional worlds" (Harari, 2015, p. 462). From this point of view,

Frankenstein can be seen as remarkably relevant to the myth of Gilgamesh in terms of raising the issues of the quest for immortality or the creation of a superior being. In their introduction to their collection of essays on the connections between science fiction and economics, Westfahl, Benford, Hendrix & Alexander argue that:

> Victor Frankenstein – in wanting not only to rejuvenate aged flesh but to reanimate the flesh of the deceased – goes a good deal further in Frankenstein; or, The Modern Prometheus (1818, 1831) than the plot of Gilgamesh, yet the impulse is the same: the preservation of something in the flesh that does not die, that is not merely mortal. (2020, p. 68)

Furthermore, mythological interpretations or fears of the supernatural and monstrous creatures derived from the natural forces have long been a feature present in human societies, including the quest for survival itself and the species' interaction and conflict with other natural forces. In this light, Colavito (2008) considers that the features of the monsters and supernatural beings found in mythology may have been a distorted reflection of human reality:

> Early humans encountered gigantic animals, such as the woolly mammoth or Gigantopithecus, the ten-foot-gorilla-like creature, both of which died out at the end of the last Ice Age ten thousand years ago. Memories of these monsters filtered down through the ages, and bones of these beasts, and even the long-extinct dinosaurs, may well have given rise to mythologies early monsters. (p. 9)

In their works, both Shelley and Saadawi benefit from these notions that permeate mythological reflections on creation, primarily through the conflicts between the creators and their creations, the limits of the human intervention such as interfering in the domain of the 'Other' (either that of God or of nature itself) by either seeking immortality, stealing fire, sparking life into the dead or

collecting and amalgamating discarded body parts, acts which often ultimately result in their human protagonists suffering intolerable punishment as a consequence of the aforementioned transgression.

The subtitle of Shelley's novel, 'Or, The Modern Prometheus', is highly indicative of a precedent or the first Prometheus that heralds this modern one, and the character of Victor Frankenstein and the Titan Prometheus, taken from the Greek mythology, seem to share several remarkable similarities. For instance, the Greek Prometheus is best known for his theft of the secret of fire, a force which is key to life itself, from Zeus and his subsequent bestowing of this knowledge to humankind (Hesiod, 2006, p. 14); while Shelley's modern Prometheus employs the forces of lightning and electricity, conducted earthwards from the heavens to animate the creature which he has assembled. Moreover, the creation of the Greek Prometheus, the granting of fire to human beings, was perceived by the gods as an evil act and also as an affront to the gods themselves, an attempt to place humankind at the same divine level. Similarly, Frankenstein's creation has branded a monster after rising to oppose the creator (Hesiod, 2006, p. 14). Another significant similarity is the punishment-revenge relationship between the creator and the creation. In this light, once Prometheus disobeys Zeus, he is severely punished by the latter:

> With breakless, grievous chains he bound Prometheus, then drove
> Those chains into a pillar's midst so that he couldn't move,
> And set a broad-winged eagle on the wily one: it flew
> Down to eat his deathless liver, which always nightly grew
> Back from what the broad-winged bird that day had swallowed down. (Hesiod, 2006, p. 39)

The above lines, taken from Hesiod's *Theogony*, inform the reader that, after Prometheus had stolen fire from Zeus, he was chained to a rock upon which an eagle would descend to feed endlessly upon his liver. This fate was meant to be repeated day after day into eternity. This mythical punishment for the sin of creation is echoed in the main characters' fates of both Shelley's *Frankenstein* and Saadawi's *Frankenstein in Baghdad*. Victor Frankenstein is punished repeatedly by the deaths of his beloved ones at the hands of the monster he has created. The Iraqi Frankenstein, Hadi, the junk dealer who is the creator of the creature called Whatsitsname, undergoes a terrible facial deformation, which symbolises his suffering and causes him to be confused with the monster he has created. This misunderstanding will eventually lead to his arrest and conviction for the violence and murders committed by his own creation. His disfiguration was to a degree that even his intimate friend could not recognise him:

> Aziz the Egyptian saw the picture of his close friend on television and didn't recognize him. That wasn't Hadi the junk dealer. That's what most of the people in the coffee shop said too. But when they broadcast recordings of the criminal's confessions, the voice was very similar to Hadi's. How could he be a murderer?". (Saadawi, 2017, p. 270)

In addition, many of Hadi's intimates reject the idea that he is the murderer. For instance, Mahmoud al-Sawadi, the young journalist who follows Hadi's case, knows that "this was just another massive mistake. They wanted to close the case in any way possible. It was inconceivable that this elderly man was a dangerous criminal" (Saadawi, 2017, p. 210). The eternal nature of Prometheus' punishment is also echoed in the fates of the two versions of Frankenstein(s). Victor Frankenstein loses his entire family to the monster, suffering anguish so deep that he eventually realises the folly of his pursuit of knowledge and transgressive experiments. Likewise, Hadi suffers from the loss of his face, essentially his identity, and is sentenced to life imprisonment by the Iraqi authorities (Saadawi, 2017, p. 210).

Symbolically, light has been one of the fundamental elements of the mythological conception of creation. In Babylonian mythology, Tiamat, the evil goddess of chaos, is seen as the force of darkness challenged and defeated by Marduk, the god of light and creation (Lambert, 2013, p. 236). These opposing forces of light and dark have long played significant roles in mythology, and this impact has surpassed myths and penetrated into literary science fiction. They are present and play a remarkable role in both novels. In Shelley's *Frankenstein*, for example, light from a symbolic force shifted to literal forms such as electricity and lightening. The powers of lightning and electricity are used in Shelley's *Frankenstein* to overcome the darkness that robs life from beings and transforms them into lifeless matter; namely, the dark realm of death. In Saadawi's *Frankenstein in Baghdad*, Hadi's creation comes back to life from death because it intends to combat the darkness of the American occupation, terrorism, sectarian violence, bombings, and the long night of poverty and inequality. Omar El Akkad (2018), the author of *American War*, wrote the following blurb on Saadawi's novel:

> *Frankenstein in Baghdad* is a quietly ferocious thing, a dark, imaginative dissection of the cyclical absurdity of violence. From the terrible aftermath of one of the most destructive, unnecessary wars in modern history, Ahmed Saadawi has crafted a novel that will be remembered. (2018, n.p.)

Furthermore, the adjective 'dark' has been repeatedly utilised to portray scary scenes and incidents. For example, explosions created dark and black scenes. The last piece stitched to the body to reanimate was a nose full of dark red blood. In moments of fear and confusion, Saadawi depicts everything as dark; for example, he states: "Darkness had fallen. In the distance, Hadi could hear police cars, ambulances, and fire engines. The cloud of dust and smoke dispersed into a thin fog that lit up in the headlights of the vehicles" (2018, p. 30).

4.3.3 Theological Roots of Creation

The battle between the forces of good and evil, between creator and creation, and the punishment incurred as a consequence of the transgressive acts of creation carried out by their protagonists/perpetrators play major thematic roles in *Frankenstein* and *Frankenstein in Baghdad*, being utilised and appropriated with full awareness of their theological significance and origins. Every act of creation must be performed according to the laws of nature that bear within themselves some inherent codes or rules; therefore, Doctor Frankenstein ardently desires to decode these laws and the secrets of nature to enable him to create a living creature. As he states:

> It was the secrets of heaven and earth that I desired to learn. But, whether it was the outward substance of things or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or in its highest sense, the physical secrets of the world. (Shelley, 1992, p. 37)

In Shelley's *Frankenstein*, when the essentially natural and scientific phenomenon of electricity appears in the form of lightning, it carries connotations of divine power, a force which Frankenstein amalgamates with scientific creativity in order to produce a being that is simultaneously as natural as a man and as supernatural as a god. This combination of the natural and the supernatural, or the mortal and the divine, was embedded in the thought of the natural philosophers of the period as a mixture of persisting religious concerns and new scientific discoveries. In this connection, Anstey quotes Peter Harrison as follows:

> Three specific claims will be made: (1) that the emergence of the disciplinary category 'physico-theology' was an explicit attempt to address the issue of the place of theology in early modern natural philosophy; (2) that this category is analogous in certain respects to the 'physico-mathematics' inasmuch as both represent attempts to

> renegotiate traditional disciplinary boundaries; (3) that physico-theology resolved vocational tensions specific to this period concerning the extent to which it was legitimate for naturalists to be engaged in theology, and conversely, for clerics to be engaged in the study of nature. (Anstey, 2005, p. 165)

In addition, Cunningham also noted that natural philosophy, one of the most significant and apparent influences on Shelley's *Frankenstein,* was developed by thirteenth-century Christian scholars as a defence strategy for Christianity against the looming changes in scientific thinking, which many perceived as a potential threat to the primacy of religion. The pursuit of immortality may indeed be mythical or even ontological. In contrast, Shelley's novel is a contemporary text that incorporates many recent discoveries in the fields of natural sciences, a primary concern for natural philosophy. Therefore, Frankenstein's obsession with creation through science lies at the core itself of the discussion between some theological conceptions of the world and the scientific belief in progress.

As a creator, Victor Frankenstein is as passionate and curious about his observations as any other natural scientist of the period. However, he eventually regrets his project once the consequences and knowledge it brings to other people's lives are unleashed. Sublimity, revenge and fear of the creature are combined to encapsulate the very human fear of the dangers that science poses to human species and the dark place where they can lead men. From a theological perspective, what punishment might await humankind in the light of such scientific discoveries has a rich heritage in the past and the present literature.

Creation, punishment, and conflict between characters in both novels are intermingled in ways that may be perceived as the embodiment of theology in the actual world. Ludwig Feuerbach, for instance, argued that "[t]he task of the modern era was the realization and humanization of God – the transformation and dissolution of theology into anthropology" (Feuerbach, 1972, p. 3). This

material alteration in the conception of creation and punishment into the real world is brought forth due to the scientific and technological advancements that have granted humankind extraordinarily excessive powers over nature; in other words, it is the realisation and humanisation of theological concerns. Once a scientific creation crosses the natural boundary, as Shelley's *Frankenstein* indicates, it can pose a threat as a transgression on the part of man into the domain of the divine creator. Although, in contrast, the mortal creator remains bound by natural law, his creation could far exceed the limits of this same law.

The idea of natural law may serve to demonstrate the conflict between theological faith and scientific belief, which continues to plague the modern world. For example, priests refused to allow bodies to be dissected after their death in the early modern period. In scientific terms, the decomposition of their bodies, a mere act of anatomical segmentation, was perceived as being against God's consecrated creation of humankind. In his work *Human Anatomy,* Koveshnikov states that:

> The medieval period, which began after the Roman Empire (IV-XIV), was marked by the ultimate power of the Church and downfall of sciences and culture. The social system of the period was feudalism. In Europe, Catholic Church declared the dominion of Galenism dogmatizing the works of Galen. The dissection of the dead bodies was forbidden. (Koveshnikov, 2006, p. 30)

Theological interpretations may influence Shelley's depiction of Doctor Frankenstein's yearning for knowledge and scientific discovery and also that of his subsequent punishment. The narrative in *Genesis* relates that, after Eve had eaten the fruit from the tree of knowledge, she and Adam were punished by God by being driven out of the Garden of Eden. The Oxford Bible Commentary, in this course of the discussion, clarifies that:

> In its conversation with the women (3: ib-5), the serpent asserts that God's threat of immediate death for eating the fruit of the tree of knowledge (2:17) is a false one. The acquisition of the knowledge of good and evil (that is, of wisdom) will lead instead to the human pair becoming 'like God'. There is truth in what the serpent says: eating the fruit does not result in immediate death, and although the man and the woman do not become wholly like a god since they still lack immortality, God fears that if they also eat the fruit of the tree of life, they will obtain full divine status (3:22). But the serpent fails to say it will be the actual fate. (Barton, 2001, p. 44)

As Doctor Frankenstein suffers from the punishments inflicted upon him for his quest and pursuit of knowledge and his transgressions against the domain of the divine, he despairs:

> Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world than he who aspires to become more significant than his nature will allow. (Shelley, 1992, p. 52)

4.3.4 Scientific Roots of Creation

The Israeli historian and scientist Yuval Noah Harari first and foremost regards Shelley's *Frankenstein* as a work of science fiction; also, in the specific relation to the roots of the novel, he states that:

> This is why the Gilgamesh project is the flagship of science. It serves to justify everything that science does. Doctor Frankenstein piggybacks on the shoulders of Gilgamesh. Since it is impossible to stop Gilgamesh, it is also impossible to stop Doctor Frankenstein. (Harari, 2015, p. 464)

Harari's argument here explicitly links Shelley's nineteenth-century novel to the millennia-old clay tablets of the *Epic of Gilgamesh*, the latter being seen as a warning that might have prevented and

halted the scientific discoveries from the emerging progressive period before these innovations could accumulate the power to threaten the very future of humankind and creation itself. Harari identifies the continuation of the Gilgamesh project in Shelley's novel in the light of the fear that on-going advances and human inventions can unleash novel and intensified methods of suffering and punishment upon our civilisation.

Despite the connection between the theme of the danger posed by human acts of creation and the theological concerns with men's transgression into the realm of the divine, it is highly apparent that *Frankenstein* as a text was born into a time that was replete with brilliant scientific minds and inventions. Hence, the scientific reality of the preceding centuries in which Victor Frankenstein had been born was ultimately influenced by mythological tales that date back to even several thousands of years. Therefore, if Shelley's text can be said to manifest contradictory forces, it does so within the conflicting realities of endangered ancient beliefs and modern scientific developments, as embodied by the towering figures of scientific thought in the early modern period such as Copernicus, Kepler, Descartes, Galileo, Newton, and Franklin, among others.

About thirty years before the publication of Shelley's work, Charles Darwin's father, Erasmus Darwin, had released a famous work, *The Botanic Garden*, in which he stated that God had not created the earth but, in fact, originated from a volcanic eruption in the sun (Garfinkle, 1955, pp. 377-378). This perspective on the creation of our planet is a secular and radical approach that disrupts existing mythological and theological creation theories and represents a merciless blow to all earlier concepts and assumptions regarding the creation of human beings and their position and purpose in the world.

Another remarkable breakthrough of the period reflected in *Frankenstein* is Benjamin Franklin's discoveries in the study of electricity in the half-century before Mary Shelley's birth. Franklin had proposed a fascinating experiment in 1752 known as the Kite Experiment:

> As early as November 7, 1749, or about three years after he had first seen a Leyden jar, Franklin concluded that lightning was a manifestation of electricity. He was then forty-three years old. In Letter V of his Experiments, he gives at length his conclusions. In sections 9, 10, and 11, he confuses phosphorescence with electricity while advancing views on the electrical origin of clouds. In paragraph 33 of the same letter, Franklin advances the concussion theory of rain. He might be regarded as the first of a long line of would-be rainmakers who seek to connect explosive waves with precipitation. I mention this matter here because he unquestionably had noticed the rain gushes after near lightning flashes. (McAdie, 2020, p. 188)

A clear parallel to this famous experiment can be found in Shelley's novel. When the future Doctor Frankenstein was only fifteen years old, he observed a bolt of lightning striking a tree during a thunderstorm. When viewing the aftermath of this natural phenomenon, he noted that:

> And so soon as the dazzling light vanished, the oak had disappeared, and nothing remained but a blasted stump. When we visited it the next morning, we found the tree shattered singularly. It was not splintered by the shock, but entirely reduced to thin ribbons of wood. I never beheld anything so utterly destroyed. (Shelley, 1992, p. 40)

Through this intriguing experience, Frankenstein becomes acquainted with recent discoveries in the field of electricity, and an encounter with a man who is learned in natural philosophy provides the young Frankenstein with an explanation of the incident through the lens of a new theory about electricity and galvanism. This man, and the theory he exposes become a significant factor for a flashback related by the older Doctor Frankenstein, with the character reminiscing that, "all that

he said threw greatly into the shade Cornelius Agrippa, Albert Magnus, and Paracelsus, the lords of my imagination" (Shelley, 1992, p. 40).

Once Victor Frankenstein's passion for revealing the secrets of life takes hold, he soon immerses himself into intensive self-study, thoroughly observing natural phenomena, before eventually leaving to pursue his university studies in the natural sciences at the age of seventeen. In the introduction to one of his essential preliminary lectures at Ingolstadt University, Professor Doctor Waldman greatly impresses Frankenstein by stating that:

> The ancient teachers of this science,' said he, 'promised impossibilities and performed nothing. The modern masters promise very little; they know that metals cannot be transmuted and that the elixir of life is a chimera but these philosophers, whose hands seem only made to dabble in dirt, and their eyes to pore over the microscope or crucible, have indeed performed miracles. (Shelley, 1992, p. 46)

The progress achieved in the fields of chemistry, physiology, physics and mathematics in the modern period was a new journey, with the birth of secular science being firmly rooted in natural philosophy. Social conventions of the period allowed the sons of bourgeois families who did not have to work to undertake scientific studies in universities. The scientific revolution of this period went hand in hand with the development of capitalist means of industrial production and the resultant social consequences in nineteenth-century Britain. These advances were the starting point for Karl Marx's revolutionary critiques of the capitalist system and Britain's industrial revolution in particular. The trepidation over the inherent threat the developing capitalist system posed through its control of science to the benefit of capitalists and its resultant exploitation of the working classes lay at the heart of Shelley's novel. From this perspective, the Marxist philosopher, John Holloway, interprets Shelley's real "Frankenstein's monster" as the capitalist ideology that

sucked the blood of the workers and endangered their lives. Victor Frankenstein had created his monster through a conscious and controlled act of creativity, but his creature soon becomes independent and eventually takes control of its creator's life with its absolute exploitative power. For Holloway, this reflects the role of man as the initial creator of capitalism, eventually becoming controlled and manipulated by the monster of its own making (Holloway, 2010, p. 229). Regarding the dangers posed by capitalism's manipulation of science, David Harvey, the great living Marxist philosopher, contends that science is not an abstract impartial force but politically ideological (Harvey, 1974, 256).

4.3.5 Iraqi Post-war Reality Roots of Creation

The very title of Ahmed Saadawi's novel *Frankenstein in Baghdad* immediately makes it apparent that he intends to appropriate Shelley's *Frankenstein* and enable an open dialogue between both works. The main elements appropriated in Saadawi's novel include the process of creation, the dichotomy of creator and creature, the conflict between guilt and innocence, and the punishment for transgressions. These are performed in a manner which is informed by the author's blending of mythology and theology, science, and the destructive force of war. Indeed, it may be argued that the Iraqi author has transformed the original text in a number of crucial respects, particularly in the above-mentioned aspects. The protagonist of Saadawi's work bears little resemblance to the canonical doctor-like figure; in contrast to the learned Victor Frankenstein, whose creative processes are strictly scientific in nature and intent, for whom science has never been a great concern. Instead, the Iraqi Frankenstein is a mere junk dealer or scavenger who joins together the body parts of innocent victims of terrorist bombings and stitches them together without following any scientific method. Whereas Frankenstein's scientific experiments are intended to reanimate

the dead by sparking life into the corpse, Hadi only wants to offer the nameless dead a proper burial as a complete body and save them from being treated like rubbish by the Baghdad authorities who sweep up their scattered remains in the aftermath of the many terrorist bombings. As he states, “I made it complete so it would not be treated as trash so that it would be respected like other dead people and given a proper burial” (Saadawi, 2017, p. 10).

Saadawi’s novel takes place in Baghdad in 2005. The American invasion of Iraq in 2003 had probably turned the country, and the capital city of Baghdad in particular, into the most dangerous place in the world. Scholars Jessica Stern from Harvard University and Megan K. McBride from Brown University argue that the American military intervention in 2003 was intended to prevent Iraq from becoming a cradle for terrorism. Instead, however, the number of terrorist attacks in the country rose from 78 in the first year of the military occupation in 2003-4 to 302 in 2004-5: a fourfold increase. In another article published in 2003, “How America Created a Terrorist Haven”, Jessica Stern argues that “[y]esterday's bombing of the United Nations headquarters in Baghdad was the latest evidence that America has taken a country that was not a terrorist threat and turned it into one” (Stern, 2003, p. 1). The claims that Saddam Hussein’s regime was stockpiling weapons of mass destruction, the initial justification for the invasion, were proven to be unfounded accusations.

The war which the United States and its coalition allies waged against Iraq resulted in the deaths of hundreds of thousands of Iraqi civilians. A unique survey conducted by the Iraq Family Health Survey Study Group entitled “Violence-Related Mortality in Iraq from 2002 to 2006” concludes that “in mid-2006 [it is] estimated that an additional 654,965 persons had died during the 40 months since the U.S.-led invasion, as compared to the pre-war numbers. This number included 601,027 excess deaths due to violence” (Burnham, 2006, p. 1).

The conflict was entirely responsible for creating a theatre of explosive violence and a maelstrom of atrocities that transformed Iraq into a haunting nightmare dredged from the world's collective unconscious. Explosions and bombs became commonplace acts of terror in the capital city, reaching a particular peak in 2005. Within this terrifying context, Ahmed Saadawi worked as a reporter for the Arabic BBC in 2005. On a visit to one of the morgues in Baghdad, he witnessed a young man entering the complex, wailing in grief about his brother's body, who had just been killed in an explosion. In response, the coroner gestured towards a piece of a dead body thrown into a corner, telling the young man that this was his brother. When the young man asked him for the rest of the corpse, the morgue worker shockingly told him he could take whatever parts he could find and make a body for himself (Hankir, 2018).

The novel culminates in a transformation of the theme of scientific creation into the context of the destructive force of war and the U.S. occupation of Iraq in particular. The first body that Hadi pieces together and reanimates decides to flee his creator. This creature, then, seeks justice by killing all of those responsible for wreaking such carnage on the streets of Iraq. However, this nameless man, later granted the nonsensical name of Whatsitsname, becomes a threat to the state's authority, who tries unsuccessfully to eliminate him. Eventually, the creator will be mistaken for his creation by the security forces, as Hadi’s facial disfigurement causes him to lose his human aspect and becomes as ugly as the monster he has created. Therefore, the creator has been punished for his transgressive act of creation, and the cycle seen in Babylonian and Greek mythologies, and also depicted in Shelley’s *Frankenstein,* is repeated once again.

Consequently, Saadawi’s appropriation is deeply influenced by the so-called roots previously discussed. He borrows the same characters and engages with the same salient themes of the perils of creation, the creator/created dichotomy, punishment for transgression, and issues of guilt and

innocence. However, while Saadawi revolutionises the earlier text in terms of its roots, he also emphasises this further by shifting the narrative's focus from issues of the narrative to scientific creation to creation within the context of the destruction of war and the occupied Iraq in particular. The outstanding indication in the novel of the sheer scale of the destruction and suffering perpetrated upon the Iraqi people is embodied in the character of Whatsitsname, a creature whose body is a combination of the disintegrated parts of other peoples' blown-up bodies, so suggestive of the disintegration of Iraq as a cohesive political entity.

Therefore, the fundamental transformation of the creation concept in this novel set in the American-Iraqi war zone is transforming the idea of creation from Shelley's novel into the destruction and disintegration in Saadawi's work. As a result, it also generates another origin for the evolution of the conception of creation in the history of *Frankenstein*, at the intersection between the forces of science and religion in the England of Shelley's day and the twenty-first-century Iraq, with all its scientific warfare, present in Saadawi's novel.

In drawing connections between Shelley's *Frankenstein* and Saadawi's *Frankenstein in Baghdad*, the most striking point could perhaps be the links between these two works and how necessary parallels can be accomplished. In this section, an examination of the concept of creation through appropriation and intertextuality has revealed that the central tie that connects the two works originates in mythology, theology, science, and political reality. In contrast, with the emergence of the modern era, scientific discoveries and doctrines had begun to replace or cast doubt upon the old belief about the foundations of creation. Shelley's *Frankenstein* manifests the conflict between the power of supernatural or divine creation and the developing science of the period that promised the fulfilment of all human beings' earlier dreams. Therefore, Shelley reproduces the ancient origins and roots of man's transgression against the mythological and

theological gods and embodies them in the troubling power of modern science. The transformation of the ancient Greek Prometheus to the modern Prometheus, from the secret of fire to the manipulation of lightning and electricity, from God's role as the divine creator to Frankenstein's role as the mortal creator are all clear examples of those origins. When this nineteenth-century Frankenstein is appropriated and conformed to twenty-first-century Baghdad, the same roots are utilised with the destructive power of modern warfare offered as an additional origin for the Frankenstein narrative. This later version of the monster is produced in Iraq in the aftermath of the American invasion of the country which caused its disintegration and unleashed bloodshed and terrorism upon the land of Gilgamesh. As a result, this research unfolds the origins of the variants of the Frankenstein character as found in mythology, theology, science and the destruction of Iraq by the U.S. military occupation.

4.4.0 The Grounds for Appropriation of Innocence and Guilt: from Shelley's *Frankenstein* to Ahmed Saadawi's *Frankenstein in Baghdad*

4.4.1 Introduction

The novels are inherently intertwined because Saadawi's work appropriates the characters of the creator and the created from Shelley's masterpiece and recontextualises them within the period of occupied Iraq in 2005. In Shelley's *Frankenstein*, Victor Frankenstein reanimates a body assembled from other bodies' parts by scientific means. Still, the creature he creates eventually seeks revenge on his creator, murdering his beloved ones. In contrast, the Iraqi Frankenstein in Saadawi's novel is a junk dealer who stitches together his creature from body parts of victims of

terrorist attacks, but in this case, the creature turns against the circumstances which have created him, murdering other people rather than those connected with his creator. Victor Frankenstein is a scientist seeking for answers to the question of reanimation theoretically and practically. Still, the result of his experiments is a pitiful creature who becomes monstrous due to the negligence of its creator and the physical hideousness he has bestowed upon it, as when he is planning to introduce himself to the cottage family, he hesitates in the following way: "I had sagacity enough to discover, that the unnatural hideousness of my person was the chief object of horror with those who had formerly beheld me" (Shelley, 1992, p.110). The Iraqi *Frankenstein*'s creator, Hadi, collects all kinds of unwanted objects in a non-scientific manner, including dead body parts, in order to pay them the respect of a decent burial because he aimed at creating the entire body "so it wouldn't be treated as trash, so it would be respected like other dead people and given a proper burial" (Saadawi, 2017, p. 25). The resurrected creatures become far more powerful than their creators in reaction to the isolation and injustice they suffer. Both Frankenstein and Hadi lose control over their creations, beginning their independent existence. Hence, the ethical responsibility of invention or creation underlies the concept of innocence which this section intends to analyse vis-à-vis the creators and their creations.

The early years of the life of the main character of Mary Shelley's work, Victor Frankenstein, are marked by an abiding curiosity in the natural sciences, particularly chemistry, anatomy, and philosophy, and meditations on the nature of life, death, and immortality, a seemingly disparate group of obsessions which would eventually culminate in his creation of a reanimated humanoid creature which would later acquire the degrading title of "monster". Frankenstein's passion for science emerges during his childhood. By the age of thirteen, he was already immersing himself in the scientific writings of Cornelius Agrippa, Albertus Magnus, and Paracelsus (Shelley, 1992,

p. 40). At the age of fifteen, he witnessed a terrible thunderstorm approaching his Belrive home from the Jura Mountains at night. The power of this natural phenomenon gripped his imagination, evoking intermingled feelings of fear and sublimity.

This intense personal experience only accentuated the curiosity about sciences during this period of time and encouraged Frankenstein to commence his studies at the University of Ingolstadt under the supervision of the renowned professors Waldman and Krempe.

Despite the advancing influence of the natural sciences, his society or the society of the time is still broadly religious and, as such, is preoccupied with issues relating to the ethical permissibility of the creation of life at the hands of humans. The denial of the scientific possibility of such an act is primarily theological in motivation, with many insisting that the creation of life is a task reserved to the divine alone and that human beings should not attempt to play God. In addition, the same society was being confronted with the growing power of science and its firm and constant advancements were perceived as an antithetical force to religion. Victor Frankenstein appears to side with the progressive elements of a society caught between the conflicting forces of religious faith and scientific belief. After painstaking and laborious endeavours over several years, Frankenstein developed his own technique to reanimate dead bodies and was finally in a position to put his theories into practice as he dreams about discovering the secrets of nature or the mysteries behind 'life' from his childhood to his academic involvement at the university. His attempt appeared to be successful; Victor's creation opened his eyes, stood up, and took to his feet. However, Victor immediately regretted his achievement when he saw the horrific consequences of what he had created. The creator innocently intended to resurrect a man merely as a proof of the capacity of science to make mortal man immortal, not to craft a creature that would later turn into a monster.

Additionally, the creature is neither consciously nor intentionally engendered as a monster upon his creation. Nonetheless, the material conditions of his life transformed him into a monster, a development of which both the creator and the creation can be considered innocent. Therefore, the concept of innocence, which is also intertwined with guilt, is a crucial element in Shelley's novel.

This is also the case for Ahmed Saadawi's reflection on the *Frankenstein* narrative. The novel is set in Baghdad during the summer of 2005. The Iraqi capital had changed dramatically by this time, from a lively and relatively harmonious metropolis it undoubtedly was under the brutal dictatorship of the Ba'ath regime to the devastated ruins it had become under the American occupation, a city marred by sectarian killings, terrorist outrages and economic instability. The occupation of Iraq resulted in the deaths of up to a million Iraqi citizens. A study entitled "Violent deaths of Iraqi civilians, 2003–2008: analysis by perpetrator, weapon, time, and location" revealed the shocking death toll suffered by the Iraqi people:

> We analysed the Iraq Body Count database of 92,614 Iraqi civilian direct deaths from armed violence occurring from March 20, 2003, through March 19, 2008, of which Unknown perpetrators caused 74% of deaths (68,396), Coalition forces 12% (11,516), and Anti-Coalition forces 11% (9,954). (Hicks, 2011, p. 1)

By 2005, the citizens of Baghdad had long given up on the possibility of a developed and luxurious life with advancements in science, technology and civilization. The American invasion had transformed Iraq, a country cradling human civilisation and progress, into a horrific theatre of violence and turmoil. Saadawi's novel exploits this atmosphere of scepticism over scientific progress, appropriating the character and the concept of creation in Shelley's *Frankenstein* to tell the story of Hadi, a Baghdadi junk dealer who gathers up the discarded body parts of victims from bombings in the streets to save them from being treated like rubbish by the local authorities. He

decides to create an entire body from these gruesome remains, stitching the scraps together attaching a nose as the final missing part of his reassembled human. The next morning, Hadi wakes up to find that his creation 'only a corpse' has come to life and disappeared shockingly: "the corpse, too, was gone. He turned everything upside down, then went back to his room and looked in there. His heart was beating faster and faster, and he forgot about the pains that racked his bones. Where on earth had the corpse gone?" (Saadawi, 2017, p. 31). This reanimated, reassembled being, was granted the appellation Whatsitsname due to its lack of any specific identity or characteristics, becomes a killer, roaming the streets of Baghdad seeking vengeance on those whose violent acts have marred the lives of the city's inhabitants; all of the bodies' parts from which he is composed each seek a particular atonement for the wrongs they suffered when they were alive because each of the parts of his body was collected from a victim's thrown body. Hadi envisaged and heartedly believed that his creation was "made up of the body parts of people who had been killed, plus the soul of another victim, and had been given the name of yet another victim" (p. 125).

The second and third parts of this section concentrate on the respective innocence of the creator and the created. In contrast, the third section examines the opposite aspect, the guilt of the antithetical characters. These issues form the fundamental basis of Shelley's *Frankenstein, Or the Modern Prometheus* and become a concern for Saadawi two centuries later, although they are conformed to a very different context in his *Frankenstein in Baghdad*.

Given the significance of the concept of innocence and focusing on its appropriation across the two novels discussed and analysed in the present research, a fuller understanding of appropriation and the more specific appropriation of innocence across the two works would be a useful starting point for our examination.

One of the key features in the use of 'innocence' in *Frankenstein* and *Frankenstein in Baghdad*

is a text that exposes the binary positions of guilt and innocence which are somewhat blurred in both novels. Nevertheless, innocence plays a much more significant role in Saadawi's work, particularly in the sense that the Iraqi creature fights against injustice, the military violence, and sectarian violence to ultimately give a voice to the innocent Iraqi victims in the hand of the so-called terrorism, which had been denied to them since they lost their previous lives. Similarly, the creature in Shelley's novel is created with a horrific and ugly appearance which leaves him socially disadvantaged and suffers to cope in the midst of deprivation and hunger. Besides, he has also been denied shelter, love and care.

In *Adaptation and Appropriation* (2015), as previously discussed, Sanders claims that an appropriation is an act of departure from one source text into the target one by adapting the original themes to a new context and culture (p. 26). In this light, Shelley's novel is firmly set within the specific social and scientific context of nineteenth-century Britain, which Saadawi conforms to the context of Iraq in the aftermath of the American invasion of 2003.

Therefore, this research will concentrate on the notion of innocence in the light of its appropriation across the two novels. Firstly, we will examine the innocence of the creators before delving into the innocence of the creations.

4.4.2 The Innocence of the Creators

Despite their respective social significance or irrelevance, the creators in the two novels, Victor Frankenstein and Hadi, share the same concept of innocence. Both creators are innocent because their acts of creation are not intended to cause any harm to anyone. For instance, Victor aims to use the power of science to provide a conclusive answer to a question that has long vexed humankind, the possibility of bringing the dead back to life. In fact, he clearly sees his endeavours as being in the service of human beings as a whole and cannot foresee any harmful consequences

for his act. In this regard, he sacrifices his own rest and health in service of his scientific efforts for the good of humankind: “I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body” (Shelley, 1992, p. 56). In Saadawi’s novel, Hadi wants to collect body parts of dead people torn apart by the explosions in Baghdad to grant them the respect they deserve as regular human beings. These individuals are worthy of honourable natural death and a decent burial. He openly expresses his motivations for his acts of creation when justifying his gathering of body parts to the character of the journalist Mahmoud: “I made it complete so it wouldn’t be treated as trash, so it would be respected like other dead people and given a proper burial” (Saadawi, 2017, p. 25).

Given such purposes, it is difficult to blame Victor and Hadi for the consequences of their acts, because they merely aim at honouring human life and showing some respect. Furthermore, they clearly value life over death through their actions: both characters regard a lived life as of greater worth than death, especially an untimely, unjust or senseless death, as in Saadawi’s novel. In this sense, resurrection is not only a scientific passion but one which can be wished for on the part of the deceased’s beloved ones, whose lives have been so devastated by the demise of the victims. Hadi places a high value on the old radios, sofas or furniture which he collects from the bombed-out streets of Baghdad. When his salvage work is extended to the scattered remains of the victims of terrorist attacks, his gruesome collection of body parts becomes more precious because the fate of the victims significantly depresses him. This salvaging activity eventually progresses to Hadi’s re-composition of complete bodies from the remains in an effort to bestow them a decent burial, a simple dignity which should be the right of all regardless of how they have met their end. As a result, both creators can be considered innocent because they wish for and ultimately fulfil an impossible task or duty that is both beyond human capacity and acceptability. They pay a high

price in achieving this, from losing their beloved ones or putting their own lives at risk.

It is noteworthy that Victor Frankenstein feels mesmerised and frightened at the fulfilment of his creative act, the moment when his creation opens his eyes for the first time. This reaction indicates that what the creator imagined or expected at the outset is not what he now sees in front of him, even though it becomes the culmination of his life's project. To the external observer, this moment of animation might be conceived as one which is beyond the creator's passion, since he may be so frightened that he realises he never truly wished to see the body being resurrected. In order to help better understand this shock or rupture in his pre-and post-creation process, Frankenstein argues that the nature of human feelings is that they are more capricious than mere changes in the occurrences of life. From Frankenstein's point of view, the reason for drawing such a conclusion about the changeable nature of human feelings is not due to the transformation in the actual incidents but rather in terms of the nature of the feelings themselves. This may be interpreted as a justification for Frankenstein's seemingly irrational response to accomplishing his goal; and the changes in his feelings, as a reaction to the moment when the crucial discovery has been, essentially, updated. The impact of the scene upon the creator is extreme: "but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep" (Shelley, 1992, p. 56). Frankenstein admits that the beauty of his dream could not withstand the terror that the moment of his creation's animation evoked. According to Edmund Burke (1998), this feeling of terror or danger experienced can be interpreted as the sublimity undergone in observing the results of the revolutionary act of sparking life into a dead body:

> No passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear being an

> apprehension of pain or death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too, whether this cause of terror, be endued with greatness of dimensions or not; for it is impossible to look on anything as trifling, or contemptible, that may be dangerous. There are many animals, who though far from being large, are yet capable of raising ideas of the sublime, because they are considered as objects of terror. (p. 53)

However, even before witnessing or experiencing any real danger on the part of the creature, Frankenstein was filled with fear and repugnance. This spark of horror originating from the creator's core marks the commencement of the struggle or profound misunderstanding between the creator and his creation. Thus, this rupture or sudden change from positive to negative feelings which occurs at the precise moment when the creature stirs can be seen as the tipping point which can justify his innocence over any of the unforeseen consequences of his creative act. The example that Shelley's novel offers about the product of the creator's labour turning against his creator can be perceived in a theological light in the fear evoked by opposing the will of God or creator. From a Marxist point of view, this can be interpreted as a product capable of alienating its producer, thus condemning the worker to the subjugation of the market and capitalism.

In *Frankenstein*, the reality of the remarkable discovery that the creator has long sought and worked for turns out to be entirely different from that which the creator had envisaged, with the creation finally emerging as a terrible foe who wreaks endless suffering upon his creator. Perhaps, in a parallel to Wittgenstein's thought that "the limits of my language mean the limits of the world" (Wittgenstein, 1961, p. 68), the limits of the creator's imagination are reached at the very instant of the creature's first movement, regardless of the miseries following that moment. Wittgenstein believed that language restricts human beings and his understanding of the world due to its power in shaping them and their perception of the world; similarly, this moment enthrals the creator but

also reduces him and his perception of the world to one of mere horror and revulsion. This could be so because the intensity of the pursuit of such scientific discoveries completely immerses the individual in an inherent and subjective goal without considering or predicting where the discovery might lead. Victor Frankenstein enthusiastically devotes himself to this project for two years; however, the experience, as a manifestation of irreconcilable contradictions, perplexes him because what he had wished to accomplish is not what he subsequently experiences. The moment of sparking life into his creation leaves him baffled:

> His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black and flowing; his teeth of a pearly whiteness; but this luxuriance only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips. (Shelley, 1992, p. 56)

One example of such a disintegrated individual is that of Hasib, a twenty-one-year-old hotel security guard. His death comes at the hands of a Sudanese suicide bomber who attempts to drive his dynamite-laden garbage truck into the hotel Hasib is guarding. Motivated either by bravery, duty, or perhaps both, Hasib starts shooting at the suicide bomber, causing the truck driver to detonate his bomb prematurely. Hasib's act saves the hotel from being reduced to rubble and ashes, but this comes at the cost of his own life. All that remains of the young man are the following fragments:

> His civilian clothes, a new pair of socks, a bottle of cologne, and the first volume of alSayyab's collected poems. They put his burned black shoes; his shredded, bloodstained clothes; and small charred parts of his body into his coffin. There was little left of Hasib Mohamed Jaafar; the coffin that was taken to the cemetery in Najaf was more

of a token. (Saadawi, 2017, p. 33)

In this harrowing scene, the narrator raises the profound question of whether a body blown into pieces so comprehensively will ever be whole again and whether it will ever be reunited with its soul.

In these acts of destruction, it may be argued that Hadi is not playing God by creating a monster, but rather the suicide bombers with their explosions and murders. Hadi is not creating or resurrecting a person who has died naturally but is instead recomposing someone who has been killed before their time by terrorists. The killing of such individuals, from a religious point of view, can be interpreted as an act against God's will because human beings should not have the power to put an end to a person's life since death is ascertained to take place as God has destined. Therefore, it may be contended that rather than playing God, Hadi is completing a task that God can neither fulfil nor prevent in the mortal world. According to the Bible, men are created in the image of God (Biblical gateway, 2011, Genesis 1:27-30). Still, this divine image is being defaced and decomposed by the bombs and terrorists in Baghdad. Hadi is, therefore, attempting to let this creation in the image of God live his natural life, die a natural death and receive a proper burial. Hadi is not playing God in his reassembly of disintegrated Iraqi bodies and his restoration of the image of God, but, in contrast, combats suicide bombers who are deforming God's image on Earth, as even the Qur'an sees all human beings as descendants of Adam, the original man created in God's image (Melchert, 2011, p. 114). From this perspective, Hadi is a defender of God on Earth and attempts to represent an actual image of the divinity. Therefore, he can be considered innocent in the sense that he does not play God, since his creature is composed of the parts of murdered and blown-up people who would still be alive had they not met an untimely demise at the hands of terrorists. However, God is relevant in the sense of fate, the terrorists turn to be the spoilers of

God's plan because the murderers (or the terrorists), in Hadi's view, become the killers of those whose time of death might have not come yet. While such an approach may appear to be anti-religious on the surface, it can also be justified as one interpretation of the Islamic theology, which argues that God opposes the killing of the innocent to the degree that the murder of an individual can be considered comparable to the murder of all humanity (Al-Mai'dah, 5:32).

Another point regarding the innocence of the creator is that Hadi is actually reluctant to create a complete body but is merely collecting isolated body parts in an effort to reintegrate them into their souls. After Hasib's death in the explosion, his soul returns to the scene of his demise and observes the colossal hole made by the blast from the suicide bomber. He comes across his burnt shoes but cannot find his body. The soul of Hasib, then, sets off in search for his missing body, travelling to many places until finally arriving at the Valley of Peace in the city of Najaf. There he falls into conversation with a teenager wearing a red T-shirt, wrist silver bangles, and necklace as such:

> "Why are you here?" the boy asked. "You should stay close to your body."
>
> "It's disappeared."
>
> "How did it disappear? You have to find it, or some other body, or else things will end badly for you."
>
> "What do you mean?"
>
> "I don't know, but it always ends badly that way." "Why are you here?"
>
> "This is my grave. My body's lying underneath. In a few days I won't be able to get out like this. My body's decomposing, and I'll be imprisoned in the grave till the end of time." Hasib sat next to him, perplexed. What should he do? No one had told him about these things. What disaster could he expect now?
>
> "Maybe you haven't really died and you're dreaming. Or your soul has left your body to go for a stroll and will come back later," the boy said.
>
> "I hope to God you're right. I'm not used to this. I'm still young, and I have a daughter, and . . .". (Saadawi, 2017,

p. 18)

In this conversation, the soul of Hasib is informed that he will either find his body or he will find himself in danger. The central point of their discussion is the belief that bodies and souls must remain together, because if the body cannot be found, the soul will be lost forever. If the soul is lost, then, the body will be forever imprisoned in the grave. Bearing in mind such an interpretation, it is possible to suggest that Hadi undertakes his act of creation innocently, because he attempts to ensure that body and soul will remain undivided, performing an act of unification against the terror inflicted on the Iraqi citizens and the cohesion of their society.

4.4.3 The Innocence of the Creatures

A monster is not born a monster; it is not burdened with such an attribute from conception, as with the concept of original sin. Instead, a monster is created, as its original existence is without any particular identity. The movement of his eyes and legs may be instinctual activities or physiological reactions to processes that have no inherent connotations but which can be interpreted as horrible or terrifying in the eye of the observer, or, in the case of Shelley's *Frankenstein*, by its creator himself. At the very moment of his awakening, Frankenstein's creation has branded a monster entirely in the perception of its creator; in Saadawi's novel, Hadi's creation becomes a monster when the creator realises that his creation has escaped from his junk shop. The depictions of these moments in the two novels vividly show the reactions of their respective creators when they realise their creations have come to life:

> But now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing

> my bedchamber, unable to compose my mind to sleep. (Shelley, 1992, p. 56)

> The corpse, too, was gone. He turned everything upside down, then went back to his room and looked in there. His heart was beating faster and faster, and he forgot about the pains that racked his bones. Where on earth had the corpse gone? He stopped in the middle of the courtyard, afraid and confused. (Saadawi, 2017, p. 31)

These are undoubtedly traumatic experiences for the two creators, and the purity of their reactions may allow us to infer their innocence. If they had predicted the possibility of their creations' ability to kill or murder others, they would not have reacted in such a shocked manner. Nevertheless, these traumatic scenes lead to paralysis on the part of both creators, and they will have an irrevocable impact on their future lives. What they are forced to confront at this moment is an experience that exceeds all typical occurrences, resulting in the phenomenon of traumatic shock as described by Freud:

> Every event, every psychical impression is provided with a certain quota of the effect of which the ego divests itself by means of a motor reaction or by associative psychical activity. If the subject is unable or unwilling to get rid of this surplus, the memory of the impression attains the importance of a trauma and becomes the cause of permanent hysterical symptoms. (Fletcher, 2013, p. 30)

Both creatures have been assembled and stitched together from various body parts of other people. It is striking to observe that the new composition does not own the body parts that now belong to it as the example of Whatsitsname; instead, one might suggest that they have merely borrowed the mortal form their creators have assembled for them. Doctor Frankenstein's scientific process of creation brings his creature to life in a bizarre fashion because it is animated by mechanical means, an approach very dissimilar to the standard way in which human beings are born. In the same way,

Hadi's creation is a bizarre assembly of the body parts and organs of countless individuals.

From a theological viewpoint, human beings are considered responsible for their actions from birth because they represent an intentional creation decreed by God. In the case of the creations in the studied texts, it is impossible to apply such theological accountability since neither of the creatures has been born in the same way a man is deemed to be born theologically. In the view of the Holy Qur'an, men were created in this way by God: “Indeed, We created man from a sperm-drop mixture that We may try him; and We made him hearing and seeing” (Noah Surah, 76: 2). In addition, the Qur’an also suggests that man is created to be either grateful or disgraceful (76: 4). In terms of the creations of Shelley’s and Saadawi’s works, they are neither made from fluid nor are they created for to test the purposes of faithfulness or unfaithfulness to their creators. Another line from the Qur’an claims that man is endowed with moral insights about evil and virtue. Man has been blessed with a sense of ethical understanding, as he knows what is good and evil, utilising a natural inspiration: “by the soul of man and Him who perfected it and inspired it with the knowledge of vice and virtue” (Ash-Shams Surah, 91: 7-8). Therefore, Frankenstein’s scientific method of creation does not conflict with the theological theory of creation and the way in which the will of God creates man. At the same time, the natural morality found in Kant’s perspective throws light on the inner morality within man because a natural feature of humankind would also seem to be significant in this respect (Walter, 1917, p. 279). As a result, because the theological interpretation for God’s creation is unlike the scientific method of Frankenstein’s creations, therefore, neither the religious not Kant’s moral explanation of inner morality within man can be expected here.

Darwinian theory refutes the foundations of theology or natural ethics, arguing instead that human beings evolved through the process of natural selection. The theory of evolution rejects

religious understandings of existence, such as believing that man is made from a drop of water or willed and created by a God. Instead, human beings were created by a biological mechanism that resides in differences in their phenotypes: "The results obtained so far show that, genetically, humans share much in common with other primates and are highly similar to their closest living relatives, the common and bonobo chimpanzees" (Wildman, 2003, p. 7181). The process of creation from a Darwinian perspective has little to do with the divine; humans emerged through natural selection, and the species can survive as long as it can adapt to the environment in a process that Darwin termed "Natural Selection; Or Survival for the Fittest" (Darwin, 2009, p. 62). The scientific and unscientific creation or reanimations of Frankenstein's and Hadi's monsters/creatures/beings are entirely different from those mentioned in connection with theological and Darwinian approaches. As a result, it is difficult to prove whether or not these creatures can be considered guilty of their offences, both of which involve the death of others. Unless either God or human beings recognise the existence of an alternative human society made of by those creations, scientists have a moral theory on which one can ethically charge them responsible or guilty for these crimes. Despite those theological and scientific arguments, this new form of being, a product of science, is far beyond the makings of God or nature. Therefore, science in this field cannot easily be classified according to the mainstream standards unless it is done so on a scientific basis and on the grounds of scientific ethics proven guilty. The Hadi's case is still more complex, since his act of creation is neither theological nor scientific.

In the preface to his *A Contribution to the Critique of Political Economy*, Karl Marx states that "it is not the consciousness of men that determines their existence but their social existence that determines their consciousness" (1904, pp. 11-12). This author contends that the material conditions that one lives by in a community shape an individual's thoughts and understanding,

including the ethical dimension. Both Frankenstein and Hadi's creations might be considered innocently monstrous because they become more powerful after their creation; their behaviour may be guided or instructed by the merciless treatment they experienced in their previous lives of instability and terror. Even after being brought back to life, the catastrophic conditions of their previous existence continue to dominate. They are neglected and marginalised based on the perceptions of others, who see them as ugly and monstrous. The awful material conditions and anguish the creations consequently suffer from eventually formulate the consciousness and behaviour the monstrous reality they experience initially reflects. For instance, Frankenstein's creation demanded love, care, food, shelter and companionship from his creator and others, but none of these humble needs were provided for. In addition, the body parts from which Hadi's creation is assembled also suffered from the abandonment by creator and society in their past when they were left to rot on the streets of Baghdad in the aftermath of the explosions which killed the victims.

In Shelley's *Frankenstein*, it is clearly implied that the creature is responsible for the murders of William, Justine, Elizabeth and Henry Clerval. Despite this, the character of the creature can be regarded as innocent from a Freudian conception of guilt. In his book *Civilisation and its Discontents,* Freud suggested two origins for the sense of guilt, which may allow us to consider Frankenstein's creature as so. Freud prefaces this discussion by stating that there is no original natural capacity that would allow us to distinguish between good and evil. Therefore, it is impossible for an individual to be divinely or naturally endowed or instilled with an ethical ability from birth to differentiate between the two states. He contends, firstly, that the factor that determines whether an act is virtuous or wicked is an extraneous influence. He argues that an individual's dependence on someone else, either a beloved one or someone more powerful than

him, may lead to the loss of the help he receives from the other or that he may be at risk of punishment by the other stronger person or authority. Freud defines this stage as the panic of loss of love. Secondly, this is not a different type of origin of guilt but a higher stage of the process: the internalisation of authority through the super-ego formation (Frosh, 1999, pp. 51-52). If one considers Freud's conceptualisation, it could be seen that this process cannot be reproduced in the creatures because they are not afraid of punishment from any other party. Thus, they cannot internalise the sense of guilt. Consequently, the lack of reasons for the formulation of guilt is a lack of reason to consider them guilty.

The creation cannot feel love for its creator because the creation is intimidated by him since the moment he first opened his eyes, which triggered a long struggle between them. From the moment of creation, there is neither a social nor a psychological attachment between the two; instead, fear and revenge are the only grounds for their connection. Furthermore, the creature is indeed reliant on the creator, but this is not an issue of their relative strength, as Frankenstein's creation states: "Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple" (Shelley, 1992, p. 96). The breach between Frankenstein and his creation comes when the creature asks his architect to construct a female companion to assuage the terrible sense of loneliness that afflicts him. This lack of love haunts him as a horrid dream even though he begs his creator for help, praying to him as if to a God, a sense which is further emphasised by his assertion that he is his creature and wants to be under his command (Shelley, 1992, p. 96). After he is rejected and mocked by his creator, the creature loses any feeling of love or obligation to Frankenstein and ceases to respect his authority or fear punishment. Moreover, as long as these cannot be applied, Freud's argument for the sense of guilt in this creature is invalidated mainly in terms of the capacity to form a conception of morality. Therefore, the creature cannot be called a

monster from Freud's perspective as he cannot be considered guilty.

One of the most salient differences between the two works is that, whereas Frankenstein has no qualms about his ambition to grant life to the dead, even appearing proud of his endeavours, Hadi has never envisaged the actual goal of reanimating his creature because he merely intended to reassemble the bodies and offer them a decent burial. On such a basis, provided what the purpose of animating the creature truly matters on the part of the creator, then it is possible to suggest that Hadi's act of creation is more innocent. Nonetheless, this does not change the fact that, from the moment the creatures are generated, they are understood to be fulfilling purposes that their creators never imagined. It seems self-evident, therefore, that the junk dealer's creation is beyond the will and wish of its creator, and he is astonished when he notices that the body had disappeared: "Where on earth had the corpse gone?" (Saadawi, 2017, p. 31)

To sum up, the notion of innocence appears in connection with both the creators and the creations in both Shelley's *Frankenstein* and Saadawi's *Frankenstein in Baghdad*. It acquires particular significance due to the diversity of the controversial arguments and situations that both texts evoke. Academic opinion has generally ascribed guilt to the main characters of Shelley's *Frankenstein*. On the basis of absolute and universal judgments, man's creation of life or the reanimation of the dead is considered to be a violation of the natural law. This transgression will eventually lead to disastrous consequences. Saadawi's novel *Frankenstein in Baghdad* appropriates the characters of the creator and the creature from Shelley's work. Still, it does so in a way that could possibly be interpreted similarly. However, this research suggests that the characters of both novels could be read as innocent characters and as fighters for justice. The creation of the Iraqi Frankenstein, Whatsitsname, opposes the American military intervention of his country and avenges its atrocities by pursuing justice for the Iraqi innocents whose mutilated

bodies have been used to assemble his own form. In this light, the study also concludes that other features of Shelley's conception of innocence in her novel have been appropriated in Saadawi's *Frankenstein in Bagdad*, particularly in the problematic grey zones between innocence and guilt. Despite the two-century gap separating Shelley and Saadawi and the geographical differences between these two works, yet, it is possible to identify clear links in the appropriation of the concept of innocence from the former by the latter.

4.4.4 The Guilt of the Creators

The two creations are integrally generated with neither good nor bad manners nor their subjective intentions. Frankenstein's objective is to animate the dead to fulfil a thousand-year-old human dream of the philosophers and scientists, which is eternity. His dream had solely included the animation of lifeless matter. However, Hadi, the scavenger, merely intends to complete an entire body from the so-perceived unworthy disintegrated and scattered bodies' parts because he sees all men as worthy beings of proper burial, at least for their body parts to reunite later in the afterlife. If the creators have had such wishes in their animations, their being guilty would be intriguing to be examined.

The theory of Creationism, which is the theory of the so-called divine religions such as Judaism, Christianity and Islam, contends that nature and all its elements like water, fire, air and every other essential element, including the creation of all organisms are initiated by God. Now, it is of vital relevance to compare the critical and variant doctrines regarding the concept of creation. For example, the Old Testament, concerning the earth, waters, grass and fruit, states that:

> {1:9} And God said, Let the waters under the heaven be gathered together unto one place, and let the dry [land] appear: and it was so. {1:10} And God called the dry [land] Earth; and the gathering together of the waters called

> the Seas: and God saw that [it was] good. {1:11} And God said, Let the earth bring forth grass, the herb yielding seed, [and] the fruit tree yielding fruit after his kind, whose seed [is] in itself, upon the earth: and it was so. {1:12} And the earth brought forth grass, [and] herb yielding seed after his kind, and the tree yielding fruit, whose seed [was] in itself, after his kind: and God saw that [it was] good. {1:13} And the evening and the morning were the third day. (biblehub, 1:9-1:13)

In addition, verses of {1:26- 1:27} of the Old Testament state that God decided to make man in his own image, and he has given him dominion over other beings on the earth and "the LORD God formed man from the dust of the ground and breathed into his nostrils the breath of life; and man became a living soul" (Kennedy, 1999, p. 4). Such ideas that possess the same content are similarly repeated in other divine manuscripts as well. This understanding of nature and the origin of man is contextualised in other epochs such as the one Shelley lived in. This era was deeply rooted in the scientific discoveries that knew no limits to novel inquiries and findings that were commonly rejected in the prior periods when many scientists paid the price for being persecuted or guillotined for their scientific queries and detections. Therefore, from all of these perspectives, these acts of animation could be interpreted as acts against God or those of divine scriptures for playing a role that is ascribed only to God, divinity or nature in its full meaning.

Science during this period, in one way or another, inevitably conflicted with some theological doctrines present at the time, as it was progressing in a fashion that could channel society and shape many interdisciplinary books with its scientific conceptions toward diverse theories spinning around creation, nature and man in traditionally unacceptable ways. Contrary to religious beliefs, material conditions and the historical context of the late eighteenth century, which was more reliant on science had paved the way for hostility between science and religion in England, particularly

towards the secular world, which was on its way for broader realisation. For instance, Erasmus Darwin, Charles Darwin's grandfather, in his book entitled *The Botanic Garden* published in 1789, claimed that "earth was invented from an eruption from the sun" (Garfinkle, 1955 p. 377-378). This point of view opposes the theological interpretation of the origin of creation because it, in opposition to creationism, contemplates that God had not created earth and heavens as it is emphasised in the Holy Scriptures, rather, it was occasioned by an eruption from the sun. A distinguished scientist whose name always comes with Shelley's *Frankenstein*, concerning science, is Franklin Benjamin. This scientist, particularly well-known for the discovery that lightning is electrical, had written a book entitled *Experiments and Observations on Electricity*, first published in 1751, to experiment and observe electricity in meticulous ways. The following piece is one of the observations he conducted in terms of electrification for the purpose of animation:

> We suspend by fine silk thread a counterfeit spider made of a small piece of burnt cork, with legs of linen thread, and a grain or two of lead stick in him to give him more weight. Upon the table, over which he hangs, we stick a wire upright, as high as the phial and wire, four or five inches from the spider; then we animate him by setting the electrified phial at the same distance on the other side of him; he will immediately fly to the wire of the phial, bend his legs in touching it, then spring off and fly to the wire in the table, thence again to the wire of the phial, playing with his legs against both, in a very entertaining manner, appearing perfectly alive to persons unacquainted. (Franklin, 1751, p. 7)

Another aspect concerning the guilt of the creators is that they only perceive the goal of the process of creation and restrain it to one phase while ignoring the rest of it, which includes the provision of their requirements as consequences. Once Frankenstein has culminated his creation, he deserts it from all of his basic needs ranging from food, love, clothes, shelter to education as the creation explicitly criticises his creator for "Oh! My creator, make me happy; let me feel gratitude towards

you for one benefit! Let me see that I excite the sympathy of some existing thing; do not deny me my request!" (Shelley, 1992, p. 141). When the creation is abandoned, it realises that he is despised by everyone. He notices that others are socially and romantically committed, while he has been marginalised and excluded from all affairs required to be part of the human community. Therefore, he thought that his creator was morally obliged to craft him a wife unless he will revenge upon him "Shall each man', cried he, 'find a wife for his bosom, and each beast have his mate, and I be alone?" (Shelley, 1992, p. 162).

From the point of view of political economic critique, this sort of manufacture or formation in the modern world of capitalism, whether scientific, technological or industrial, is a kind of product that can eventually oppose humankind. John Holloway believes that Victor Frankenstein is, metaphorically, the entire men who have created capitalism. He states that "Frankenstein creates a Creature, and the creature then acquires an independent existence, a durable existence in which he no longer depends on the creative activity of Dr. Frankenstein" (2010, p. 229). Victor's creature appears to be so uncontrollable that it can threaten his creator, which is similar to capitalism created by men that intimidates and endangers the entire human society now to the annihilation of its manufacturers.

To a large degree, previous regards on Victor's guilt can also be applied to the creator of Whatsitsame, Hadi. Religiously, the holy Qur'an in verse 59 of Surah Al Umran states that "[s]urely, the case of Isa, in the sight of Allah, is like the case of Adam. He created him from dust, then He said to him "Be", and he came to be" (Al-Umran, Quran, 3:59); whereas, in a majority Muslim community such as Iraq, Hadi caused a person to 'Be' not from dust but from bodies' parts of blown-up and murdered people. Hadi, as a result, can be theologically guilty for playing God. Educationally, though, Hadi cannot instruct his creation to prevent him from resorting to violence

as he wishes to bring about justice. In addition, there is not any other source in the society save from the post-traumatic effect on Whatsitsname that propels him to think that he can individually create justice by killing the murderers of his bodies' parts, those who killed and torn them apart in the first place. From the critique of political economy, it could be construed that Hadi is a junk dealer who opposes the capitalist corporations and political regime in their production of weaponry as commodities for benefit. This is not legally allowed despite the capitalist destruction introduced into the Iraqi society, because the status quo and judicial order considers him guilty. By collecting and combining old materials and body parts, this ordinary creator confronts the established system as he intends to give value to body parts and old, broken and devalued materials by saving them from being thrown like rubbish. Therefore, in all those senses, Hadi is guilty in the eyes of the regime because what is devalued and condemned to be rubbish by the doctrines and systems abovementioned is and resurrected as worthy beings by Hadi.

4.4.5 The Guilt of the Creatures

Both creations evolve as humans do. They, for instance, seem to have language acquisition capacity which enables them to learn languages. In addition, they grow and develop thinking, emotions, and feelings after interacting with and observing others in different relationships and situations. Victor's creation, for instance, learns three languages and starts seeking for the gratification of his desires for food, shelter, safety, family and happiness. Yet, when he finds that he is not and will not be endowed with the satisfaction of those desires by his creator, he deliberately and consciously commences revenging by taking away anything his creator has and adores. In addition, after getting up, Hadi's creation remembers that his creator amalgamates all his body parts after they had been torn apart by the explosions in Baghdad. It is from here that he starts revenging upon his murderers.

It is questionable how he remembers the story of his body parts once he gets up. Still, it is mainly based on this recollection of previous events that he decides to revenge on those who he calls murderers of his body parts. As a result, both creations are fully aware of their plans to kill others, which makes them accountable.

Victor's craft changes from a mere name or labelling of a monster to a real monstrous personality, because he starts committing crimes by killing William first and others subsequently, i.e., the beloved ones to Victor Frankenstein. The acts of attacking those around Victor are crimes that originate from a criminal consciousness and intent since he reaches the conclusion that this is the only possible way to make his creator meet his demands, when he is, indeed, threatened by suffering the same punishment as his beloved ones. Hence, he can truly be called guilty and responsible for his actions and wishes. On the other side, the junk dealer's Whatsitsname has a similar purpose as he states:

> I don't have much time. I might come to an end, and my body might turn into liquid as I'm walking down the street one night, even before I accomplish the mission I've been assigned. I'm like the recorder that journalist gave to my father, the poor junk dealer. And as far as I'm concerned, time is like the charge in this battery—not much and not enough. (Saadawi, 2017, p. 106)

The monster's life time or remaining time to survive depends on killing the ones who murdered the agents of his amalgamated organs or his body parts in a way that his life time counts down; therefore, when he is approaching the end of his life, he needs to rush in killing as many as possible of those whom he considers his murderers. The mission is to bring justice to Iraq, specifically by acts of revenge upon the ones considered guilty by him. This self-assigned task becomes his full concentration in times to come. Then, the body parts of these guilty people, who are also victims, might be gathered by chance by someone else. In this way, the body parts of the guilty that could

be amalgamated later may embark on a series of acts of revenge upon others under the same justification that they were killed or blown up while innocent. Therefore, both extreme sides will have the same rationale and the acts of killing or murdering in the name of revenging or bringing justice will be an endless destructive fight.

Freud's return to the story of the Oedipus complex can be of interest here. The story speaks of the primordial community where a family existed with its members including the father, mother and their sons. The father was a tyrant in terms of being narcissistic and possessive towards all of them for his own interests. Then, the sons would reach the conclusion that there is no order in such a community. Hence, to retain order, the son assemble and decide on killing father to bring about an order as it will be the end of his tyranny (Perelberg, 2016, p. 1). After the decision is put into implementation and their father is killed, they notice that the state of order has not been achieved yet and, as a result, a sense of guilt emerges and conscience is born as a consequence of that. The coming together of the brothers can be interpreted as the assemblage and combination of the bodies' parts of the so-called victims due to the feeling of injustice and disorder present in the Iraqi society. An article published by the Center of American Progress reported:

> On March 17, 2003, Bush declared to Iraqis, "The day of your liberation is near." Yet at least 150,000 Iraqi civilians have been killed in violence since the beginning of the war. Car bombings reached an all-time high in January and February, and for the first time, the Pentagon last week acknowledged that "some of the violence in Iraq can be described as a civil war." It was the Pentagon's "bleakest assessment of the war to date." The report also found that two-thirds of the Iraqi people "believe that conditions are worsening, and as many as 9,000 are fleeing the country each month". (Alternate, E., March 19, 2007)

Although both Victor's and Hadi's creatures kill many people in the name of tyranny and injustice, yet, neither state of order nor justice are realised which reach the same outcome for the Freudian

Oedipus Complex brothers, because even though the father is killed, they were not able to escape from the power of the father and this, in contrast, gives birth to a super father. Thus, they, on the contrary, resort to the generation of a more powerful and invisible father such as God and the Other as a prevailing and permeating one.

There is a joke recounted by the living Slovenian philosopher Slavoj Žižek in which a fairy informs a Slovenian farmer that he can have two wishes, and the fairy will meet them for him. The farmer asks him to kill his neighbour's cow and then his own cow. The fairy asks him why he weirdly wants his own cow to be dead. The farmer replies: when the neighbour comes and asks me for milk, I want to be able to say no to him! (Žižek, 2017, p. 304). The lesson of raising such a joke here is to indicate that both creations, in their attempts to bring about altruism, pursue more disastrous acts that are harmful to others and may put an end to their own beings. Although they wish to apply equality, they add more suffering without ultimately accomplishing justice. The guilt of the creature becomes evident after he clearly informs his creator that they will be forever enemies:

> Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous. Begone! I will not hear you. There can be no community between you and me; we are enemies. Begone, or let us try our strength in a fight, in which one must fall. (Shelley, 1992, p. 97)

Thus, the creature is fully aware that the acts he commits are guilt-oriented, as he purposefully targets the loveliest people of his architect to bring him to his knees and agree to his demands as he believes that nothing can hurt and harm him more than taking away the possessions he took from him.

Whatsitsname believes he is innocent. This self-assessment may not be appropriate because one cannot always be correct about his manners and thoughts. One of the very first and finest instances when the creature's aim is uttered in the novel is that his innocence can suffice to deliver justice. Therefore, though he is not sure to be able to accomplish what he plans for concludes to take revenge as the following words can express:

> Will I fulfil my mission? I don't know, but I will at least try to set an example of vengeance—the vengeance of the innocent who have no protection other than the tremors of their souls as they pray to ward off death. (Saadawi, 2017, p. 107)

Iraq, particularly after the fall of Saddam Hussein's regime, due to the American occupation, explosions, killing people in daylight, injustice, and corruption, among many others, had turned into such a savage place that even religious people could doubt the existence of divine justice in the face of all those miseries. Yet, in the mid of such an environment, a manufactured creation proclaims:

> With the help of God and of heaven, I will take revenge on all the criminals. I will finally bring about justice on earth, and there will no longer be a need to wait in agony for justice to come, in heaven or after death. (Saadawi, 2017, p. 107)

This feeling of bringing about justice onto earth with the help of God is guilt, not because it is playing God or prophet but because it justifies his criminal deeds based on divine prophecy. Among the three madmen in *Frankenstein in Baghdad*, the eldest from them believes that the creature is the image of God incarnated on earth (Saadawi, 2017, p. 115). The creation has, to some extent, replaced God after he had seen several shooters bowing to him because they regarded him to be the face of God on Earth (Saadawi, 2017, p.118).

In hearing a statement such as the following: “When I’m alone, deep inside I’m not very interested in having humans listen to me or meet me, because I’m not here to be famous or to meet others” (Saadawi, 2017, p.107); one may think that these words may belong to one of Marvel’s protagonists such as the Spiderman, because it seems to be powerfully sublime as he wants to fight and combat injustice alone and wishes to remain a secret by his almighty.

Finally, the creature believes he is the real Iraqi citizen, for his body is composed of different parts representing the country’s diversity. This self-consideration and evaluation as the most truthful and real Iraqi might be one of the reasons that convert him into a murderer because he thinks his perfect Iraqi identity, the one no Iraqi citizen had ever reached, can grant him the right to decide who is innocent to be saved and who is guilty to be killed. This diversely composed body may epitomise such powers that extremely tightened and censored Iraq’s differences and diversities together for the suppressive preservation of all the contradictions within Iraq. This has, for several decades, been called and considered as the unity of Iraq, and any different part within Iraq will be oppressed if it asks for its independence. Perhaps this sort of unification of all the Iraqi diversity reinforced Saddam Hussein’s oppression and atrocities brought upon the Kurds or the Shiites under Baath Regime for a few decades as they were struggling for their independence from Iraq. In result, the murders committed by Whatsitsname can be interpreted as the punishment for those who have caused the disintegration of his body parts as those struggling for the disintegration of the Iraqi land or country.

4.5.0 The comparison: Shelley’s and Saadawi’s *Frankenstein*/s in Light of Gothic Fiction

4.5.1 Introduction

Before commencing the examination of the specific Gothic elements found in both Shelley's *Frankenstein* and Saadawi's *Frankenstein in Baghdad*, it would be useful to discuss the terminology and to outline the presence of Gothic elements in literature as well as their main features.

The Goths were a historical people based in Eastern Europe or around the Black Sea which David Punter and Glennis Byron have defined as "one of several Germanic tribes instrumental in the fall of the Roman Empire" (2014, p. xviii). The Goths first began to raid and infiltrate Roman territory during the third century AD, and would eventually sack Rome under the command of Alaric in AD 410, subsequently establishing kingdoms in France and Italy. Dan Adams, likewise, believes that “the history of the word ‘Gothic,’ is embedded in thousands of years’ worth of countercultural movements” [Ted-Ed]. (2016, October 31). Adding to that, admitting to the fact that Horace Walpole is the first writer who uses Gothic in his depictions in *The Castle of Otranto* (1765), Adams argues that the term alludes to events and things in the past such as castles and cathedrals.

The genre of Gothic literature first emerged in the eighteenth century. Many critics see Gothic literature as a reflection of the repressed fears and psychology of society during this period. As Punter and Byron write:

> A more radical claim would be that there are very few actual literary texts that are ‘Gothic’; that the Gothic has more to do with particular moments, tropes, and repeated motifs that can be found scattered or disseminated through modern Western literary tradition. Then, again, one might want to think of Gothic, especially in its more contemporary manifestations, in terms of a collection of subgenres: the ghost story, the horror story, the ‘techno-Gothic’. (2014, p. xviii)

Perhaps the most prevalent aspect of the genre of Gothic literature is terror. Readers are exposed to situations and scenes which shake their reality through specific factors which will be mentioned below. The concept of the home, for instance, a place of safety and rest, is transposed into the Gothic haunted house, a space which engenders fear, haunting its residents with the production and reproduction of its internal evil forces, demons or ghosts. In the literature of terror, Punter considers that several elements are immediately apparent in Gothic fiction:

> Portraying the terrifying, a common insistence on archaic settings, a prominent use of the supernatural, the presence of highly stereotyped characters and the attempt to deploy and perfect techniques of literary suspense are the most significant. Used in this sense, 'Gothic' fiction is the fiction of the haunted castle, of heroines preyed on by unspeakable terrors, of the blackly lowering villain, of ghosts, vampires, monsters and werewolves. (Punter, 2010, p. 1)

Gothic architectural sites, such as castles and cathedrals, were considered as sublime structures. Coleridge, for example, recounts his feelings when visiting a Gothic cathedral:

> On entering a cathedral, I am filled with devotion and with awe; I am lost to the actualities that surround me, and my whole being expands into the infinite; earth and air, nature and art, all swell up into eternity, and the only sensible expression left is, ‘that I am nothing’. (Coleridge, 1936, p.12)

MacAndrew believes that Gothic fiction is a literature of nightmare (1979, p. 3). Nightmarish elements are a recurrent feature in Gothic novels and serve as the foundation for succeeding works; the decision to write in the genre is a tool which allows the psychological wickedness to be perpetrated again, as the Gothic evil forces are internal within human beings. Jerrold Hogle (2002)

argues that the features of Gothic fiction are supernatural forces which can shake the earthly laws:

> These hauntings can take many forms, but they frequently assume the features of ghosts, spectres, or monsters (mixing elements from different realms of being, often life and death) that rise from within the antiquated space, or sometimes invade it from alien realms, to manifest unresolved crimes or conflicts that can no longer be successfully buried from view. It is at this level that Gothic fictions generally play with and oscillate between the earthly laws of conventional reality and the possibilities of the supernatural. (p. 2)

Such an interpretation would suggest that supernatural beings which do not fit within the boundaries of nature, ghosts for example, manifest as sublime objects of terror and violence. According to David Punter, this could be perceived as an expression of the impossibility of escaping from history:

> In Gothic fiction that the past can never be left behind, that it will reappear and exact a necessary price. We might refer to this, then, as history written according to a certain logic: a logic of the phantom, the revenant, a logic of haunting. (2003, p. 123)

In the later period of Gothic literature, socio-political upheavals such as the French Revolution became significant realms of trauma, an act of grotesque violence that called for the rejection of social and political boundaries and conservative norms.

Wild, untamed nature such as forests or rugged mountains are also typical elements of Gothic fiction. The fear of the wilderness continued to haunt even modernist works such as Joseph Conrad's *Heart of Darkness*, in which the protagonist's journey up the Congo River also evokes a sense of fear and terror:

> Land in a swamp, march through the woods, and in some inland, post feel the savagery, the utter savagery, had closed round him – all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. (Honeyman, 2015, p. 11)

Mario Nagatani defines modernism as an emphasis on the "fragmented nature of subjectivity", and postmodernism as "a scepticism about the grand narratives (such as religion, for example, which once provided social and moral norms)" (n.d., p. 250). In turn, he also suggests that "postmodernism seems to be peculiarly suited to the Gothic because it questions the notion that one inhabits a coherent or otherwise abstractly rational world" (p. 250). Many of the postmodern philosophers not only do not believe in connected or united reality, rather realities, they also argue that even identity and self are decentred. Kenneth Allan thinks that this characteristic is common point from Jameson, Gergen, and Tseëlon (Allan, 1997, n.p.).

4.5.2 Shelley's *Frankenstein* and Gothic Fiction

David Punter contends that Victor Frankenstein, the novel's protagonist, "is seeking to usurp the role of God. He is also, however, seeking to usurp the role of women, and such an unnatural birth, the text suggests, can only have unnatural consequences" (Punter, in Byron, 2004, p. 199). This could be interpreted from the fatalist viewpoint that the miraculous creature that Frankenstein wishes to produce instead becomes the opposite of this dream and comes to terrorise him for the rest of his life.

Shelley's *Frankenstein* is part of the romantic tradition that challenges the early nineteenth-century rationalism and its emphasis on the supremacy of reason and order. In Roland Carter and John McRae's words:

> Gothic novels such as *Frankenstein* explore the deepest recesses of human psychology, always stressing the macabre, the unusual and the fantastic and preferring the realities of the subjective imagination. *Frankenstein* underlines a shift in sensibility and a movement towards the uncanny, the marvellous, the rationally uncontrollable and the psychologically disjunctive. Such a shift also has political repercussions in that the worlds depicted represent a clear challenge to the existing order and to rational modes of thought and of social organisation. (2016, pp. 265-6)

In Shelley's work, there are instances when the mind shivers, a reaction which is exceptional compared to works written in previous periods. However, this precise moment of terror also gives rise to something akin to delight. For example:

> It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. I was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs. (Guston & Shelley, 2017, p. 41)

The excerpt above is inherently Gothic, as it depicts the exasperation in the creator's mind upon beholding his creation, in which the creativity of the moment is transformed before his eyes into the monster of the future. Gothic literature of this nature assails both the reader and the author with emotions of fear, uncertainty and uneasiness. The public appetite and appreciation for this type of literature meant that the Gothic genre shaped the literature of late eighteenth and early nineteenth centuries, and even today Shelley's novel continues to enjoy a wide readership. The terror and the mixed feelings of delight and danger that intertwine in the novel are evoked through Gothic themes ranging from dangerous scientific creation, human distortion, to monstrosity, murder and

reanimation.

From this, it could be concluded that Gothic fiction in general, and *Frankenstein* in particular, becomes a reaction against many of the scientific advances of the period. Jerrold Hogle, in *The Cambridge Companion to Gothic Fiction*, sheds light on this aspect:

> By the time of *Frankenstein*, the many dilemmas for its hero stem from alterations in the anatomical, electrical, and chemical sciences and the acceleration of an industrial revolution that may lead to the greater mechanization of life and the concomitant rise of a homeless urban working-class displaced from the land by the creations of the bourgeois economy and the concern that an expanding British Empire may bring Anglos face to face with the very racial others. (2002, p. 5)

Science underwent huge developments in this period, an era which is invariably associated with its defining event, the Industrial Revolution. Science and religion came into direct conflict with the development of Charles Darwin's theories of natural selection and evolution which challenged pre-existing religious and conformist beliefs in relation to humankind, its morality, nature and the role of God as the creator. Victor Frankenstein is a character whose life, from his childhood to the crowning moment of his scientific discoveries, perfectly embodies these new progressive trends:

> My application was of longer endurance; but it was not so severe whilst it endured. I delighted in investigating the facts relative to the actual world; she busied herself in following the aerial creations of the poets. The world was to me a secret, which I desired to discover. (Guston & Shelley, 2017, p. 19)

Frankenstein continues his argument by asserting that his act of creation was different from that which he aimed to generate because he was the result of divine production. His manufactured creation is earthly or anti-supernatural, employing science rather than superstition. Although his

act of creation is reliant on the liberal sciences and the rejection of a divine plan, he nonetheless claims that "to examine the causes of life, we must first have recourse to death. I became acquainted with the science of anatomy: but this was not sufficient; I must also observe the natural decay and corruption of the human body" (Guston & Shelley, 2017, p. 19). The fulfilment of this aim requires careful anatomical studies and observations, and he therefore collects corpses over the course of several months, applying electricity to them in his laboratory to determine whether he "might infuse a spark of being into the lifeless thing" (Guston & Shelley, 2017, p. 41).

Fragmented subjectivity is one of the key features of both the romantic and Gothic traditions due to the various and multi-dimensional changes found within works of the genre. Like his creation, Victor Frankenstein has been transformed into an isolated being who is left secluded within his own stressful and psychologically disordered world. After his brother William and the innocent servant Justine are killed, for instance, and the murderer stalks the world freely, Frankenstein agonises. Later, Frankenstein himself is accused of such killings; this condemnation forces him to flee but leaves him unable to lose the burden which his act of creation has placed upon his shoulders. So lost is he that he is no longer capable of seeing the truth, actually believing himself to be a murderer "I listened to this discourse with the extremest agony. I, not indeed, but in effect, was the true murderer" (Guston & Shelley, 2017, p. 75).

4.5.3 Saadawi's *Frankenstein in Baghdad* and Gothic Fiction

In his study entitled *Frankenstein in Baghdad: A Novel Way of Understanding the Iraq War and Its Aftermath*, Hope Teggart contends that Saadawi's text is an attempt to fathom what the Iraqi

war and its consequences meant through Gothic motifs. Through his Gothic examination of the post-war situation of Iraq, Teggart identifies the following five features concerning the theme of war: "the Gothic nature of reality, subjective justice, mutual complicity, the cyclical nature of violence, and gratuitous death" (2009, p. 2).

As already discussed, Gothic literature is marked by the presence of frightening settings, characters and events, and in light of this general consensus about the nature of the Gothic genre, Saadawi's novel will be accordingly approached. The first macabre incident in *Frankenstein in Baghdad* is an explosion which is portrayed as follows:

> Everyone on the bus turned around to see what had happened. They watched in shock as a ball of smoke rose, dark and black, beyond the crowds, from the car park near Tayaran Square in the centre of Baghdad. Young people raced to the scene of the explosion, and cars collided into each other or into the median. The drivers were frightened and confused: they were assaulted by the sound of car horns and of people screaming and shouting (Saadawi, 2017, p. 5).

An explosion of this type would be not such a strange event in the capital city of Iraq in 2005, as the city was suffering dozens of similar attacks every month in this period, with hundreds of victims dying daily in the streets. The above scene is set in September 2005; by way of comparison, an article by Mark Oliver published in *The Guardian* records that blasts on September 14, 2005 killed more than 150 Iraqis:

> More than 150 people are killed in a series of suicide bombings and shootings targeting Shia Muslims in and around Baghdad. The deadliest of around 10 explosions kills more than 100 people when a minibus is blown up by a suicide bomber in a crowd of labourers in the district of Kadhimiya. The Sunni militant group al-Qaida in Iraq claims responsibility for the violence, saying it is waging a nationwide suicide bombing campaign to avenge a US

> and Iraqi military offensive against rebels, thought to refer to an ongoing counter-insurgency operation in the north of Iraq. (Guardian & Oliver, 2005, n.p.)

Abu Musab al-Zarqawi, one of the leaders of Al-Qaeda in Iraq, made a statement declaring that the bombings were a part of a new phase of the war which was to wage "a nationwide suicide bombing campaign to avenge a US and Iraqi military offensive against rebels, thought to refer to an ongoing counter-insurgency operation in the north of Iraq" (Aljazeera, September 2005, n.p.).

> Kim Howells, the Foreign Office minister, visited Iraq to meet the senior Iraqi politicians and in the meeting stated: "I pass on the heartfelt condolences of the British government to the families and friends of the victims of the savage suicide bombings in Baghdad this morning. The brutal nature of these attacks against innocent Iraqis, who are simply working to rebuild their country, defies even the most basic humanity". (*The Guardian*, Oliver, 2005, n.p.)

Another detonation depicted in the novel portrays the horrific scene that claimed the life of Hasib Mohamed Jaafar, a married twenty-year-old security guard at the Sadeer Novotel hotel for seven months. The suicide attacker was a Sudanese national who was driving a garbage truck loaded with dynamite stolen from Baghdad's municipal government. The bomber did not intend to kill just the guard, but instead to annihilate the entire hotel by detonating the car bomb near the gate. The guard immediately stops the suicide bomber from trying to enter the hotel and blowing up the entire structure, but he sacrifices his own life in the process. Saadawi describes the attack's aftermath as follows:

> [His] belongings were handed back to his family: his civilian clothes, a new pair of socks, a bottle of cologne, and the first volume of al-Sayyab's collected poems. In the coffin they put his burned black shoes; his shredded,

> bloodstained clothes; and small charred parts of his body. There was little left of Hasib Mohamed Jaafar; the coffin that was taken to the cemetery in Najaf was more of a token. (Saadawi, 2017, pp. 33-34)

The remains of the guard's possessions that were returned to his family included almost all of his possessions except for his body and soul. Saadawi, through Whatsitsname, depicts the image of Iraqis as hovering between presence and absence after the mediation of the bombers and their explosions. The bombings also indicate the fact that Iraq as a country and its citizens are being crushed and torn apart by the war which has been inflicted upon them. Additionally, they also indicate how men can be transformed into scraps and shards of worthless debris, just like the broken items and rubbish that Hadi, the junk dealer, gathers from all over the city. Hasib's loved ones accept the reality of his blown-up body but can do nothing more than mourning his death: "Hasib's young wife wrapped her arms around it, wept bitterly, and wailed at length. Hasib's mother, sisters and brothers, and neighbours did the same" (Saadawi, 2017, p. 35). It is Hasib's lost soul that later enters the stitched-together body of Whatsitsname and sparks life into it. Saadawi addresses the theme of lost souls looking around to find dead bodies in which to dwell by looking at the alienation of bodies from their own souls or their disintegration from one another.

Once the creature has completed his mission and feels he can no longer bear to witness as many atrocities, states: "But the killing had only begun. At least that's how it seemed from the balconies in the building I was living in, as dead bodies littered the streets like rubbish". As a consequence, he rushes his plans of vengeance upon those who cause the blasts, kill the innocent and create chaos.

All of these scenes portray the author's use of Gothic elements such as horror, terror and killings and outline how deftly they have been transplanted into the novel's setting of Baghdad. Similarly, Gothic elements are also employed by Hassan Blasim, an Iraqi filmmaker, poet, fiction writer, who

in his short story collection *The Corpse Exhibition: And Other Stories of Iraq*, and the story 'The Reality and the Record' in particular:

> At the bank of the river the policemen were standing around six headless bodies. The heads had been put in an empty flour sack in front of the bodies. The police guessed they were the bodies of some clerics. We had arrived late because of the heavy rain. The police piled the bodies onto the ambulance driven by my colleague Abu Salim, and I carried the sack of heads to my ambulance. The streets were empty; the only sounds to break the forlorn silence of the Baghdad night were some gunshots in the distance and the noise of an American helicopter patrolling over the Green Zone. (2014, p. 158)

Enaam Hamed believes that it is not easy to tell stories about the modern situation in Iraq because of the almost surreal prevalence of terrifying, unusual, and brutal scenes. However, the narratives eventually break free from political persecution and imprisonment. After long periods of political persecution, wars and detention, they always find their way out. The works of new Iraqi writers, when allowed to articulate their stories, embody the viciousness of the war and bring out new forms of wretchedness and bloodshed as a consequence of the war's aftermath (2020, p. 2). In her doctoral thesis, Enaam epitomises Iraqi warfare and its deadly consequences in greater detail, referring mainly to the literary accomplishments of the second decade of the twenty-first century:

> Consequently, motivated by the grisly atmosphere the Iraqi writers try to tell the world stories of critical situations that are full of suicidal bombers, kidnapping and torture, sadness and pain. They also attempt to distil the Iraqi parts into a cohesive whole. The years from 2003 onward witnessed a renaissance in Iraqi literary production that has garnered global attention and won several awards. (2020, p. 2)

Hadi, the creation of the Iraqi *Frankenstein*, describes one of the explosions that are daily events

experienced by all Iraqis as follows:

> The explosion was horrific—and here Hadi looked to Aziz for confirmation. Hadi had run out of the coffee shop. He had been eating some of the beans that Ali al-Sayed made in the shop next door and that Hadi ate for breakfast every morning. On his way out of the shop he collided with people running from the explosion. The smell suddenly hit his nostrils—the smoke, the burning of plastic and seat cushions, the roasting of human flesh. You wouldn't have smelled anything like it in your life and would never forget it. (Saadawi, 2017, p. 19)

It is not only explosions that represent the Gothic genre within Saadawi's novel, but other Gothic elements exist such as monsters, haunted houses and streets, brutal violence, madmen, astrologers and magicians as a form of supernatural powers. For instance, "Elishva's house collapsed. So did Hadi's. Elishva's things and some other wooden furniture caught fire in Hadi's courtyard, and the fire spread to Hadi's bed" (Saadawi, 2017, p. 239). Despite may other instances of astrologers, magicians, haunted houses, to the entire darkened and grotesque city of Baghdad which is shredded in the smoke and ashes of war. Another example of this is Umm Salim's house: "The blast threw Faraj many feet in the air, resulting in a serious injury and some bruising on his face. The facade of Umm Salim's house was destroyed, while the walls inside were cracked (Saadawi, 2017, p. 238). For example, the creation believes that he was not born a monster but that violence and war turned him into a criminal and monstrous being. The creation of Whatsitsname, called a monster by the authorities, evokes different interpretations among various characters of the novel. The Iraqi Brigadier Majid thinks that 'it was the Americans who were behind this creation'. Many stories were fabricated about the so-called monster, for instance,

> People in coffee shops spoke of seeing him during the day and vied to describe how horrible he looked. He sits with us in restaurants, goes into clothing stores, or gets on buses with us, they said. He's everywhere and has an

> amazing speed, jumping from roof to roof and wall to wall in the middle of the night, they added. No one knew who his next victim would be, and despite all the assurances from the government, people grew more convinced with every passing day that he would never die. (Saadawi, 2017, p. 260)

The creation becomes the subject of conversation all over the city, and possesses the power to frighten not only citizens but also the authorities. Questions about its life, origins and danger spread and are on the lips of every citizen:

> What would the criminal look like, the brigadier wondered? Deep in thought, he paced around his large office. This man who could take bullets without dying or bleeding, how horribly ugly would he be? How would he be arrested if he wasn't afraid of death or of gunfire? Did he really have extraordinary powers? Would he breathe fire at his men and burn them to ashes? Or did he have hidden wings to take off and fly away from his pursuers? Would he suddenly disappear before their eyes as if he had never existed? (Saadawi, 2017, pp. 119-20)

In her article "The Monster Unleashed: Iraq's Horrors of Everyday Life in Frankenstein in Baghdad" (2017), Hani Elayyan argues that "Saadawi manages to pinpoint the roots of the terrorism that has plagued Iraq since the American occupation", because he thinks that the fear that was ingraining the Iraqis in Saddam Hussein's reign did not end with its fall by the American-led invasion "as the occupation of Iraq and the failed policies of the Coalition Provisional Authority led to more" (p. 159). Moreover, Prof. James Petras claims that the American war on Iraq occasioned "a sustained, massive and continuing destruction of an entire society and its reduction to a permanent state of war" (Petras, 2009, n.p.). He also continues by saying that the war resulted in a greater intensification and proliferation of internal tensions and battles:

> As mullahs, tribal leaders, political gangsters, warlords, expatriates and death squads proliferated. The 'war of all

> against all' served the interests of the US occupation forces. Iraq became a pool of armed, unemployed young men, from which to recruit a new mercenary army. The 'civil war' and 'ethnic conflict' provided a pretext for the US and its Iraqi puppets to discharge hundreds of thousands of soldiers, police and functionaries from the previous regime (especially if they were from Sunni, mixed or secular families) and to undermine the basis for civilian employment. Under the cover of generalized 'war against terror', US Special Forces and CIA-directed death squads spread terror within Iraqi civil society, targeting anyone suspected of criticizing the puppet government – especially among the educated and professional classes, precisely the Iraqis most capable of re-constructing an independent secular republic. (Petras, 2009, n.p)

One of the central themes in *Frankenstein in Baghdad* is that of identity. During the period of Saddam Hussein's Baath regime, Iraqi society was divided along the ethnic lines of Shiites, Sunnis and Kurds. These ethnical and sectarian divisions were prevented from turning violent due to the dictatorship of the regime; in other words, the only sovereign power that could attack or oppress the rest of identities was the politically driven power of the Baath Party. After the collapse of the regime, sectarian and ethnical conflicts that had been suppressed and repressed for decades were unleashed. As a result, tensions dramatically escalated and deepened. Petras believes that the main reason for such an escalation and deterioration of the conflicts was likely due to the US support in equipping and training a "200,000 member Iraqi colonial puppet army composed almost entirely of Shia gunmen, and excluded experienced Iraqi military men from secular, Sunni or Christian backgrounds"; the continued gory demise of the country which was instigated by the "US occupation resulted in the killing of 1.3 million Iraqi civilians during the first 7 years after Bush invaded in March 2003. Up to mid-2009, the invasion and occupation of Iraq has officially cost the American treasury over $666 billion" (Petras, 2009, n.p.). This point was addressed in an interview with Ahmed Saadawi conducted for the present research (see Appendix I):

Karzan Mahmood: The senior astrologer says: “Tomorrow the One Who Has No Name, he mused, might become He Who Has No Identity, and then He Who Has No Body, and then He Who Can’t Be Caught and Thrown in Jail. What is the relation between this chain of words: (name, identity, body, caught and jail)?

Ahmed Saadawi: What the chief astrologer says is that a person who does not have a name is a person without an identity, and therefore it is difficult to arrest him, and here the name is an entry for identity, and here the chief astrologer mocks the search for the object that has no name, as it is an impossible task. His identity cannot be captured because he can be anything. (Appendix, interview)

Iraq has been a multicultural and multi-ethnical country for many centuries. One of the characters of the novel, a young madman, sees Hadi’s creation as “the model citizen that the Iraqi state has failed to produce, at least since the days of King Faisal I. Because Whatsitsname is made up of body parts of people from diverse backgrounds—ethnicities, tribes, races, and social classes—he represents the impossible mix that never was achieved in the past. He is the first true Iraqi citizen” (Saadawi, 2017, p. 140). Saadawi claims this as a description provided by the young madman:

There is a sarcastic tone in the words of the chief astrologer, and also this astrologer who talks about that the typical Iraqi citizen is composed of all religions and sects in a sarcastic way and that it is difficult to find this person. Every Iraqi is like any citizen in any other country. Every Iraqi belongs to a sectarian or religious group. This is not a natural affiliation, but it is governed by laws specific to his identity as a citizen. This is the entrance to his definition by others, and this is the area of relationship with others, except for the national definition and the laws that govern the country and the transactions, relations, legal, economic and cultural matters that take place in the national space, which makes sectarian, ethnic, religious affiliations, and so on, an area of special elements of identity. But it is not a general identity imposed on everyone because everyone is not from one component or sect. It is unreasonable for them to be governed by the norms and convictions of one component, and this is also a satirical metaphor for the absent state. (Appendix I, interview)

The conflicts reach such a catastrophic level that even those who regard themselves as emancipators or who propose projects for emancipation, such as the creations of Victor Frankenstein and Hadi, ultimately lose the battle by paying the price with their lives, a fate that befalls the protagonists of both novels; Frankenstein's project ends with his death while Hadi is arrested and imprisoned. The only difference between their ultimate punishments is that the British Frankenstein's creator dies while the Iraqi creator ends in prison, indicating the seemingly endless suffering which the Iraqi people are condemn to endure.

The nightmarish scenarios, as a few of them have been shown above, which are narrated in Saadawi's novel rely on scholarly experimentalism that departs from a realist approach by building remarkable horror accounts that forego any pretence of representing reality in favour of the incorporeal. In doing so, Saadawi is suggesting the impossibility of practically rendering the involvement of the ruthlessness of the actual situation and implies that the true state of Iraq is itself horrific and nonsensical. Although the novel's stylistic and topical renderings of occupied Iraq constitute a fiction of horror, they are nonetheless elaborately Gothic. They display numerous aesthetic qualities of postcolonial Gothic fiction, a genre that is explicitly concerned with questions of history and the return of the repressed via dark and dismal narratives that organise displays of frightfulness by means of supernatural spectacle. This was a point raised by Haytham Bahoora when speaking about the dismembered nature of Iraq in his investigation into the Iraqi narratives of aftermath of the 2003 war (2015, p. 188). Bahoora sums up his thesis by emphasising the origins of the horrifying incidents for being "the final answer to the collective humiliation of an occupied country, the logical outcome of Shock and Awe, the Frankenstein monster stitched together from the body parts we let scattered on the ground" (2015, p. 193). In addition, Chris Hedges, looking

back on the aftermath of the occupation makes a prophetic point:

> The disintegration of Iraq is irreversible. At best, the Kurds, the Shiites and the Sunnis will carve out antagonistic enclaves. At worst, there will be a protracted civil war. This is what we have bequeathed to Iraq. The spread of our military through the region has inflamed jihadists across the Arab world. The resulting conflicts will continue until we end our occupation of the Middle East. The callous slaughter we deliver is no different from the callous slaughter we receive. Our jihadists — George W. Bush, Dick Cheney, Paul Wolfowitz, Donald Rumsfeld, Richard Perle, Thomas Friedman and Tommy Franks — who assured us that swift and overwhelming force in Iraq would transform the Middle East into an American outpost of progress, are no less demented than the jihadists approaching Baghdad. These two groups of killers mirror each other. This is what we have spawned. And this is what we deserve. (Hedges, 2014, n.p.)

4.6 Death, Mortality and Immortality

4.6.1 Introduction

> "A book is a dead man, a sort of mummy, embowelled and embalmed, but that once had flesh, and motion, and a boundless variety of determinations and actions. I am glad that I can, even upon these terms, converse with the dead, with the wise and the good of revolving centuries". (Godwin, 2002, p. 34)

Carol Margaret Davison and Marie Mulvey-Roberts (2019), in *Global Frankenstein*, contend that the Iraqi *Frankenstein* is philosophically consistent with Shelley's only at the level of the questions that it invokes concerning life, death, mortality and immortality (p. 6). According to these scholars, *Frankenstein; or, The Modern Prometheus* was brought to life after the global event of the volcanic eruption in Indonesia in 1815, which has been considered the biggest eruption in recorded history so far. As a result, this incident did not only set Shelley's work in motion, but had more impact, as they argue: "in the same way as the volcanic eruption upset the eco-system, blasting human and geographical boundaries, so too did the novel upset religious sensibilities while unsettling assumptions about science and technology" (p. 2). In her preface to the second edition in 1831, Shelley states the purpose of her story as one that "would speak to the mysterious fears of our nature and awaken thrilling horror—one that would make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart" (Shelley, 1831, p. ix). Therefore, Davison and Roberts conclude that Shelley's *Frankenstein* has caught the international readership and authorship attention to a degree that it has been reincarnated in Iraq two centuries later. These authors consider that Ahmed Saadawi's version of *Frankenstein*:

> …adheres to the intellectual recipe of Mary Shelley's original novel by taking up philosophically complex questions about moral absolutism and human nature. Drawing on the powerful Victor-monster doppelgänger dynamic, Saadawi asks, among other things, the vexed and provocative question: what distinguishes a criminal from a freedom fighter? (p. 6)

This interplay or intersectionality of death, mortality, and immortality in both works are dealt with in this section in light of the significant underlying and intertwining realms of religion, science, technology, and war.

4.6.2 Death, Mortality and Immortality: The Stigmas of *Frankenstein*

The night after Victor Frankenstein sparked life into the lifeless corpse, and still puzzled by his craft of the monster, he had a dreary dream about her cousin and intimate childhood acquaintance, Elizabeth Lavenza, which he recounts as follows:

> I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. (Shelley, 1992, p. 43)

Frankenstein has been preoccupied with the life-death question as the most fundamental of life's mysteries since childhood. For that, he reads and familiarises himself with various sources of science concerning that question. This journey of his does not end, and finally drives him to become a student of the sciences, especially chemistry and not theology, at the university of

Ingolstadt. His main aim was to find a theoretical and practical answer to this fundamental and lasting concern. He starts collecting dead bodies' parts such as heads and limbs, and stitches them for a long period of time. Then, he states:

> …I collected bones from charnel houses; and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation. (Shelley, 1992, p. 39)

Some believe that the classical novel *Frankenstein* by Mary Shelley, which is frequently regarded as the best work of science fiction written in the English language, serves as a warning about the scientific interests that may lead to the so-called mad sciences. However, this explanation cannot be entirely accurate. It could be stated that Victor Frankenstein's disregard for the science's possible consequences rather than his personal desire for knowledge is what really causes him the eventual trouble. Victor's actions are not incorrect because he sought out logical information; rather, they are perhaps incorrect because he failed to consider how his decisions might affect other people. From this perspective, one may claim that Mary Shelley's novel is more about the moral obligations around such decisions.

One of those people is Elizabeth Bear (1992), who contends that Shelley's novel is 'a cautionary tale about science', because she thinks it is in fact not Victor Frankenstein's desire for such knowledge and science that are not meant to know in the sense that they could be fatal but his avoidance of the fatal consequences that man can face if one's scientific craft is ignored or neglected(p. 231). By this, she intends to say that Shelley does not warn humankind of the pursuit of knowledge but flags up the dangers that can be inflicted upon man if the creation is not cared for. However, this research considers that this critic does not deeply take into account the first

moment of Frankenstein's craft reanimated, as that very point in time, the awakening or coming into being of the monster by man [Frankenstein], is the first manifestation of the fatal confrontation that seems to forbear the entire tragic story of the creator. It seems reasonable to accept that this scientist has always wished and dreamt of this moment to come true, but when it indeed comes, he is profoundly stricken and traumatised by a life that he has constructed with no further thought or deeper purpose. Hence, it could be concluded that his avoidance of the craft is not a purposeful or wishful act but one embedded within the fear that, perhaps, science and technology do not know where they are heading humankind.

She continues her argument by linking the creator's negligence of the construction to an interpretation of a 'moral cowardice' or described as the feeling of 'irresponsibility or lack of empathy' towards the creation: "this failure of empathy is closely connected to the moral cowardice of refusing to take responsibility for one's actions or for the outcomes derived from one's research" (p. 231). This, as in the previous discussion, could be perceived as a misconception of the same fear that science is holding in its blind consequences unseen or unpredicted by science and technology.

Among many others, Jeff J.S. Black, in a public lecture given at St. John's College, Santa Fe, on March 2, 2018, adds to this logic of interpretation by arguing:

> Horrified by his work, he abandons it, and the monster flees. A few months later, Frankenstein is called home by the murder of his youngest brother. He returns to see a household servant accused, tried, condemned, and executed for the crime; but he suspects that the monster is the real murderer. During a hike in the Alps, his suspicion is confirmed: the monster confronts him, tells his story, and demands that Frankenstein build him a companion. (p. 1)

This conception seems to display a reason, while, in fact, hides one behind the words. Being 'horrified', in that sense, is depicted as a justification as if the creation should be held accountable for horrifying its creation, when it is evident that the creation does not have any role in its being ugly or physically horrid in the sight of the scientist. The point here is that the creator overlooks or does not predict the murderous consequences that such physical horridness can bring to his eye in the process of making the creation. Thus, death should be broken down into its multi-dimensionality, given that the monster believes he was made a monster. The same lecture, which tries to justify such perception, surprisingly starts the section and its first argument with a quote from Aristotle that opposes the argument itself: '"[F]or a person who is altogether ugly in appearance, or of poor birth, or solitary and childless cannot really be characterized as happy" (Aristotle, *Nicomachean Ethics*, 1099b1-5.', n.p.).

In this light, birth and death should be seen as the two sides of the coin of life, the quality of the interval is what matters, to science in particular. Peter Nagy, Ruth Wylie, Joey Eschrich, and Ed Finn (2017) believe that *Frankenstein, Or the Modern Prometheus* is a story about the manufacture of life that showcases the ambivalent feeling of people about the emerging sciences during this period of time. They, unlike other previously mentioned perceptions, do not think that the myth of *Frankenstein* is about lack of empathy or irresponsibility on the part of the scientist, but it manifests:

> That the *Frankenstein* myth has evolved into a stigma attached to scientists that focalizes the public's as well as the scientific community's negative reactions towards certain sciences and scientific practices. This stigma

> produces ambivalent reactions towards scientific artifacts and it leads to negative connotations because it implies that some sciences are dangerous and harmful. (p. 1)

These researchers, as a result, recommend comprehending the stigma of *Frankenstein* as a way to understand the dangers of science and the feeling of the people. They also conclude that, with the significance of the stigma which can empower and reshape the ethics of science and scientists' artifacts, people's negative feelings can vary towards science when the moral and ethical values that guide research change. Therefore, the deaths and murders of Victor Frankenstein's intimates symbolically represent the underlying dangers that blind science.

Nathaniel J. Dominy and Justin D. Yeakel, in their article entitled "*Frankenstein* and the Horrors of Competitive Exclusion" (2016), provide another positive justification to the response of the craftsman in neglecting the creation of the mate to the monster by believing in the rationale that this act had an empirical justification. As a result, they conclude it by stating that:

> Humans would indeed face species interactions "full of terror." The nature of this terror is termed competitive exclusion, a concept that escaped definition until the 1930s. We conclude by suggesting that the central horror and genius of Mary Shelley's novel lie in its early mastery of foundational concepts in ecology and evolution. (p. 110)

This stigma of manmade life and death in science and technology has elongated itself into the subsequent centuries and periods of time. *One-Dimensional Man*, authored by Herbert Marcuse in 1964, is a masterpiece that discusses the threats of modern science and technology. For instance, Marcuse exemplifies the "technological society," wherein technology significantly changes labour and leisure, influencing everything including labour organisation to ways of thinking. He also goes

on to discuss the mechanisms through which consumer capitalism integrates people into its world of thought and behaviour. Marcuse sees these advancements as threats to human freedom and individuality in a totally administered society, as opposed to being advantageous to the individual. In the introduction to the second edition of the latter text, Douglas Kellner argues that critical social theorists of the Frankfurt School, including Marcuse, were some of the first to investigate the developing technologies of the state and economy in contemporary capitalist societies, to chastise the key roles of mass culture and communications, to examine new modes of technology and forms of societal control, to consult alternative patterns of socialisation and the downturn of the individual in populist movement and mass society (1991. p. xvii-xix).

Herbert Marcuse (1964), in discussing the threat of originating from the new form of scientific and technological threat, states:

> Today's fight against this historical alternative finds a firm mass basis in the underlying population, and finds its ideology in the rigid orientation of thought and behaviour to the given universe of facts. Validated by the accomplishments of science and technology, justified by its growing productivity, the status quo defies all transcendence. Faced with the possibility of pacification on the grounds of its technical and intellectual achievements, the mature industrial society closes itself against this alternative. Operationalism, in theory and practice, becomes the theory and practice of containment.

'Containment' is one of the fundamental terms that Marcuse coins to describe one of the dangers of new technology, which can be seen as an alternative expression for the scientific by-product fear that Victor Frankenstein experiences during his remaining life time under the monster's existence. Furthermore, he believes that this kind of all-inclusive containment by contemporary science and technology creates a society that is a thoroughly static system of life beneath its

obvious dynamics. Also, it becomes a self-propelling one in its oppressive productivity and positive coordination. Technical progress within such system, in the author's view, must be contained in order for it to continue in its current direction of further total containment of the entire society. Regardless of the political constraints imposed by the status quo, the more technology appears capable of creating pacification conditions, the more human beings' minds and bodies are organised against this alternative. According to Marcuse, this terror which appears only at the level of a scientist or an individual in Shelley's *Frankenstein*, turns out to be a totalitarian threat against all the globe. Noam Chomsky, in speaking about the dangers of the climate catastrophe and the threat of nuclear war, April 6, 2022, vividly entitled his essay: "We are approaching the most dangerous point in human history", where he continues by claiming that:

> We are now facing the prospect of the destruction of organised human life on Earth from environmental destruction. And not in the remote future […] we are approaching irreversible turning points which cannot be dealt with any longer. It doesn't mean everyone is going to die but it does mean moving to a future in which the lucky ones will be those who die quickly. (Eaton, April 6, 2022, n.p.).

Shelley's work and Saadawi's are connected in many different ways, as it has been discussed during this research, but a distinct link between these two works could be traced regarding the concepts of death, mortality and immortality. In fact, the same story of death and overcoming it extends itself to the appropriated text. The British *Frankenstein*, on the one hand, appears to display death as a secret to be pursued and unveiled through science and knowledge. The means to this end are chemistry, electricity and human body dissection. Theology, on the other hand, opposes this goal and it links human intervention to matters related to God and divinity. This dichotomy is symbolically depicted in the struggle and confrontation between the creator and the creation, which ultimately results in murderous and unwished incidents to the constructor. Therefore, he regrets the deeds he had undertaken in the course of the creation's craft.

The scavenger Hadi Al-Attag, or the Iraqi Victor Frankenstein, suffering from the surplus deaths, added up to the normal death rate due to the American Invasion of Iraq, considers that war, the many explosions and terrorist acts of violence that are claiming more and more lives of the civil and innocent Iraqis. Their unnatural deaths in Iraq drive the Iraqi creator to try to stop them by stitching those disintegrated bodies' parts that are tossed up in the air by the explosions and treated as rubbish later by the government, because the regime rather perceives the limbs, blood and bodies scattered on the streets as disgusting debris. This, as a result, makes Hadi think of a solution to, at least, put the parts back together and bury them like ordinary people who deserve to be buried, not thrown like junk or rubbish.

The scholar Ola Abdalkafor (2018) elaborates on this point by linking and comparing *Frankenstein in Baghdad* to the seminal work *Homo Sacer: Sovereign Power and Bare Life* (1998) by the Italian philosopher Giorgio Agamben. She summarises Agamben's work as follows:

> '*Homo Sacer* is one of Agamben's major works addressing vital questions regarding the problematic relationship between power and the law. Agamben contends that "the sovereign, having the power to suspend the validity of the law, places himself outside the law" (Agamben 15). The sovereign can be an enemy of one person such as a father in Ancient Rome who claimed the right to kill a wife or daughter in case of adultery and a son in case of treason. Such murders happened outside the law and were not considered as homicides. Agamben extends the scope and shows that the sovereign can be an enemy of a whole nation as in the case of a state stepping outside the law to exclude a group of people describing them as outlaws.' (Abdalkafor, p. 2)

According to Agamben, *Homo Sacer* is someone who is judged to be killed without regarding the killer as a criminal and the act of killing as homicide. Therefore, the individual judged to be killed

is one who is alienated from all rights except for living a bare life until that naked life is taken at any moment: "vita nuda" ('naked life'). This state of being is decreed and determined once the law is suspended by the sovereign. Also, once the law is suspended by law, anyone can deprive the *Homo Sacer* from the right to live as a biological being because all citizens can be considered sovereigns since they by default are granted the right to kill him/her short of being accused of the killing (Agamben, 1998, p. 84).

In the context of the war derived from the US military intervention, a sort of violence was created which, adopting Agamben's depiction, could be considered as lawless violence. In such a case, the Iraqi creator is not the sovereign but a man who is believed to tell untrue stories as if their plots had been driven from watching movies. He is also someone who is described as "a scruffy, unfriendly man in his fifties who always smelled of alcohol" (Saadawi, 2018, p. 10). One of the most striking events in his life is the explosion causing the death of his best friend, Nahim, whose body is so scattered and mixed up that it was impossible "to separate Nahim's flesh from that of the horse" (Saadawi, 2018, p. 23). This incident in particular upsets and obsesses him because he does not accept it as humane. Therefore, he angrily responds: "I wanted to hand him over to the forensics department, because it was a complete corpse that had been left in the streets like trash. It's a human being, guys, a person," (Saadawi, 2018, p. 25).

Finally, one of the fortune-tellers of the colonel, Sorour, who is chasing the monster, explains the difficult situation by stating the following: "I think we played a role in creating this creature, in one way or another" (Saadawi, 2018, p. 209). It is after this incident that the colonel begins to think differently about the Whatsitsname (Shesma) and comes to accept that the dilemma has an American origin. This link between the *Homo Sacer* and the sovereign attracts the attention of Ola

Abdalkafor, who quotes the colonel Sorour when he says: '"the monster itself is their project. It was the Americans who were behind this monster"' (2018, p. 12).

In conclusion, death, mortality and immortality are three of the main political-philosophical stigmas linking these two versions of *Frankenstein*. These stigmas are intertwined at different levels which, as previously discussed, range from the field of theology, on the one hand, to science and knowledge, on the other. These issues have become a matter of controversy both in Iraq and Britain for the reasons here discussed. Whereas, in Iraq, they are connected with the American invasion of the country and the treatment of human remains as nothing more than junk or rubbish; in Britain, these themes were linked to the opposition between theology and science and knowledge during the nineteenth century.

CHAPTER FIVE

5.0 DISCUSSION

5.1.0 Analysis of *Frankenstein in Baghdad* as an Expression of the Iraqis' 2003 Post-war Trauma

5.1.1 Introduction

Traumatic events are an unavoidable, even intrinsic part of war, invasions or violent acts. Conflicts expose the residents of war zones to traumatic incidents which can consequently result in PTSD (Post-traumatic stress disorder), depression and anxiety. On 19th March 2003 a coalition consisting of the military forces of the United States, the United Kingdom, Australia, and Poland attacked Iraq. The invasion operation lasted for only 26 days, with the capital of Iraq, Baghdad captured on the 22nd day. According to the Watson Institute for International and Public Affairs at Brown University, "between 184,382 and 207,156 civilians have died from direct war-related violence caused by the U.S., its allies, the Iraqi military and police, and opposition forces from the time of the invasion through October 2019" (2021). The institute also noted that the death rate recorded by the Iraqi government and coalition forces might not be accurate; "selected household surveys place the total death count among Iraqis in the hundreds of thousands" (2021).

Burnam, Meridith, Taniellan and Jaycox (as cited in Wieland, 2010) consider that the military campaigns in Afghanistan, Operation Enduring Freedom (OEF), and Iraq, Operation Iraqi Freedom (OIF) were unlike preceding conflicts because their "combat environment is characterised by roadside bombs, improvised explosive devices (IEDs), suicide bombers, handling of human

remains, high heat, insurgencies that hide among civilians, longer and repeated deployments, and shorter rest periods between deployments" (p. 4). This shows that the Afghan and Iraqi invasions were more brutal and violent than other wars. In addition, these conflicts had been more catastrophic in their consequences in terms of the health of local civilians, with Levy and Sidel (2013) suggesting that the war in Iraq had more profound health consequences than other war events; in a joint article, they concluded that at least 116,903 civilians and 4800 coalition military personnel were killed. Moreover, more injuries and damage were caused to other Iraqi civilians and health infrastructure and approximately five hundred thousand Iraqi non-combatants were displaced. The prevalence of post-traumatic stress disorders, traumatic brain damages, and other neuropsychological disorders, as well as the concomitant psychosocial glitches agonised by Iraqi and US military personnel, are not going to be mentioned in this context, which is highly relevant to similar research in the area (p. 949). As a result, the following section will attempt to understand post-war trauma, the relationship between trauma and narrative, and, eventually, their interplay with *Frankenstein in Baghdad* as a reflection of the 2003 war and its traumatic consequences. M. Keith Booker and Isra Daraiseh (2021) argue that:

> *Frankenstein in Baghdad* features a being, the "Whatsitsname," that is constructed of bits and pieces of individuals killed by car bombs in U.S.-occupied 2005 Iraq. This being is then animated and begins to shamble about, with dire results, much as does the monster in Mary Shelley's 1818 novel *Frankenstein*. Yet the Whatsitsname also clearly serves as a sort of allegorical stand-in for the condition of post-invasion. (p. 388)

These scholars also argue that the novel shows a remarkable lack of hostility towards the United States, despite the fact that the freedom the U.S. claimed to bring about to the Iraqis was, indeed, replaced by "a nightmare of violent sectarianism, with virtually all aspects of Iraqi civil society in

a state of collapse" (2021, p. 390).

5.1.2 Trauma and Post-traumatic Stress Disorder

Werner Bohleber believes that the calamities of the last two centuries, ranging from imperial wars to the Holocaust, racism and ethnic hatred, in addition to the upsurge in social forms of violence and the recently evolved familiarity with viciousness within families and the abuse and sexual maltreatment of youngsters, have encouraged the development of the theory and practice of trauma and the handling of the traumatic aftermath with psychoanalysis (2018, p. 75). He also thinks that trauma is strong enough to break through the mental or psychic shield which encompasses perception or sensory experiences: "the traumatic experience is essentially one of 'too much"' for the human mind to accept, not only because man's physical practices and mental reactions are not sufficient, but also because their symbolisation is demolished by traumatic experiences" (2018, p. 76).

When treating his patients, the pioneering psychoanalyst Sigmund Freud (1916–1917) concluded that traumatic circumstances never truly ended because they recur whenever traumatised individuals face similar or associative incidents later in their lives: "it is as though these patients had not finished with the traumatic situation, as though they were still faced by it as an immediate task which has not been dealt with; and we take this view quite seriously" (p. 368). Although Freud saw trauma as arising from external factors, he also concluded that trauma could emanate from internal factors:

> [Freud] came to the conclusion that traumatization could also emanate from internal sources. He regarded some phase-specific infantile drive manifestations, anxieties, and conflicts as prototypical internal conditions that could infuse an experience with traumatic consequences under certain external circumstances. (Bohleber, 2018, p. 76)

Freudian approaches revealed that psychological trauma impacts organisms much like neurological and physical traumas leave visible injuries to the body. Freud also discovered that trauma in adults can be traced back to its origins in infancy. As he noted in a letter to his friend, Wilhelm Fliess dated in 1897:

> The early period before the age of one and a half years is becoming ever more significant […] Thus I was able to trace back, with certainty, a hysteria that developed in the context of a periodic mild depression to a seduction, which occurred for the first time at eleven months and [I could] hear again the words that were exchanged between two adults at that time! It is as though it comes from a phonograph. (Masson, 1985, p. 226)

However, Freud later adapted his theory on the infantile origins of trauma in favour of the concept of the death drive, as John Fletcher observed, "Freud shifted his ground from the prehistory of childhood to the prehistory of the species" (2013, p. 280).

Post-Traumatic Stress Disorder (PTSD) is a term that was coined in 1908 by the American Psychiatrist Association to diagnose those who were exposed to any incident, including "'actual or threatened death or serious injury, or a physical threat to the physical integrity of the self' considered to be outside the range of normal experience are diagnosed with PTSD if they present certain clusters of symptoms" (Luckhurst, 2013, p. 1). These experiences can range from 'wars, disasters, accidents to other extreme 'stressor events' and primarily manifest themselves as recognisable 'somatic and psycho-somatic disturbances'" (Luckhurst, 2013, p. 1). The fifth edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-5) defines a traumatic event (TE) as encounters with death experiences, severe damage or sex-related violent incidents (Benject, 2017, p. 328).

Modern society is far more familiar with trauma and events being labelled traumatic in comparison to the past. In Roger Kurtz's words, "[w]e live in an age of trauma" (2018, p. 1). In an article entitled 'We are All Victims Now', published in the *London Review of Books*, Thomas Laqueur argued that trauma is no longer an obscure word as it is "used in the New York Times fewer than 300 times between 1851 and 1960, it has appeared 11,000 times since" (Laqueur, 2019). Laqueur provides more examples of the various traumas that surround us today, such as the September 11, 2001 attack which forced nine thousand mental and psychological health employees to flood into New York right after the incident even though only a small number of people suffered from post-traumatic stress disorder as a direct result of the attacks. The concept of trauma has broadened its meaning in recent years, and Laqueur relates the anecdote of a primary school student who was traumatised by encountering a teacher weeping (Laqueur, 2019). Based on the broad scope that trauma occupies today, Liqueur contends that "'traumatised' can mean almost anything: it is a 'floating signifier', that denotes any number of ills that have little in common than a name" (Laqueur, 2019).

Trauma is widespread in modern society, and the role that trauma plays in the contemporary world is vast. Therefore, the expression of trauma through literature allows us to explore actual shocking incidents in life in an effort to understand what trauma is and to comprehend the interplay between trauma and literature; in other words, the role which literature plays as an intervention in trauma studies. The strong bond between trauma and literature has been noted by Roger Kurtz:

> Popular awareness of post-traumatic stress disorder (PTSD) is widespread, trauma is increasingly viewed as a public health issue, and there is the sense that any understanding of contemporary social problems is only complete to the extent that it is informed by an awareness of the role of trauma in shaping those problems. If trauma has become a conceptual touchstone in the culture at large, this is also true in literary studies (2018, p. 1)

In his work *Beyond the Pleasure Principle*, Freud refers to the heroic epic poem of 'Gerusalemme Liberata' ('Jerusalem Liberated') by Torquato Tasso which takes place in the First Crusade, the Christian attempt to emancipate Jerusalem from the control of the Turks in the eleventh century. This masterpiece is crucial for Freud in understanding the 'repetition compulsion', which he identified in his neurotic patients as a form of 'a perpetual recurrence of the same thing.' He, in particular, sees Tasso's epic as "the most moving poetic picture of a fate such as this" (Freud, 1990, p. 16). This fatality is best envisaged in the story as follows:

> Its hero, Tancred, unwittingly kills his beloved Clorinda in a duel while she is disguised in the armour of an enemy knight. After her burial he makes his way into a strange magic forest which strikes the Crusaders' army with terror. He slashes with his sword at a tall tree; but bloodstreams from the cut and the voice of Clorinda, whose soul is imprisoned in the tree, is heard complaining that he has wounded his beloved once again. (Freud, 1990, p. 16)

As previously mentioned, Freud's interpretation of that particular incident in Tasso's story describes a repetitive, compulsive pattern that recurs in people whose perplexed egos or personalities are afflicted by prior experiences in which painful and catastrophic events repeat themselves in uncanny ways long after they have passed. Cathy Caruth explains the Freudian reading as a fate which uncontrollably subjects the traumatised individuals:

> The actions of Tancred, wounding his beloved in a battle and then, unknowingly, seemingly by chance, wounding her again, evocatively represent in Freud's text the way that the experience of a trauma repeats itself, exactly and unremittingly, through the unknowing acts of the survivor and against his very will. As Tasso's story dramatizes it, the repetition at the heart of catastrophe— the experience that Freud will call 'traumatic neurosis'— emerges as the unwitting reenactment of an event that one cannot simply leave behind. (1996, p. 2)

As a result, the theory of trauma in relation to literature is of great significance. To return to Roger Kurtz's words again, it could be claimed that social problems need to be extended to the understanding of trauma because trauma reshapes the subsequent issues that follow. Kurtz also notes that trauma is being increasingly recognised as a common health problem in the contemporary world (2018, p. 1). Moreover, Caruth also identifies the interplay between traumatic experiences and the narrative act:

> The linking of traumas, or the possibility of communication or encounter through them, demands a different model or a different way of thinking that may not guarantee communication or acceptance but may also allow for an encounter that retains, or does not fully erase, difference. (1996, p. 124)

PTSD has now been categorised as a recognised illness, and its treatment has been integrated into the diagnosis-treatment category, requiring clinical and medical examinations and prescriptions to be overcome. Therefore, Lisa Diedrich believes that illness narratives as symptomatic texts can be interpreted in two ways: reading texts, firstly, can help the reader to conceive symptoms which are ramifications of certain diseases in particular individuals; and, secondly, they can help the reader overcome those symptoms by diagnosing and dealing with illnesses beyond specific individuals, allowing readers to understand the prevalence of such illnesses across diverse backgrounds, such as gender, race, language, among others. (2018, p. 83).

5.1.3 Trauma and Literary Narrative

There is a strong relationship between trauma and narrative which dates back to the earliest understandings of trauma and traumatic events. Cathy Caruth discusses Freud's interpretation of

trauma, suggesting that it is much more than a disease (pathology), because trauma conceals as much as it uncovers. Trauma indeed produces a wounded psyche, but this, through voicing the trauma, tells us what is hidden or repressed in the individual and collective history. As a result, Caruth believes that stories originate from wounds which cry out from painful memories of traumatic events; without wounds voicing or crying out, telling many stories, truths and realities could be impossible. "Truth", in Caruth's words, "in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language" (2018, p. 4). Caruth continues in this vein, suggesting that, "[it]ndeed, it is a widely accepted therapeutic truth that the stories we tell about the catastrophes that beset us – both individual and collective – can be crucial tools for recovery" (2018, p. 97).

Shakespeare's *Henry IV*, assumed to have been written around 1597, also features scenes in which characters experience trauma. For instance, the rebel Hotspur appears to be suffering from trauma as he returns home from war. His wife, Lady Percy, notes the changes which have come over him, asking:

> Tell me, sweet lord, what is't what takes from thee
> Thy stomach, pleasure and golden sleep?
> Why dost though bend thine eyes upon the earth,
> And start so often when thou sit'st alone?
> Why hast thou lost the fresh blood in thy cheeks,
> And given my treasures and my rights of thee
> To thick-eyed musing and cursed melancholy? (Shakespeare, 2005, p. 41)

The description appears to suggest that Hotspur is experiencing bulimia nervosa and binge eating disorder in today's terminology. Carolyn Coker, an expert and pioneer in eating disorders, obesity,

and addictions, claims that "a relationship between eating disorders, particularly bulimia nervosa and binge eating disorder, and trauma has been discovered among participants in various studies" (Brewerton, 2007). Hotspur also appears to be experiencing other disorders such as lack of sleep and sex, depression, and anxiety, scientifically proven to be symptoms of trauma. The Shakespearean poetic language utilised to express the post-war trauma in Hotspur functions in much the same way as modern psychology does; poetry can release what is happening within the traumatised individual just as psychology, often derisively referred to as 'the talking cure', which can help the patient express what they are unknowingly repressing. The talking cure was crucial for Freud and Bauer, allowing a process "in which patient narratives help victims heal" (Pederson, 2018, p. 97). Caruth draws the profound link between narrative and reality by noting that "what returns to haunt the victim, these stories tell us, is not only the reality of the violent event but also the reality of the way that its violence has not yet been fully known" (1996, p. 6). As a result, she claims that "the story of trauma is inescapably bound to a referential return" (1996, p. 7); i.e., what is narrated as trauma or traumatic story can be found in reality or is a reflection and reference from the real phenomenal world. For instance, referring to Tasso's poem discussed above, Caruth poses the fundamental question of whether "is trauma the encounter with death, or the ongoing experience of having survived it?" which she considers a "double telling, the oscillation between a crisis of death and the correlative crisis of life: between the story of the unbearable nature of an event and the story of the unbearable nature of its survival" (1996, p. 7).

In the interview conducted for the current research, Ahmed Saadawi was asked "[t]o what degree can *Frankenstein in Baghdad* be considered a confession of trauma by the Iraqis after the American-Iraq war?" (Interview, appendix). He responded the following:

> Of course, many Iraqis were shocked by the repercussions of the events of 2003. There are many Iraqis against the

> war in 2003 because they were hoping for salvation from the Saddam Hussein era of dictatorship and also the end of the era of international economic sanctions that crushed the Iraqi people. They hoped for the sanctions to be lifted in order for Iraq to return to the international community and, then, there will be people who have experience and competence deserving to be at the head of power, whatever the political system because ordinary people did not think about the shape of the political system. People did not have political experience because under Saddam Hussein's regime there was no political activity or political life. Still, all of them were looking forward to a better situation, and the first months after the fall of Saddam were serene months. No one expected the outbreak of an international war on Iraqi soil, al-Qaeda on the one hand and the United States on the other, and suicide operations supported by the air states, then the emergence of the Mahdi Army and Shiite militias. The ugliness of the killing that was taking place was an uncommon thing, and that a single explosion killed 40 or 50 people was a terrifying thing, as it was considered the spread of war into cities, and the horror became inside markets and transportation, which was making the people slow and losing hope of obtaining a decent life. (Appendix II, Interview)

This response brings to mind the answer which Virginia Woolf gave to a British lawyer when asked about how best to prevent a future war:

> You, Sir, call them "horror and disgust." We also call them horror and disgust…War, you say, is an abomination; a barbarity; war must be stopped at whatever cost. And we echo your words. War is an abomination; a barbarity; war must be stopped. (Virginia Woolf, qtd in Sontag, 2003, p. 5)

In their discussion o *Trauma and Literature in an Age of Globalization,* Jennifer Ballengee and David Kelman argue that the globalised world is not merely linked with "economic and social growth but with new forms of terrorism, permanent states of emergency, demographic displacement, climate change, and other "natural" disasters. Given these contemporary concerns, one might also view the current time as an age of traumatism" (2021, n.p.). In a conversation with Cathy Caruth, David Kleman asks how she first involved with trauma studies. She refers to the

L'Ambiance Plaza disaster in Connecticut, a video recording which was shown to her during a conversation with the psychoanalyst Dori Laub. On 23rd April 1987, 28 construction workers were killed in a collapse accident. Robert Ostroff, one of the psychotherapists who was helping one of the survivors recover from a trauma that made his patient repeatedly state that "'I can still see his eye hanging out of his socket. Could he see me? Could he see me?" ,stated that:

> The dreams or the hallucinations of traumatised people are precise until they get better when they became symbolic. So all of a sudden, the notion of trauma— this idea of the force of the trauma being bound up with the nightmare or hallucination, rather than with ordinary consciousness— linked up with what I had learned about referentiality from [the literary critic and theorist] Paul de Man. (Caruth, 2021, p. 10)

In *Moses and Monotheism*, Freud draws a significant line between the time of the actual incident of trauma and the time of its appearance as illness, referring to the two terms of 'delay' and 'latency'. Compared to latency, Freud indicates to 'fixation' of a neurosis to consider it a "direct expression of an early period of their past" (1939, p. 124). For instance, children experience trauma, and a neurosis is constituted immediately. The neurosis can directly create disturbances for the child, or it "may last a long time and cause striking disturbances, or it may remain latent and be overlooked" (Freud, 1939, p. 124). He concludes that the child will often remain undisturbed from the outset due to 'physiological latency,' noting that "only later does the change appear with which the neurosis becomes definitely manifest as a delayed effect of the trauma" (p. 124). In conclusion, Freud chronicles the chains of stages or, by and large, a formula for neurosis as the following "early trauma Defence Latency Outbreak of the Neurosis Partial return of the repressed material" (1939, p. 129).

Nevertheless, what we can conclude from this discussion is that trauma divides the history of

the traumatised between the moment when the individual experiences the traumatic event and the later moment when they become aware of the trauma in the form of delayed or deferred response or, in Freud's term, the 'return of the repressed.' From this viewpoint, Terrence Des Pres (1980) claims that whenever people are made to suffer from "terrible things at the hands of others—whenever, that is, extremity involves moral issues—the need to remember becomes a general response. [...] Here—and in similar situations—survival and bearing witness become reciprocal acts" (p. 31).

Survival and bearing witness as equated or reciprocal acts entail an individual's existence, not merely through escaping the traumatic events and living on as if nothing had happened but by narrating what has been witnessed as part of the survival process and as a means of granting meaning to our subsequent lives. Hence, trauma, history, psychoanalysis and narrative are inextricable processes. For instance, Negin Heidarizadeh considers psychoanalysis and literature as closely intertwined disciplines or fields because "psychoanalysis is concerned with the psyche of the people on the one side and on the other side literature concerns with literary texts which illustrate the imaginary people as representations of the real individuals" (2015, p. 789). As a result, Heidarizadeh discusses the interplay between trauma, psychoanalysis and literature, where in general she claims trauma to be an "experience lived belatedly at the level of its unspeakable truth which is revealed in psychoanalytic theory. So that psychoanalysis can consider the "textual anxieties" [narrative] surrounding the representation of trauma" (2015, p. 789). What has been illustrated to this point should suffice as a point of departure, and the following section will examine the depiction of trauma in Ahmed Saadawi's *Frankenstein in Baghdad*.

5.1.4 Saadawi's *Frankenstein in Baghdad* as an Expression of the Iraqis' 2003 Post-war Trauma

Saadawi's novel opens with an explosion two minutes after one of the main characters, Elishva, an old woman, boards a bus. All bus passengers turn around in a state of shock and see:

> A ball of smoke rose, dark and black, beyond the crowds, from the car park near Tayaran Square in the centre of Baghdad. Young people raced to the scene of the explosion, and cars collided into each other or into the median. The drivers were frightened and confused: they were assaulted by the sound of car horns and of people screaming and shouting. (Saadawi, 2018, p. 5)

The Iraqi novel begins with an explosion and depicts how blasts blow up in even public spaces such as the streets in Baghdad where innocent masses of people walking around in the market and on board may at any time be mass victims of such acts of violence. Explosions caused as a consequence of terroristic acts cannot be simply accepted by the citizens of this city because they had not witnessed such incidents under the previous regime or before the war in 2003. In result, the people who experience the so-called acts of violence become traumatised by various consequences suffered from the blasts aftermath.

M. Stein (2005) has discussed a new type of terrorism that emerged in the second half of the twentieth and the beginning of the twenty-first century which he labels 'urban terrorism'. This author considers that this kind of terrorism plays a massive role in cities and civilians' lives in the form of armed tensions and conflicts. "In essence," he adds, "terrorism is the calculated use of violence or the threat of violence to attain political, religious or ideological goals. Intimidation, coercion and spreading of fear are but a few of the methods used by perpetrators" (p. 286). It would be necessary to include here the modern war zones where large numbers of civilians become

victims of attacks. The terror-related explosions in Beirut in 1983, suicide blasts in Israel, and other examples of suicide bombings in Indonesia, Iraq, Chechnya, and even Western cities such as Madrid in 2004, and London in 2005 are dangerous examples of what Stein calls urban terrorism in which "modern terrorists are ready to go all the way, often paying with their own lives, just to make their point" (2005, p. 286).

Hadi, the scavenger and the central character in Saadawi's novel, recounts the story of the explosion to his teahouse audience, who smoked and drank tea and coffee while listening to the story. He says: "the explosion was horrific… The smell suddenly hit his nostrils—the smoke, the burning of plastic and seat cushions, and human flesh roasting. You wouldn't have smelled anything like it in your life and would never forget it" (Saadawi, 2018, p. 19). What can be inferred as the aftermath of the event when the local authority collects the scattered remains of the victims is what Saadawi describes in the interview conducted for the current research (see Appendix I):

> My story was inspired by Baghdad. While I was in the forensic medicine in the mortuary, I found a young man crying because no other had found the body of his dead brother, and the young man wanted his brother's whole body, not parts of bodies, so the mortuary official told him that you can collect a body from the body parts of different other bodies as there were many neglected legs and arms. So, the novel started from this. (Appendix I, interview)

By combining both the above scene narrated in the novel, Hadi's words and the author's description of his own experiences in the interview, we can conclude that violent and terroristic events and acts of killing, murder and explosions emerged from witnessing a fragment of reality in Baghdad after the 2003 invasion. Saadawi also states that: "in my story, I am telling and allowing readers to understand what is going on in Iraq clearly. In addition, artistically and cognitively, this

is a satirical re-production of *Frankenstein* by Mary Shelley to turn it into irony and sarcasm" (Appendix II, interview).

The novel also features another explosion in Baghdad where a vehicle pulled over, unseen by the milling crowds, and immediately exploded. The blast was so disastrous that it killed everyone except for those who "were too far away or screened by other people's bodies, or behind parked cars, or because they were coming down the side lanes and hadn't reached the main street when the explosion went off" (Saadawi, 2018, p. 19). Therefore, in an event which took only seconds, so much damage was inflicted as the text depicts; the blast, for example, which engulfed tens of cars and human beings around the incident. It also "cut electricity wires and killed birds. Windows were shattered and doors blown in. Cracks appeared in the walls of the nearby houses, and some old ceilings collapsed" (Saadawi, 2018, p. 20).

Minutes after the explosion, Hadi appears. He lights a cigarette and silently watches the injured people "groaning and bodies were lying in heaps on the asphalt, covered in blood and singed black by the heat" (Saadawi, 2018, p. 20). But Hadi is not content with only observing the scene. He starts gathering the fragments of the corpses and putting them into a canvas sack. After achieving what he had dreamt of in collecting the corpses to compose an entire body and then grant it a proper burial, he becomes hesitant and grows afraid of the security forces. While accomplishing his task with fear, walking home to where he has kept the corpse, he wonders: "should he hire a car to take the body to the forensics department? Should he take it out one night and leave it in some square or on the street and let the police come and finish the job?" (Saadawi, 2018, p. 29). He escapes from another explosion with injuries to his arms, legs and forehead which cause him excruciating pains. That night, he falls into a deep sleep upon returning home. When he wakes up in the morning, he is still in pain when he moves or washes his face. He immediately thinks about the corpse he

has collected, and realises that its smell is pervading the house, immediately worrying that it could be perceived from the outside. But when he looks around, he discovers that "some of the old kitchen and office units had been overturned. Pieces of the wooden roofing had been blown away. The ceiling was gone. When he looked closer, he discovered that many other things had disappeared" (Saadawi, 2018, p. 31). Shockingly, the corpse too has vanished; Hadi's heart started "beating faster and faster, and he forgot about the pains that racked his bones. Where on earth had the corpse gone?" (Saadawi, 2018, p. 31).

Thousands of Iraqis had been killed in previous explosions in broad daylight, and the bombs did not discriminate between the guilty and the innocent. The corpse that was collected by Hadi decides, once reanimated, to revenge upon those responsible for the death of innocent people. Whatsitsname, the reanimated body whose body parts decompose and disintegrate if he does not kill those who caused his body parts to disentangle from their original bodies in the first place:

> My list of people to seek revenge on grew longer as my old body parts fell off and my assistants added parts from my new victims, until one night I realized that under these circumstances I would face an open-ended list of targets that would never end. Time was my enemy, because there was never enough of it to accomplish my mission, and I started hoping that the killing in the streets would stop, cutting off my supply of victims and allowing me to melt away. But the killing had only begun. At least that's how it seemed from the balconies in the building I was living in, as dead bodies littered the streets like rubbish. (Saadawi, 2018, pp. 146-47)

Hadi had an intimate friend, Nahem, who lived with him for a long time. The two were well-known in their city district, a familiar sight as they drove their horse-driven cart around in search for old and second-hand materials. Unlike Hadi, Nahem did not smoke or drink because he was religiously fastidious and had never approached a woman until he got married. One day, Nahem is killed by

"a car bomb that had exploded in front of the office of a religious party in Karrada, killing also some other passersby and Nahem's horse. It had been hard to separate Nahem's flesh from that of the horse." (Saadawi, 2018, p. 23). It was not easy for Hadi to cope with his life again because losing Nahem had changed him into an aggressive person. As a result, he "swore and cursed and threw stones after the American Hummers or the vehicles of the police and the National Guard. He got into arguments with anyone who mentioned Nahem and what had happened to him" (Saadawi, 2018, p. 23). Studies on bereavement have proven that the loss of close friends may cause lifelong consequences (Liu, Forbat and Anderson, 2019). The character of Elishva, an elderly Christian woman, had suffered a similar trauma after the death of her son Daniel in the Iran-Iraq war. Mourning her loss, she decides to live alone in an old Gothic house with her cat, although she never truly believes that her son is actually dead and harbours the hope that, one day, he will return home. However, the grief caused by his loss is too intense to bear and she later sides with the Whatitsname's idea of vengeance to murder those who claim the lives of the innocent. After the US invasion of Iraq, Elishva meets her grandson for the first time and identifies him with her son. Later studies have shown that the loss of a child may cause this kind of parental delusion. Research into post-traumatic stress caused by the loss of a child demonstrates, for example, that such grief has PTSD consequences:

> The emotional blow associated with child loss can lead to a wide range of psychological and physiological problems including depression, anxiety, cognitive and physical symptoms linked to stress, marital problems, increased risk for suicide, pain, and guilt. All of these issues can persist long after a child's death and may lead to a diagnosed psychiatric condition such as complicated grief disorder which can include many symptoms similar to post-traumatic stress disorder (PTSD). (International, 2020, n.p.)

In summary, this section has tried to portray the strong link between the war context and its post-war trauma in literature. Saadawi's *Frankenstein in Baghdad* is a work born out of the 2003 Iraqi invasion by the US-led coalition and its traumatic consequences. Therefore, one way of understanding the invasion of Iraq and its variant war traumas on multiple levels is to read Iraqi post-war fiction and *Frankenstein in Baghdad*, in particular. The novel portrays scenes of violence, explosions, terroristic attacks, sectarian conflicts and much more, and the depictions reflect the actual context of the war and the traumatisation of hundreds of thousands of Iraqi civilians. Whatsitsname, the central character, is a composition of the body parts of victims who have been brutally torn apart by the bombs in broad daylight. Vengeance, as a result, is a by-product of Whatsitsname's traumatisation.

5.2.0 A Representational and Marginal Voice of Iraq: Saadawi's *Frankenstein in Baghdad* Contrasted with Shelley's *Frankenstein*

5.2.1 Introduction

This section focuses on Saadawi's *Frankenstein in Baghdad* from the perspective of offering a fascinating portrayal of one of the world's most marginalised regions. This novel significantly benefits from its allusions to Mary Shelley's *Frankenstein* and uses this internationally acknowledged classic to create a unique take on the character of Frankenstein. This Iraqi *Frankenstein* allows the marginalised Iraqi people to speak to the world, providing an appropriation that differs substantially from that heard in the British *Frankenstein* and narrates ordinary Iraqis' representational story. The novel portrays an Iraqi *Frankenstein* within the specific context of the aftermath of the American invasion of Iraq and transplants its main antagonist and

protagonist, the creator and his creation, from Shelley's novel and embodies them with the marginalised yet representational voices of the Iraqi people. The contextualisation of Shelley's original text is also a significant aspect of the Iraqi *Frankenstein* in terms of the different settings of the two novels and the shift in focus from the issues of science and ethics to those of war crimes and devastation. This chapter will examine the original roles of the characters in Shelley's novel and how they are appropriated in Saadawi's work, as well as it will discuss the role that the British and Iraqi contexts play in the respective texts.. This study will suggest that Saadawi's *Frankenstein* has revolutionised the British *Frankenstein* by shifting the focus from universal values to marginal voices.

The remarkable and radical reimagining displayed in this novel arises from its expression of the marginal voice of Iraqis in the aftermath of the US-led invasion and the subsequent occupation of the country in 2003, which is described in meticulous and shocking detail by the author, who had himself been an eyewitness of these terrible times. Although *Frankenstein* had been previously appropriated on several occasions, the distinguishing feature of Saadawi's work is that it revolutionises the original work politically, primarily through its intricate interweaving of horrific scenes of war and destruction wrought in Baghdad's devastated and abandoned streets. *Frankenstein in Baghdad* adopts both the characters and the process of re-creation from Shelley's masterpiece but grants them a voice that differs significantly from the original work, mainly due to the fact that the questions and concerns which are raised in Saadawi's novel stem from a marginalised region of the world that has been traditionally neglected from the perspective of the Western canon. Shelley's work has been the focus of considerable academic interest across multiple disciplines since its publication. Still, Saadawi's more recent work has not yet been subjected to extensive analysis, and this paper represents an initial attempt to study Saadawi's text,

which is of paramount relevance for many reasons previously discussed. This study is also the first work to integrate and compare both novels from the perspective of their dissimilar literary position: Shelley's work is a central work, while Saadawi's work occupies a peripheral literary position. Opening with an overview of the transformation of the central voices in the 1818 *Frankenstein*, which represents Europe as the cultural centre of the world, into the marginal voices of Iraqis, the study places the focus on some Iraqi voices that represent various characters, roles and themes. This section also discusses the context of the European and Western scientific progress that surrounded Shelley's writing. In fact, this author was faced with an onslaught of conservative scepticism upon the novel's publication. The present research goes on to argue that Saadawi's work transforms Shelley's source text in a revolutionary manner by drawing its attention tothe failure of the Western and European military intervention in Iraq led by the US and UK, a colonial military project which, ultimately, brought death and destruction to the people of Iraq through the application of science and technology for geopolitical purposes. This section concludes by suggesting that neither the creator nor the creation process, as depicted in Saadawi's novel, can be considered to either under or explicitly overestimate the power of science. Additionally, Saadawi supplants the discussion of the ethics of scientific creation, the main topic of Shelley's text, which is implicitly acknowledged by the Western political hegemony that wrought destruction in Iraq with a direct depiction of the issue of war and the political devastation of a marginalised area of the world. For example, in Shelley's work, Victor Frankenstein devotes his entire life to his obsession with scientific pursuits ranging from electricity to chemistry, mathematics to physiology and anatomy, experimenting day and night in his laboratory (Laan, 2010, p. 298). In contrast, the Iraqi *Frankenstein*, Hadi the junk dealer, is fixated instead upon his collection of obsolete and unwanted objects and is known locally for his propensity for telling stories which are almost always

written off as fantasies by the visitors to Batawen Street's coffee and tea shops. Hadi is also demoralised by the endless series of explosions in the streets of Baghdad and the resulting carnage of the dead victims. Their corpses lie scattered around the streets and are collected like dirty rubbish by the city authorities. On the basis of this central concept, the horror of the situation in Iraq is seen categorically as a manifestation of socio-political factors rather than the work of science.

5.2.2 From Central to Marginal Characters and Voices

In the two novels, the protagonists, Doctor Frankenstein and the urban scavenger Hadi al-Attag, forge creations of their own making. However, the differences between the results of their activities are of greater scope than the difference in time of the novels' publications. Dr Frankenstein's creation evokes fear and notoriety among those it meets. At the same time, Hadi creates a nameless individual devoid of any specific identity instead, a creature whose very corporeal composition seems unclear. Firstly, there is little doubt that the two authors have chosen character names which are intended to highlight the significant roles and connotations that they display in their respective novels: one could ask why a student of science, especially a European doctor named Frankenstein, creates a monster, while a lowly junk dealer in the war-torn Iraq named Hadi makes a figure named Whatsitsname, the person who is called "the one who has no name" (Saadawi, 2018, p. 241) by the astrologer at the end of the novel. Secondly, it is clear that the various events that occur over their creature-creating processes result in numerous shifting consequences.

Ever since his childhood, Victor Frankenstein has been passionate about the study and practice of science. As he states:

> When I was thirteen years of age, we all went on a party of pleasure to the baths near Thonon; the inclemency of the weather obliged us to remain a day confined to the inn. In this house, I chanced to find a volume of the works of Cornelius Agrippa. I opened it with apathy; the theory which he attempts to demonstrate and the wonderful facts which he relates soon changed this feeling into enthusiasm. (Shelley, 1992, p. 38)

Cornelius Agrippa, the German polymath, was an influential figure for the young Frankenstein based on his scientific discoveries. Still, it is essential to note here that Agrippa was also a theologian in addition to his role as a scientist. The role of Agrippa here is noteworthy in two different respects. Firstly, Agrippa's contributions to developing natural philosophy in his period would become one of Frankenstein's earliest passions. Additionally, Agrippa's scientific experiments intersected with the yearning for scientific knowledge, later becoming a dominant aspect in Frankenstein's life. Frankenstein is struck by the fact that Agrippa could be distinguished from his contemporaries in natural philosophy by emphasising the value of empirical observation. This approach would subsequently allow Frankenstein to apply practical means in the realisation of his scientific curiosity. Moreover, the issues of life, existence and the afterlife were typically reserved for theological discussion and debate. In contrast, the efforts and attempts to cheat death or reanimate the dead are somewhat more of a scientific question or concern. In these respects, therefore, Agrippa and Frankenstein's shared interest in natural philosophy and empirical experimentation, as well astheir willingness to follow on their scientific inquiries regardless of the offence this may cause to theological beliefs, underscore the emergence of a new era in world history. In his *Occult Philosophy*, Agrippa argues that:

> Adam therefore, that gave the first names to things, knowing the influences of the heavens, and properties of all things, gave them all names according to their natures, as it is written in Genesis, where God brought all that he

> had created before Adam, that he should name them, and as he named anything, so the name of it was, which indeed contain in them wonderful powers of the things signified. (Lehrich, 2003, p. 132)

On these grounds, there can be little doubt that Frankenstein was fully justified in his admiration for Agrippa. For his part, Agrippa was highly ambitious in his scientific queries, aiming even to identify the scientific roots of such philosophical-theological questions as the divine language of God or the rationality of Adam in his process of naming the objects of the world. Also, this has been an approach which is suggestive of the use of a scientific relationship between the signifier and the signified which would be later developed by the Swiss linguist Ferdinand de Saussure. Frankenstein himself states that the concepts of scientific curiosity and the process of unfolding the laws of nature as a divine design are among the earliest feelings he can clearly recall (Shelley, 1992, p. 36). Frankenstein goes on to admit that more mundane intellectual topics such as the codifying of political constitutions, states, politics or the structure of languages were of little interest to him, arguing instead that: "It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were aimed at the metaphysical, or in its highest sense, the physical secrets of the world" (Shelley, 1992, p. 37).

When Frankenstein turns seventeen, he leaves home for Ingolstadt University in order to continue with his scientific studies. At this crucial juncture of his life, he recalls the indelible effect that Professor M. Waldman's lecture had upon him:

> The ancient teachers of this science, said he, promised impossibilities and performed nothing. The modern masters promise very little; they know that metals cannot be transmuted and that the elixir of life is a chimera but these

> philosophers, whose hands seem only made to dabble in dirt, and their eyes to pore over the microscope or crucible, have indeed performed miracles. (Shelley, 1992, p. 46)

The series of new scientific breakthroughs made in Europe and the American colonies inspired Frankenstein to set out on his own scientific project. Benjamin Franklin's reaction to his capture of electricity from the thundery sky, as he recorded in a contemporary letter, is reminiscent of Frankenstein's feelings upon the successful animation of his creation:

> A universal blow throughout my whole body from head to foot, which seemed within as well as without; after which the first thing I took notice of was a violent quick shaking of my body. (Franklin, 1904, p. 326)

Frankenstein is the voice of the bourgeois family, of liberal studies and Western scientific advances, and a representative of the culture that became the cradle of the Industrial Revolution and of the scientific transformations that both gave birth to it and which it subsequently created. In contrast, Hadi, the *Frankenstein in Baghdad*, is the voice of the global poor and disadvantaged, personified in the character of a junk dealer who is known to be an impoverished, heavy drinking liar, a solitary eyewitness of daily sectarian bombings and terror attacks. Hadi has also seen the extent to which the human body can be reduced to little more than a pile of scattered pieces in the dusty streets of Baghdad and Iraq, which the novel vividly portrays as one of the most dangerous and terrorised countries in the world. A German journalist, for instance, one of the few European characters to feature in the novel, who is making a documentary about Baghdad journalists, notes upon meeting him that he "hadn't planned to listen to a long, complicated story by a junk dealer with bulging eyes, who reeked of alcohol and whose tattered clothes were dotted with cigarette burns" (Saadawi, 2018, p. 18).

Hadi's voice is, therefore, radically different from that of Frankenstein. The profession of the junk dealer requires no course of study, no qualifications. Still, the very opposite is the case for the type of professional scientist that Victor Frankenstein aspires to become. In following a typical Western scientific progression, Frankenstein has been taught and prepared for his scientific career by respected professors, university lectures and books; but the insignificant scavenger and junk dealer, surrounded by broken, obsolete objects and old furniture, embodies a voice which is marginal and disregarded but which deserves to be listened to. Hadi does not seek the adulation for contributions to science that Frankenstein so ardently desires and works towards. As a result, he perfectly represents the vivacious marginalised voice of ordinary Iraqis who have found themselves unwillingly caught up amid a war of unprecedented brutality, the images of which must be sanitised and censored if they are to become palatable to television viewers in the West. Thus, Hadi's act of creation is not performed to pursue knowledge or scientific discovery but, instead, represents an opposition to the explosions and violence that continue to tear up the lives and bodies of so many innocent Iraqis. Therefore, he is not stitching body parts together to reanimate a human in an effort to prove the capacity of science but rather to save them from being discarded and belittled, an approach oddly reminiscent of his reverence for old furniture.

Even though Hadi appears to be little more than an ordinary junk dealer who lacks either high social status or esteem in society, he sets himself an essential task which values life over death, peace over violence and integration over the disintegration of society, the relationship of body and soul. In this light, the task he sets himself is no less important than that of a scientist, mainly because the products of scientific progress, represented here by Western military technology and weaponry, claim hundreds of lives every day in Iraq's capital city. Additionally, as a local Iraqi citizen, he is a defender of the diversity of identities within the country. He places a far greater

value on the lives of his fellow Iraqis than on the concept of a universal identity agitated by American democracy, science and civilisation. His creation, a composite of all of this destruction and disintegration, sums up this idea in a fascinating passage in the book: “Because I’m made up of body parts of people from diverse backgrounds—ethnicities, tribes, races, and social classes—I represent the impossible mix that never was achieved in the past. I’m the first true Iraqi citizen” (Saadawi, 2018, p. 118). Even though the war in Iraq was described by its American architects as a “peace-bringing mission” and was unironically given the formal title of ‘Operation Iraqi Freedom’ (“Operation Iraqi Freedom”, 2019), the only character in the novel who genuinely seems to be attempting to bring peace to the streets of Baghdad is that creator whose name ‘Hadi’ means ‘leader’ in Arabic. This detail may suggest opposition to the leadership of the US army, or the leadership and administration represented by the coalition and Iraqi states. Hadi, therefore, represents a leadership comprised of marginalised voices within Iraq, with such voices forming the only true leaders in this catastrophic situation. He may even be considered an emancipatory figure, stating: “With God's help and of heaven, I will take revenge on all the criminals. I will finally bring about justice on earth, and there will no longer be a need to wait in agony for justice to come, in heaven or after death” (Saadawi, 2018, p. 137). Furthermore, it is Hadi’s creation, a being which has no name of its own because of the diversity of the body parts from which it is composed, itself a reflection of the ancient multiculturalism and multiplicity of Iraq itself, that ultimately completes his task of emancipation, and from a position which is both marginalised and resilient rejects the so-called international coalition of Western countries that have brought such destruction and chaos to Iraq. The invasion brought about an explosion of sectarian violence and social disintegration among Iraqis; in a sense, it is Western science itself which brought such destruction, while Hadi, the marginalised leader of Iraqis, continues to fight against violence and disintegration through his

unscientific creation striving to end conflict and inequality. Hadi's creation believes that his existence's entire meaning and purpose is to return justice to Iraq because it seems that no other power on Earth wishes to do so itself.

This attempt to decode the characters' names in the two novels can be of further use in determining the hidden roles the two authors have given to their protagonists. Numerous studies have demonstrated that names or even nicknames are closely connected to personal identity (Hough, Carole, and Daria Izdebska, 2018, p. 386), while the issue of "who am I" or "who are we" is the central question of the creation of personal or group identity (Vignoles, 2017, p. 1). On this basis, it is clear that an investigation of these charactonyms would bear considerable fruit. Frankenstein's creation is not given a proper name. Still, it is instead variously called "monster", "daemon", "devil", "murderer" or described as "ugly", "tedious", "wretched", and many more, terms which are all either demeaning or conferring notoriety on their bearer. These names are primarily ascribed to the creation after the creator has become horrified at what he has done; essentially, the very moment at which his creation starts to move and opens his eyes.

This emotion that Frankenstein experiences gives rise to his terror and leads him to apply such disreputable and terrifying labels to his creation. The creation was not born a monster but was instead made a monster. This process begins with identifying him by assigning horrific names even though the creation actually possesses none of these terrible features. For instance, when hiding in his hovel or among the cottagers for several months, he learns their languages, reads their books and secretly helps the locals by collecting firewood for them. He comes to love them and feels himself to be a loyal member of one of the families, but all of this is done invisibly. As he says about his feelings towards those cottagers, "such was the history of my beloved cottagers. It impressed me deeply. I learned, from the views of social life which it developed, to admire their

virtues and to deprecate the vices of mankind" (Shelley, 1992, p. 124). This happens entirely on his own part because he has stayed hidden in his hovel and has not shown himself to them even once throughout the long seasons. One day, he finally makes the momentous decision to reveal himself to the family and ask them to accept him. When the moment of self-introduction comes, it is unbearable, as he says:

> My heart beats quick; this was the hour and moment of trial, which would decide my hopes or realise my fears. The servants were gone to a neighbouring fair. All was silent in and around the cottage; it was an excellent opportunity; yet, when I proceeded to execute my plan, my limbs failed me and I sank to the ground. (Shelley, 1992, p. 129)

He first shows himself to the blind older man, who receives him warmly because he is unable to see his face, shape and height. When the rest of the family come back and see him, the wife screams and faints, while the man knocks him to the ground and beats him brutally with a stick (Shelley, 1992, p. 130). He suffers this brutality on the basis of being judged on his shape, size and complexion, factors which are entirely beyond his control and which cannot be assuaged.

Public unease with this type of creation has a long history, and societies have always been apprehensive about the prospect of human beings playing the role of God or violating natural laws and taboos. However, ongoing developments in science have added a new aspect to the issue of humanity's tinkering with the act of creation and the risk of generating new monsters. This fear is particularly relevant in connection with recent breakthroughs in biotechnology. In his book, *Sapiens: A Brief History of Mankind*, Yuval Noah Harari argues that the "Frankenstein story appears to warn us that if one tries to play God and engineer life, then he will be punished severely and his creation will be a monster that may endanger man's life" (Harari, 2015, p. 461). This author

also believes that widening public discussions over the acceptability of genetic modifications, the use of stem cells from aborted foetuses, and cloning are essential, arguing that it would be naïve of our societies to attempt to pull the brakes and put a halt to the accelerating development of these potentially revolutionary scientific projects. In other words, any attempt to inhibit the progress of this nature would prevent the emergence of future Frankenstein-like creatures or scientists from serving homo sapiens on little more basis than that of the mythical Gilgamesh project, whichhas long served to remind humankind of the risks of severe punishment and suffering involved in meddling with issues of life and death (Harari, 2015, p. 464). This is, in effect, a universal voice which has deep roots in the history of human societies, ranging from the age of myth to the age of science. Furthermore, it could be concluded that some degree of doubt is cast upon Harari's reading of Shelley's *Frankenstein* through Saadawi's appropriated text in which the voice of the Iraqi *Frankenstein* springs out from the ashes of war and the destruction wrought by modern civilisation in a marginalised Iraq. This site is the very cradle of the mythology that he criticises. In this sense, the Iraqi *Frankenstein* is not just the voice of suffering from the margins but also a sharp critique of the centre directed from the margins of a globalised world. In other words, Harari is unable to conceive the possibility that science under the hegemony of Western capitalism as the centre and heart of global capitalism has become a terrible embodiment of the terrifying dreams of punishment depicted in ancient myths that were first shared in Iraq itself more than 4000 years ago. Therefore, from such a perspective, *Frankenstein in Baghdad* can be seen as the fulfilment of this dream in the awakened reality of the conflict in occupied Iraq.

In an interview with Al-Mustafa Najjar, in which Ahmed Saadawi reveals views which diverge significantly from Harari's point of view, the author states that the central theme of his novel differs from that found in Shelley's work for the very reason that it is intrinsically immersed in Iraqi issues

and explores the Iraqi situation in the wake of the occupation (2014, n.p.); while Shelley's *Frankenstein* is more concerned with universal and ethical questions and the limits themselves of knowledge and science in general. In the same interview, Saadawi argues that the creation depicted in his novel is also different from Frankenstein's creation because Iraqis, in his opinion, do not perceive the issue as a scientific concern per se but instead as a political issue. As a result, they see no need to assign a name to the creation. They would instead label it "Whatsitsname" or "the one that is nameless", titles which represent a more generally socio-political approach towards the questions of identity and identity disintegration.

The background and context of the Iraqi novelist are, naturally, highly dissimilar from that of the nineteenth-century English novelist. When working as a reporter for the BBC Arabic Service in 2006, Saadawi visited the Baghdad morgue and saw a young man entering and asking the one in charge of the morgue about his brother. The latter had just been killed in an explosion. The morgue chief led him into the morgue and pointed to a part of a body in a corner that he claimed was his brother; the young man began to cry and asked where the rest of his body was, to which the chief replied: "Take what you want, and make yourself a body" (Hankir, 2019). This horrific scene and the impression it made upon Saadawi provided the original inspiration from which the story of *Frankenstein in Baghdad* would later emerge, as previously stated here. This story alone should be sufficient to reverse the entire background of Shelley's *Frankenstein* and would allow us to consider this latter voice as marginal.

The absence of a name can indicate a lack of identity. This topic can, in essence, be considered one of the fundamental themes of the novel, mainly in terms of the diversity of the country and the mixture of innocence and guilt in an individual's identity; as the creature himself states: "There

are no innocents who are completely innocent or criminals who are completely criminal" (Saadawi, 2017, p. 170).

5.2.3 From Central to Marginal Contexts

By 1818, European society and politics were undergoing a radical transformation as a result of the numerous scientific innovations which had brought forth over the preceding centuries, in particular the discoveries made by luminaries such as Copernicus, Brahe, Descartes, Kepler, Galileo, Newton and Franklin in various scientific fields. The hypotheses and breakthroughs which emerged in this epoch expounded by these universal and brilliant minds were matched in importance by the debates and discussions which also raged in this period in the fields of theology and politics. In this sense, Shelley's *Frankenstein* is, to a large degree, a manifestation of these conflicting forces which had such a fundamental impact on the social development of Europe from the fifteenth to the eighteenth centuries. *Frankenstein,* as a myth or fiction, does not merely represent the ethical dilemmas of that period but also the essential paradox deeply embedded within the body of the modern world; it also draws attention to the problems involved in scientific interventions into the processes of human life, and the reader is left in no doubt as to the sufferings which Victor Frankenstein is later forced to endure as a consequence of his scientific meddling in the act of creation (Nagy, 2019, p. 3), which causes lamenting the terrible punishments which have been wrought upon him by his own creation.

The curiosity and enthusiasm that played such a vital role in the development of the young Frankenstein throughout his childhood and which continued into his adulthood are reversed here in the sense that Frankenstein himself does not perceive these consequences as any kind of setback

to his personal passion but rather the real issue at stake is the negative impact upon the science of the period which was leading to ever faster and more powerful advancements. Less than half a century after the publication of Shelley's *Frankenstein,* Karl Marx embarked on his extensive critique of capitalism and its modes of production, including its manipulation of science and technology as a project against nature and the interests of the vast majority of humankind. In his paper "Population, Resources and the Ideology of Science", the eminent American Marxist David Harvey argues that "science is not ethically neutral" (Harvey, 1974, p. 256), offering the example of the Malthusian theory of overpopulation to support his argument on the essentially ideological nature of science (Harvey, 1974, p. 257). More interesting still is his claim that Malthus had written his first essay on overpopulation as an attack against Mary Shelley's father, the English utilitarian philosopher William Godwin: "It is sometimes forgotten that Malthus wrote his first *Essay on the Principle of Population* in 1798 as a political tract against the utopian socialist-anarchism of Godwin and Condorcet and as an antidote to the hopes for social progress aroused by the French Revolution" (Harvey, 1974, p. 258). From this statement, it could be concluded that Shelley, similar to her father, had considerable doubts concerning scientific advancements and their potential consequences.

What can perhaps be drawn from this is the possibility that *Frankenstein* should be understood as a reflection on global ethical issues, universal myths and conflicting forces which would continue to rage across various continents, but more specifically Europe, over the subsequent centuries. However, the Iraqi *Frankenstein* does not consider the more tangible and immediate issues of conflict in occupied Iraq from the perspective of ethics, mythology or opposing forces of theology and science, but instead from the political standpoint of marginalisation. Undoubtedly, the Kafkaesque images of explosions and horrific incidents in the marginal streets of Baghdad

found in Saadawi's novel grant the depictions an almost fantastical aspect. Whatsitsname, whose body is stitched together from different body parts of various bombing victims, claims that "Because I'm made up of body parts of people from diverse backgrounds—ethnicities, tribes, races, and social classes—I represent the impossible mix that never was achieved in the past. I'm the first true Iraqi citizen, he thinks" (Saadawi, 2017, p. 140).

The American philosopher of science William McComas contends that myths "dramatise the consequences of human frailties, such as pride and arrogance, and warn people about the dangers of pursuing forbidden knowledge" (McComas qtd in Nagy, Wylie, Eschrich & Finn, 2019, p. 2). If we accept such an interpretation of mythology, *Frankenstein* could be considered a mythical warning or reminder of the inherent and latent danger that lurks within modern science. *Frankenstein in Baghdad* differs in this respect from the original work because Saadawi, in contrast to Shelley, has no intention of appropriating a myth in order to recompose another myth or to warn humankind of the dangers of the pursuit of knowledge; instead, his work is intended to bring forth the real-life horror stories of destruction and disintegration in occupied Iraq. In other words, the Iraqi novel is making a political contribution to world literature. In this light, it would be relevant to quote Deleuze and Guattari, who argued that "[t]he second characteristic of minor literature is that everything in it is political" (1983, p. 16). Whatsitsname, for instance, is a by-product of the politics of military intervention and this Iraqi Frankenstein's creation sees it as his duty to bring about a renewed sense of justice to his country, a task that no other leader, group or even state, including the United States, has been able to achieve. In "great" literatures, on the contrary, the issues of the individual (in terms of familial or conjugal relationships, among others) tend to be connected to other no-less-individual questions. At the same time, the social milieu serves as an environment and background in the work (Deleuze & Guattari, 1983, p. 17). Given this fact, the

British *Frankenstein* can be seen as a "great" literary work which actively engages with the question of the acceptability or responsibility of science in innovative fields of study which may not be adequately equipped to cope with what is already recognised as the order of the other in terms of the way in which it attempts to govern and shape minor and marginal literature. Furthermore, the editors of the collection of essays entitled *Global Frankenstein* think that "[m]ore internationally, one of *Frankenstein*'s most successful, powerful, and innovative recent incarnation is set against the backdrop of the post-Iraq War" (Davison & Roberts, 2019, p. 6). Nonetheless, they are essentially correct in their view that this Iraqi *Frankenstein* is philosophically consistent with Shelley's only at the level of the questions that it invokes concerning life, death, mortality and immortality (Davison & Roberts, 2019, p. 6), which were properly analysed and discussed in the previous section. From an Iraqi point of view, Saadawi's novel, on a broader socio-political scale, demonstrates the miseries inflicted upon the Iraqi people since 2003. Therefore, this Frankenstein becomes a relentless critique of the American occupation mainly on account of the unprecedented wave of terrorism that the invasion brought in its wake. In a study by Joseph J. Collins released by the Institute for National Strategic Studies National Defence University on terrorism in Baghdad in 2005, the precise context of the novel, the author of the paper confirms the argument that the US intervention was a grave mistake: "our efforts there were designed to enhance U.S. national security, but they have become, at least temporarily, an incubator for terrorism and have emboldened Iran to expand its influence throughout the Middle East" (2008, p. 1). The image of a devastated Iraq conveyed by the novel provides a reverse image to that offered in 2002 by the US president George W. Bush, who described Iraq as a source of malevolence:

> States like [Iraq, Iran, and North Korea] and their terrorist allies constitute an axis of evil […] By seeking weapons of mass destruction, these regimes pose a grave and growing danger […] I will not wait on events while dangers gather. (Gompert, 2014, p. 161)

In addition to this, Bush ultimately disowned the original justification for the invasion, later admitting that:

> The main premise for the war was that Saddam had weapons of mass destruction (WMDs) and that these were at risk of falling into the hands of terrorists. In the end, however, there were no such weapons, and Saddam's links to al Qaeda were unproven". (Gompert, 2014, p. 161)

The contribution that Shelley's *Frankenstein* has made to the discussion of scientific ethics and many other related issues since its publication in 1818 has been profound and far-reaching. The novel was a revolutionary work of science fiction which also paved the way for other texts which have addressed the issues raised in the original work in the light of intertextuality and appropriation. A well-known recent example of such a work is *Frankenstein in Baghdad*, which transposes the themes of Shelley's novel to the war-torn streets of Baghdad. Although the novel has received considerable critical praise, it has not been fully credited for its innovative re-examination of this classic work of world literature from a marginal perspective, which encompasses geographical, cultural, or literary elements. Saadawi's appropriation de-territorialises Shelley's original text by bringing it to Baghdad, the capital city of Iraq, which has long been considered a marginal part of the world, even more so since the US invasion of Iraq in 2003. The Iraqi author does not merely decentralise *Frankenstein* from its European background but also reconsiders the major issues of the original text, shifting the focus from science to politics, from creation to destruction, from electricity to bombs, and from integration to disintegration. As a consequence, the source text of *Frankenstein* is revolutionised by transforming almost all aspects of the work from the centre to the margins in order to give the Iraqi people a voice and allow them to recount their stories by drawing the attention of the world which had been captivated by the

original text to a marginal perspective that encompasses the miseries inflicted upon Iraqis after the US military occupation of their country.

CHAPTER SIX

Conclusions and Further Research

In conclusion, the present research suggests that there are clear civilisational links and bonds between the world and marginal literature/s, and in this particular case in the selected novels from Iraq and Britain. A key link has been identified by this research, namely the connection between the Iraqi *Frankenstein* and British *Frankenstein* novels through the *Epic of Gilgamesh*, itself written in Iraq around three millennia ago. In the theoretical survey provided in the second chapter of this research, the subsequent research findings, and the interviews conducted for the present research with the Iraqi author and his translator, this work has tried to show that translation and adaptation studies, rather than the more typical approach of comparative studies, are the most suitable methodology and theoretical framework for examining and introducing world literature/s of various languages and nationalities. The current research agrees with Walter Benjamin's contention that translation can uncover the vital or original lost connection among languages caused by the fall of the Tower of Babel, reflecting the myth that itself developed in the Babylonian civilisation on the modern-day territory of Iraq.

Jonathan Wright, the English translator of *Frankenstein in Baghdad*, claims that he was struck by Saadawi's novel for two main reasons; firstly, because it had won the International Prize for Arabic Fiction (IPAF), and secondly, because the novel could speak to a Western readership about the horrific violence of the US-led occupation of Iraq as told by an Iraqi voice and point of view. Additionally, Wright sees the title of the Iraqi novel *Frankenstein in Baghdad* as a striking allusion to Shelley's work which makes the novel more attractive in the eyes of an international audience. As Dennis R. Cutchins and Dennis R. Perry have noted, Shelley's *Frankenstein* is an immensely influential work that has been adapted to various languages and media formats, forming what they

term as the ‘Frankenstein Network.’ (2018, p. 1)

David Hogsette (2011) sees Frankenstein as a work of fiction that revolves around the following questions: “what would happen if man created human life without the biologically and relationally necessary woman and with indifference to God? What if Adam were to reject his own Creator and create life after his own fleshly or material image?” (p. 531). This research asks that question within the context of Iraq: what would happen if war created a man that was denied a rational and biological existence?

This thesis concludes that the Iraqi *Frankenstein* is not merely an appropriation (we should not make this mistake at this point) of the British *Frankenstein* but rather a work that reflects on other fields of knowledge such as theology, mythology, science and the real politics of late-stage capitalism. More specifically, Saadawi’s work appropriates characters such as the creator, the creature, the victims, and the process of manmade creation and incorporates the themes of innocence, guilt or punishment.

The current research has also revealed that Saadawi’s novel appropriates the Gothic nature and elements of Shelley’s work, mainly in terms of the context of the grotesque warfare that turned Iraq and Baghdad into a slaughterhouse for their citizens.

Finally, in the discussion chapter of this work, which is primarily focused on Saadawi’s novel, it can be seen that *Frankenstein in Baghdad* is both a post-war narrative for the Iraqi people who are traumatised by the invasion and also an authentic masterpiece of the marginalised voice of the Iraqis whose sufferings have been largely ignored by the very nations that wreaked such havoc upon them.

What is missing in this picture is the voice of the Iraqi citizen, all of these works that have been addressed shed light on the American soldiers who went to Iraq. Therefore, the novel *Frankenstein*

in Baghdad reached a missing Iraqi voice, so it was nominated for international awards, as it was an important addition to the story that tells about Iraq within America.

REFERENCES

[Ted-Ed]. (2016, October 31). *A Brief History of Goth* [Video]. Pitchfork. https://www.youtube.com/watch?v=q1xd7dxBqOw

Abdalkafor, O. (2018). *Frankenstein and Frankenstein in Baghdad: The Sovereign, Homo Sacer and Violence*. Postcolonial Text, 13(3).

Abdulrazaq, T. (2018, March 20). *Invasion of Iraq: The Original Sin of the 21st Century*. Humanitarian Crises | Al Jazeera. https://www.aljazeera.com/opinions/2018/3/20/invasion-of-iraq-the-original-sin-of-the-21st-century.

Agamben, G. (1998). *Homo Sacer: Sovereign Power and Bare Life*. Stanford UP.

Ali, T. (February 15, 2013). *World Literature and World Languages* - SOAS, University of London [Video]. YouTube. https://www.youtube.com/watch?v=NaP0KEwdGro.

Aljazeera. (September 2005). Al-Zarqawi Declares War on Iraqi Shia. Www.aljazeera.com. Retrieved March 27, 2022, from https://www.aljazeera.com/news/2005/9/14/al-zarqawi-declares-war-on-iraqi-shia

Allan, K. (1997). *The Postmodern Self: A Theoretical Consideration*. Quarterly Journal of Ideology, 20(1), 3-24.

Allen, G. (2011). *Intertextuality: Origins: Saussure, Bakhtin, Kristeva*. Routledge.

Allen, G. (2021). *Intertextuality*. Routledge.

Al-Mai'dah, Surah 5: 32. n,d. accessed May 17, 2020. [Online]. From: https://quran.com/5/32

Alterman, E., Dechter, G., Edmund, M., Graves-Fitzsimmons, G., Harris, K. M., & Katulis, B. (2011, January 6). *Iraq: Four Years of chaos*. Center for American Progress. Retrieved January 29, 2022, from https:// https://www.americanprogress.org/article/iraq-four-years-of-

chaos/

Al-Umran, Quran. n.d. accessed May 3, 2020, https://quran.com/3/59

Andrew, J. D. (1984). *Concepts in Film Theory*. Oxford University Press.

Anstey, P. R, & Schuster, J. A. (2005). *The Science of Nature in the Seventeenth Century: Patterns of Change in Early Modern Natural Philosophy* (p. 165). Dordrecht: Springer Netherlands.

Apter, E. (2013). *Against World Literature: On the Politics of Untranslatability*. London: Verso.

Ash-Shams, Surah, 91: 7-8. n.d. accessed May 12, 2020. [Online]. From: https://quran.com/91/7-8

Ayala, F. J. (2007). *Darwin's Greatest Discovery: Design Without Designer*. In the Light of Evolution, 1, 3–21. https://doi.org/10.17226/11790

Bahoora, H. (2015). *Writing the Dismembered Nation: The Aesthetics of Horror in Iraqi Narratives of War*. The Arab Studies Journal, 23(1), 184-208.

Bain, O. (2010). *Education after the Fall of the Berlin Wall: The End of History or the Beginning of Histories?* Emerald Group Publishing Limited.

Ballengee, J. R., & Kelman, D. (Eds.). (2021). *Trauma and Literature in an Age of Globalization*. Routledge.

Barrett, T. (1997). *Modernism and Postmodernism: An Overview with Art Examples*. 17–30. http://terrybarrettosu.com/wp-content/uploads/2017/08/Barrett-1997-in-Hutchens-Modernism.pdf

Barthes, R. (1967). *The Death of the Author*. Trans: Richard Howard. 1–6. http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf

Barthes, R. (1989). *The Rustle of Language*. University of California Press.

Barthes, R. (2001). *The Death of the Author*. Contributions in Philosophy, 83, 3-8.

Barton, J., & Muddiman, (2001). *Oxford Bible Commentary*. Oxford: Oxford University Press.

Basnett, S. (2012). *Oxford Handbooks of Translation Studies*. In M. and K. W. Kirsten (Ed.), The Translator as Cross-Cultural Mediator (p. 1 of 9). Oxford.

Basnett, Susan. (2002). *Translation Studies*. In *Translation Studies* (Third). Routledge. https://doi.org/10.1093/ywcct/mbw001

Baudrillard, J. (1994). *Simulacra and Simulation* (S. Glaser, Trans.). University of Michigan Press.

Benjamin, W. (1996). *Walter Benjamin: Selected Writings*. In B. M. & M. Jennings (Ed.), Selected writings Volume 1 (Vol. 1, pp. 62–74). The Belknap Press of Harvard University Press. http://users.clas.ufl.edu/burt/chaucer'swake/LanguageofMan.pdf

Benjamin, W. (2018). *The Work of Art in the Age of Mechanical Meproduction*. A Museum Studies Approach to Heritage, 226–243. https://doi.org/10.4324/9781351226387-29

Benjamin, W., Eiland, H., Smith, G., & Jennings, M. W. (1996). Selected Writings: 1913-1926 (Vol. 1). Harvard University Press.

Benjet, C., Aguilar-Gaxiola, S., Alonso, J., Bromet, E. J. Kessler, R. C, Cardoso, G., ... & Koenen, K. C. (2017). *Trauma and PTSD in the WHO World Mental Health Surveys*. European Journal of Psych-Traumatology, 8(sup5), 1353383.

Bible, gateway. 2011. accessed April 23, 2020, https://www.biblegateway.com/passage/?search=Genesis+1%3A27-30&version=NIV

Bible, gateway. 2011. accessed April 23, 2021. [Online]. Available at: https://www.biblegateway.com/passage/?search=Genesis+1%3A27-30&version=NIV

Bible, hub. n.d. accessed May 19, 2021. [Online]. Available at: https://biblehub.com/genesis/1-9.htm

Birch, J. (1803). *An Essay on the Medical Application of Electricity*. WS Betham.

Bizawe, E. (2017, August 7). Arab sci-fi novel 'Frankenstein in Baghdad' embodies all that's evil in modern-day Iraq. Haaretz.com. https://www.haaretz.com/life/books/.premium.MAGAZINE-frankenstein-in-baghdad-embodies-all-that-s-evil-in-iraq-1.5440860.

Blasim, H. (2014). The Corpse Exhibition: And Other Stories of Iraq. Penguin.

Bohleber, W. (2018). *Destructiveness, Intersubjectivity, and Trauma: The Identity Crisis of Modern Psychoanalysis*. Routledge.

Booker, M. K., & Daraiseh, I. (2021). *Frankenstein in Baghdad, or the Postmodern Prometheus*. Journal of the Fantastic in the Arts, 32(3), 388-467.

Brewerton, Timothy D. *Eating Disorders, Trauma, and Comorbidity: Focus on PTSD*. The Journal of Treatment & Prevention. 2007;15(4): 285-304. doi:10.1080/10640260701454311

Britton, R. (2015). Mary Shelley's Frankenstein: What Made the Monster Monstrous? *Journal of Analytical Psychology*, *60*(1), 1–11. https://doi.org/10.1111/1468-5922.12126

Bryant, J. (2002). *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. The University of Michigan Press. http://books.google.com/books?id=1w4wpOdPbu4C

Buchen. I. (1977). Frankenstein and the Alchemy of Creation and Evolution. The University of Chicago Press Journals, 8(2), 103–112. https://www.jstor.org/stable/24039234

Burke, E. (1998). *A Philosophical Enquiry into the Sublime and Beautiful*. Penguin UK.

Burnham, G., Lafta, R., Doocy, S., & Roberts, L. (2006). Mortality After the 2003 Invasion of Iraq:

a cross-sectional cluster sample survey. The Lancet, 368(9545), 1421-1428.

Burt, K. (2019, November 21). *Frankenstein Adaptations are almost Never Frankenstein Adaptations*. Den of Geek. Retrieved February 5, 2022, from https://www.denofgeek.com/books/frankenstein-adaptations-are-almost-never-frankenstein-adaptations/

Cabanne, P., & Duchamp, M. (1987). *Dialogues with Marcel Duchamp*. (Vol. 303). Da Capo Press, Incorporated.

Cardwell, S. (2002). *Adaptation Revisited: Television and The Classic Novel*. Manchester University Press.

Carter, R., & McRae, J. (2016). *The Routledge History of Literature in English: Britain and Ireland*. Routledge.

Caruth, C. (1996). *Unclaimed Experience: Trauma. Narrative, and History*. Baltimore: Johns.

Caruth, C. Ballengee, J. R., & Kelman, D. (Eds.). (2021). A Conversation with Cathy Caruth. In *Trauma and Literature in an Age of Globalization*. Routledge.

Cattrysse, P. (2020). *Translation and Adaptation Studies: More Interdisciplinary Reflections on Theories of Definition and Categorization*. TTR: traduction, terminologie, rédaction, 33(1), 21-53.

Chatman, S. (1980). *What Novels Can Do That Films Can't (And Vice Versa)*. Critical Inquiry, 7(1), 121-140.

Chesterman, A. (2009). *The Name and Nature of Translator Studies*, Hermes–Journal of Language and Communication in Business. 22 (42): 13-22.

Chesterman, A. (2009). *The Name and Nature of Translator Studies*. HERMES - Journal of Language and Communication in Business, 22(42), 13. https://doi.org/10.7146/hjlcb.v22i42.96844

Cheung, A. (2013). *A History of Twentieth Century Translation Theory and Its application to Bible Translation*. Journal of Translation, 9(2), 1–15. http://www.sil.org/system/files/reapdata/14/62/43/14624328759038259204428723874636761682 8/siljot2013_1_01.pdf

Clayton, J. B. (1991). *Influence and Intertextuality in Literary History*. Univ of Wisconsin Press.

Cohen, J. (2018, January 10). *The Spectre of Frankenstein Still Haunts Science 200 Years Later*. Science. https://www.sciencemag.org/news/2018/01/specter-frankenstein-still-haunts-science-200-years-later

Cohn, K. (1979). *Film and Fiction. The Dynamics of Exchange*. New Haven: Yale University Press.

Colavito, J. (2008). *Knowing Fear: Science, Knowledge and the Development of the Horror Genre*. Jefferson, NC: McFarland and Co.

Coleridge, S. T. (1936). *Coleridge's Miscellaneous Criticism* (Vol. 10). Harvard University Press. https://www.academia.edu/11995077/Introduction_to_the_volume_Magnificence_and_the_Sublime_in_Medieval_Aesthetics

Collins, Joseph. (2008). *Choosing War: The Decision to Invade Iraq and its Aftermath*. National Defense Univ Washington Dc Inst for National Strategic Studies.

Cottom, D. (1980). *Frankenstein and the Monster of Representation*. Daniel Cottom Published by: The Johns Hopkins University Press. The Johns Hopkins University Press, 9(3), 60–71. https://www.jstor.org/stable/3683905

Cronin, M. (2018). *Translation and globalization. In Translation and Globalization*. Routledge. https://doi.org/10.4324/9781315621289

Cutchins, D. (2017). The Oxford Handbook of Adaptation Studies. In T. Leitch (Ed.), The Oxford Handbook of Adaptation Studies (Issue 1, pp. 1–14). Oxford University Press. https://doi.org/10.5817/bl2017-1-9

Cutchins, D. R., & Perry, D. R. (2018). *Introduction: The Frankenstein Complex: when the text is more than a text. In Adapting Frankenstein*. Manchester University Press.

Damrosch, D. (2003). *World Literature, National Contexts*. Modern Philology, 100(4), 512-531.

Darwin, C. (2009) *The Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life. Cambridge*: Cambridge University Press.

Davidson. C. (2018). *Global Frankenstein*. Palgrave Macmillan. https://doi.org/10.1007/978-3-319-78142-6

Davies, D. (2020). Concrete Stories, Decomposing Fictions: Body Parts and Body Politics in Ahmed Saadawi's Frankenstein in Baghdad. *Interventions*, 1–25. https://doi.org/10.1080/1369801X.2020.1816851

Davison, Carol Margaret, and Marie Mulvey Roberts (2019). *Global Frankenstein*. Palgrave Macmillan.

Deleuze, Gilles, Félix Guattari, and Robert Brinkley. (1983). "What is a Minor Literature?" Mississippi Review 11, no. 3: 13-33.

Derrida, J. (2016). *Of Grammatology*. Jhu Press.

Des Pres, T. (1980). *The Survivor: An Anatomy of Life in the Death Camps*. Oxford University Press.

Diedrich, L. (2018). *PTSD: A New Trauma Paradigm*. In Trauma and Literature (Ed. Kurz). Cambridge University Press.

DOI: http://dx.doi.org/10.24093/awejtls/vol1no1.11

Dominy, N. J., & Yeakel, J. D. (2016). *Frankenstein and the Horrors of Competitive Exclusion*. AIBS Bulletin, 67(2), 107-110.

Eaton, G. (2022, April 6). Noam Chomsky: "We are Approaching the Most Dangerous Point in Human History." The New Statesman. Retrieved January 31, 2023, from https://www.newstatesman.com/encounter/2022/04/noam-chomsky-were-approaching-the-most-dangerous-point-in-human-history.

Eckermann, J., P. (1998). *Conversations of Goethe*. Da Capo Press

Elayyan, H. (2017). *The Monster Unleashed: Iraq's Horrors of Everyday Life in Frankenstein in Baghdad*. AWEJ for translation & Literary Studies volume, 1.

Even-Zohar, I. (1990). *The Position of Translated Literature within the Literary Polysystem*. "Introduction [to Polysystem Studies]" Polysystem Studies [Poetics Today, 11(1), 45–53. https://doi.org/10.4324/9780429280641-23

Felber, S. (2005). *Chomsky's Influence on Eugene Nida's Theory of Dynamic Equivalence in Translating*. Werner, Eberhard (Hg.): Bibelübersetzung Als Wissenschaft. Aktuelle Fragestellungen Und Perspektiven. Beiträge Zum Forum Bibelübersetzung Aus Den Jahren, 2011, 253–262.

Feuerbach, L. (1972). *Principles of Philosophy of the Future*. 1st ed. The Fiery Brook. Available at https://rowlandpasaribu.files.wordpress.com/2013/09/ludwig-feuerbach-principles-of-philosophy-of-the-future.pdf

Fleischer, A. (2019, March 20). The Iraq War began sixteen years ago tomorrow. there is a myth about the war that I have been meaning to set straight for years. after no WMDs were found, the left claimed "Bush Lied. people died." this accusation itself is a lie. it's time to put it to rest. Twitter. Retrieved January 19, 2022.

Fletcher, J. (2013). *Freud and the Scene of Trauma*. New York, NY: Fordham University Press.

Fletcher, J. (2013). *Trauma and the Genealogy of the Death Drive*. In Freud and the Scene of Trauma. Fordham University Press.

Franklin, Benjamin, and Louis P. Masur. (2016). *The Autobiography of Benjamin Franklin: With Related Documents*. Bedford/St. Martin's, Macmillan Learning.

Franklin, Benjamin. (1904). *The Works of Benjamin Franklin: Including the Private as Well as the Official and Scientific Correspondence Together with the Unmutilated and Correct Version of the Autobiography*. Vol. 12. GP Putnam's Sons, The Knickerbocker Press.

Franklin, Benjamin. *Experiments and Observations on Electricity Made at Philadelphia in America, by Mr. Benjamin Franklin.* London: Printed and sold by E. Cave, 1751.

Freud, S., & Strachey, J. (1989). *Beyond the Pleasure Principle*. New York: Norton.

Frosh, S.(1999) *The Politics of Psychoanalysis: an Introduction to Freudian and Post-Freudian Theory*. Basingstoke: Macmillan.

Fuller, S. E. (1867). *Art of Wood Engraving*. Boston. Joseph Watson Press. http://www.survivorlibrary.com/library/a_manual_of_instruction_in_the_art_of_wood_engraving_1867.pdf

Gamble, S. (2006). *The Routledge Companion to Feminism and Postmodernism*. In Sarah Gamble (Ed.), Revista Estudos Feministas (Vol. 14, Issue 3). Routledge. https://doi.org/10.1590/s0104-026x2006000300013

Garfinkle, N. (1955). *Science and Religion in England, 1790-1800: The Critical Response to the Work of Erasmus Darwin*. Journal of the History of Ideas, 16(3), 376-388. https://doi.org/10.2307/2707638.

Garner, D. (2018). *Frankenstein in Baghdad, a Fantastical Manifestation of War's Cruelties*. The New York Times, 22.

Gartman. (1978). *Marx and The Labour Process: An Interpretation. Critical Sociology*, 25(2–3), 387–403. https://library.fes.de/libalt/journals/swetsfulltext/10590675.pdf

Gentzler, E. (2014). *Translation Studies: Pre-Discipline, Discipline, Interdiscipline, and Post-Discipline*. International Journal of Society, Culture & Language, 2(Issue 2 (Special Issue on Translation, Society & Culture)), 13–24. http://www.ijscl.net/article_5620_fdde5469d71359e7bb41dcee95329e13.pdf

George, A. (2000). *The Epic of Gilgamesh* (2nd ed.). London: Penguin Classics.

Girard, T. M., & Shelley, M. *Teaching and Learning through Frankenstein*. Central Michigan University, 2009. 12 April 2014.

Godwin, W. (2002). *Fleetwood: Or, The New Man of Feeling*. Blackmask Online. http://www.public-library.uk/ebooks/35/82.pdf

Gompert, David C., Hans Binnendijk, and Bonny Lin. (2014). *Blinders, Blunders, and Wars: What America and China Can Learn*. Rand Corporation.

Guston, D. H., Finn, E., Robert, J. S., & Shelley, M. (2017). *Frankenstein: Annotated for Scientists, Engineers, and Creators of all Kinds*. The MIT Press. Cambridge, Massachusetts. London, England.

Hamed, E. (2020). Gothic is the New Iraq (Doctoral dissertation, the University of Illinois at Chicago).

Hankir, Z. (2018). *Ahmed Saadawi wants to tell a new story about the war in Iraq*. Literary Hub, June 19. Available at https://lithub.com/ahmed-saadawi-wants-to-tell-a-new-story-about-the-war-in-iraq/

Hankir, Z. (2019). Ahmed Saadawi Wants to Tell a New Story About the War in Iraq. [online] Literary Hub. Available at: https://lithub.com/ahmed-saadawi-wants-to-tell-a-new-story-about-the-war-in-iraq/ [Accessed 19 July 2020].

Harari, Y. (2015). *Sapiens: A Brief History of Humankind*. London: Vintage.

Harari, Yuval N. Sapiens: *A Brief History of Humankind; Homo Deus: A Brief History of Tomorrow*.

Harkup, K. (2018). Making the Monster: the Science behind Mary Shelley's *Frankenstein*. Bloomsbury Publishing. Watson, I. (n.d.). *Iraqi Civilians*. The Costs of War. https://watson.brown.edu/costsofwar/costs/human/civilians/iraqi.

Harmes, M. K. (2015). *The Curse of Frankenstein*. Columbia University Press.

Harper, 2015.Hard, Robin. *The Routledge Handbook of Greek Mythology*. September 2019. https://doi.org/10.4324/9781315624136.

Harvey, D. *Population, Resources, and the Ideology of Science*. Economic Geography, 50(3), 256–77. https://doi.org/10.2307/142863.

Harvey, David. *Population, Resources, and the Ideology of Science*. Economic Geography 50, no. 3 (1974): 256-77. Accessed April 27, 2021. https://doi.org/10.2307/142863.

Hedges, Chris. *The Ghoulish Face of Empire*. (2014). Truthdig: Expert Reporting, Current News, Provocative Columnists. https://www.truthdig.com/articles/the-ghoulish-face-of-empire/

Heidarizadeh, N. (2015). *The Significant Role of Trauma in Literature and Psychoanalysis*. Procedia-Social and Behavioral Sciences, 192, 788-795.

Hesiod, H. (2006). *Theogony and Works and Days*. Michigan USA: The University of Michigan Press.

Hesiod, H. (2006). *Theogony and Works and Days*. Michigan USA: The University of Michigan Press.

Hicks, M. H. R., Dardagan, H., Serdán, G. G., Bagnall, P. M., Sloboda, J. A., & Spagat, M. (2011). Violent deaths of Iraqi civilians, 2003–2008: analysis by perpetrator, weapon, time, and location. PLoS Med, 8(2), e1000415.

Hogle, J. E. (Eds.). (2002). *The Cambridge Companion to Gothic Fiction*. Cambridge University Press.

Hogsette, D. S. (2011). *Metaphysical Intersections in Frankenstein: Mary Shelley's Theistic Investigation of Scientific Materialism and Transgressive Autonomy*. Christianity & Literature, 60(4), 531-559.

Holloway, J., & Benemérita, P. (2010). Crack Capitalism. Universidad Autónoma de: Pluto Press.

Honeyman, N. A. P. (2015). *Odisea Revista de Estudios Engleses* (Vol. 12). Universidad Almería. https://twitter.com/AriFleischer/status/1108182597983703041?ref_src=twsrc%5Etfw%7Ctwcamp%5Etweetembed%7Ctwterm%5E1108182597983703041&ref_url=https%3A%2F%2Fwww.vox.com%2Fpolicy-and-politics%2F2019%2F3%2F20%2F18274228%2Fari-fleischer-iraq-lies-george-w-bush-wmds.

Hough, Carole, and Daria Izdebska, eds. (2016). The Oxford handbook of names and naming. Oxford University Press.

https://jartf.journals.ekb.eg/article_158516_5377d5af7f5d977650ae4222fb9fc5e5.pdf

Hussein, Falah. (2019). Cultural Problems in the Translation of Frankenstein in Baghdad by Ahmed Sadaawy.158-130 ,(37)2019 ,المجلة العلمية بكلية الآداب.. فلاح حسين حنون, & ح. ح. ف, الساري.

Hutcheon, L. (2012). *A Theory of Adaptation*. Routledge.

Hutcheon, L., Critique, S. C., Winter, P., & Hutcheon, L. (1987). *The Politics of Postmodernism: Parody and History*. 5, 179–207. https://www.jstor.org/stable/1354361?seq=1#metadata_info_tab_contents

International, T. (2020, July 30). *Post-traumatic Stress After Losing a Child*: Art international. ART International - Accelerated Resolution Therapy. Retrieved May 7, 2022, from https://artherapyinternational.org/blog/post-traumatic-stress-after-losing-a-child/

Kennedy, D. James. *Led by the Carpenter: Finding Gods Purpose for Your Life!* Nashville, TN: T. Nelson Publishers, 1999.

Koehn. P. (2017). *Statistical Machine Translation. In Statistical Machine Translation*. (2nd ed., p. 117). Center for Speech and Language Processing Department of Computer Science. Johns Hopkins University.

Koveshnikov, B., &, Romensky, L. (2006). *Human Anatomy* (1st Vol). Ukraine: Lugansk.

Kristeva, J. (1986). *The Kristeva Reader*. Columbia University Press.

Kristeva, J. (1986). *Word, Dialogue and Novel*. The Kristeva Reader, ed. Toril Moi, Oxford: Basil Blackwell.

Kuhn, T. S. (1957). *The Copernican Revolution. Planetary Astronomy in the Development of Western Thought*. Harvard University Press.

Kurtz, J. R. (Ed.). (2018). *Trauma and Literature*. Cambridge University Press.

Laan, J. M. V. D. (2010). "Frankenstein as Science Fiction and Fact." Bulletin of Science, Technology & Society 30: 298-304. https://pdfs.semanticscholar.org/7662/4816a90ce8863a7b465c0263f60f89982299.pdf

Lambert, J. (1994). *Decentering Translation Studies*. Translation Studies: An Interdiscipline: Selected papers from the Translation Studies Congress, Vienna, 1992 (Vol. 2, pp. 17-26). selected papers from the translation studies congress, Vienna (1992): John Benjamins Publishing.

Lambert, W.G. (2013). *Babylonian Creation Myths*. Winona Lake: Eisenbrauns.

Laqueur, T. (2019, November 7). *We are All Victims now: Trauma·* LRB 8 July 2010. London Review of Books. Retrieved April 18, 2022, from https://www.lrb.co.uk/the-paper/v32/n13/thomas-laqueur/we-are-all-victims-now

Lehrich, Christopher I. (2003). The language of demons and angels: Cornelius Agrippa's occult philosophy. Brill.

Leitch, T. (Ed.). (2017). *The Oxford Handbook of Adaptation Studies*. Oxford University Press.

Leitch, T. (Ed.). (2017). The Introduction of *The Oxford Handbook of Adaptation Studies*. Oxford University Press.

Lensmire, T. J., & Beals, D. E. (1994). *Appropriating Others' Words: Traces of Literature and Peer Culture in a Third-Grader's Writing*. Language in Society, 411-426.

Levy, B. S., & Sidel, V. W. (2013). *Adverse Health Consequences of the Iraq War*. The Lancet, 381(9870), 949-958.

Liu, W. M., Forbat, L., & Anderson, K. (2019). *Death of a Close Friend: Short and Long-term Impacts on Physical, Psychological and Social Well-being*. *PloS one*, *14*(4), e0214838.

Luckhurst, R. (2013). *The Trauma Question*. Routledge.

Luo, L., & Zhang, W. (2014). *A Review on Biological Adaptation: with Applications in Engineering Science*. Selforganizology, 1(1), 23–30. https://doi.org/10.1073/pnas.0701072104

MacAndrew, E. (1979). *The Gothic Tradition in Fiction*. Columbia University Press.

Mahmood, K. A. (2021). *Evolution of Creation from Mythology to Reality: A Multidisciplinary Study into the Roots of Shelley's Frankenstein and Ahmed Sa'adawi's Frankenstein in Baghdad*. Arab World English Journal for Translation & Literary Studies 5

Mankhi, A., & Nati, I. (2019). Topography of Fear and Violence in Ahmad Al Sadawi's Frankenstein in Baghdad. *Journal of Education College Wasit University*, *2*(2). https://doi.org/10.31185/eduj.vol2.iss2.900

Marcuse, H. (1991). *One-Dimensional Man*. Studies in the ideology of advanced industrial society. 2nd Ed. United Kingdom. Routledge & Kegan Paul.

Marx, K. (1904.). *A Contribution to The Critique of Political Economy*. Translated from the 2d German Ed. by N.I. Stone. With an Appendix Containing Marxs Introduction to the Critique Recently Published among His Posthumous Papers. Chicago: C.H. Kerr.

Mayor, Adrienne. (2020). Gods and Robots: Myths, Machines, and Ancient Dreams of Technology. Princeton University Press.

McAdie, A. (p. 188). *The Date of Franklin's Kite Experiment*. Proceedings of the American Antiquarian Society, N.S, 188, 188-205. Available at https://www.americanantiquarian.org/proceedings/44806729.pdf.

McKeon, M. (Ed.). (2000). *Theory of the Novel: A Historical Approach*. JHU Press.

McMartin, J. C. and J. (2015). *Studying Texts and Contexts in Translated Children's Literature*. Journal of Diversity and Gender Studies, 2(1–2), 33–38. https://www.jstor.org/stable/pdf/j.ctv17rvx8q.4.pdf?refreqid=excelsior%3A91422e29100ef20328183f1afe230fcb

Melchert, C. (2011). God Created Adam in His Image. Journal of Quranic Studies 13, (1): 113–24. https://doi.org/10.3366/jqs.2011.0009.

Mellor, A. (2017). *Frankenstein, Gender, and Mother Nature*. In Frankenstein: Annotated for Scientists, Engineers, and Creators of all Kinds (pp. 239–244). essay, The MIT Press.

Mellor, A. K. (1988). *Possessing Nature: The Female in Frankenstein*. Romanticism and Feminism, 220-232.

Mellor, A. K. [Department of English, Arizona State University]. (2019, January 15). *Mothering Monsters: Mary Shelley's Frankenstein* [Video]. YouTube. https://www.youtube.com/watch?v=Rd-eKRRQzcQ

Mikhail, B. (1999). *Problems of Dostoevsky's Poetics*. In C. Emerson (Ed.), Physics of Metals and Metallography (Vol. 8, Issue 6). University of Minnesota Press.

Munday, J. (2022). *Introducing Translation Studies: Theories and Applications*. Routledge.

Nagatani, M. (n.d.). (2010). *Contemporary Fiction: Postmodern Gothic*.

Nagy, P., Wylie, R., Eschrich, J. and Finn, E. (2019). *Facing the Pariah of Science: The Frankenstein Myth as a Social and Ethical Reference for Scientists*. Science and engineering ethics, pp.1-23.

Nagy, P., Wylie, R., Eschrich, J., & Finn, E. (2018). Why Frankenstein is a stigma among Scientists. Science and Engineering Ethics, 24, 1143-1159.

Najjar, Al-Mustafa. (2014). "Iraqi author Ahmad Saadawi: 'The Novel Implicitly Questions this Concept of Salvation." Arabic Literature (in English) 26.https://arablit.org/2014/03/26/iraqi-author-ahmad-saadawi-the-novel-implicitly-questions-this-concept-of-salvation/

Naudé, J. A. (2002). *An Overview of Recent Developments in Translation Studies with Special Reference to The Implications for Bible Translation*. Acta Theologica, 22(1), 44-69.

Naval History and Heritage Command. (2020). 'Operation Iraqi Freedom'. Accessed: May 6, 2020. https://www.history.navy.mil/content/history/nhhc/browse-by-topic/wars-conflicts-and-operations/middle-east/operation-iraqi-freedom.html

Nida, E. A. (2009). *Language and Culture*. Entreculturas. Revista de Traducción y Comunicación Intercultural, 1(2), 25–32. https://doi.org/10.1177/003803856800200229

Nietzsche, F. (1974). *The Gay Science*: with a prelude in rhymes and an appendix of songs, trans. Walter Kaufmann (New York: Vintage, 1974), 227.

Noah Surah, 76: 2. n.d. accessed April 28, 2020, https://quran.com/76

Oliete-Aldea, E. (2015). *Hybrid Heritage on Screen: The 'Raj Revival' in the Thatcher Era*. Springer.

Oliver, M. (2005, September 14). Scores killed in Baghdad blasts. The Guardian. https://www.theguardian.com/world/2005/sep/14/iraq.markoliver.

Pederson, J. (2018). *Trauma and Narrative*. In Trauma and Literature (Ed. Kurz). Cambridge University Press.

Perdikaki, K. (2016). *Adaptation as Translation: Examining Film Adaptation as a Recontextualized Act of Communication*. PQDT - UK & Ireland, 240. https://search.proquest.com/docview/1896109241?accountid=15928%0Ahttp://onesearch.unifi.it/openurl/39UFI/39UFI_Services?tabs=viewOnlineTab&?url_ver=Z39.88-2004&rft_val_fmt=info:ofi/fmt:kev:mtx:dissertation&genre=dissertations+%26+theses&sid=ProQ:ProQuest+

Perelberg, Rosine Jozef. *Murdered Father, Dead Father: Revisiting the Oedipus Complex*. Hove, East Sussex: Routledge, 2016.

Petkova, S. (2005). *Mikhail Bakhtin: A Justification of Literature*. Stanford's Student Journal of Russian, East European, and Eurasian Studies, 1(Spring), 1–12. http://www.obook.org/amr/library/bakhtin2.pdf

Petras, P. J. (2009, August 21). The US War against Iraq: The Destruction of a Civilization. Global Research. Retrieved March 29, 2022, from https://www.globalresearch.ca/the-us-war-against-iraq-the-destruction-of-a-civilization/14870.

Phillips, C. (2020). *Ahmed Saadawi's Frankenstein in Baghdad as a Case Study of Consecration, Annexation, and Decontextualization in Arabic–English literary translation*. The Journal of Commonwealth Literature, 0021989420971010.

Picart, C. J. S. (1998). *Re-birthing the Monstrous: James Whale's (Mis) Reading of Mary Shelley's Frankenstein*. Critical Studies in Media Communication, 15(4), 382-404.

Polan, D., & Foster, H. (1984). *The Anti-Aesthetic: Essays on Postmodern Culture*. In H. Foster (Ed.), New German Critique (Issue 33). Bay Press. https://doi.org/10.2307/488367

Popper, K. (1959). The Logic of Scientific Discovery. New York.

Punter, D. (2003). *Arundhati Roy and the House of History. In Empire and the Gothic* (pp. 192-207). Palgrave Macmillan, London.

Punter, D. (2014). *The Literature of Terror: Volume 1: The Gothic Tradition* (2nd ed.). Routledge.

Punter, D., & Byron, G. (2004). The Gothic. (p. xx316). Oxford: Blackwell.

Raj, P. P. E. (2015). *Text/Texts: Interrogating Julia Kristeva's Concept of Intertextuality*. Ars Artium, 3, 77.

Regan, S., & Jameson, F. (1991). *Postmodernism, or, the Cultural Logic of Late Capitalism*. In The Modern Language Review (Vol. 89). Duke University Press, Verso.

Relations, F. (n.d.). *The Iraq War*. Council on Foreign Relations. https://www.cfr.org/timeline/iraq-war.

Ryne, C. (2018, July 2). Frankenstein in Baghdad: by Ahmed Saadawi. Spectrum Culture. https://spectrumculture.com/2018/07/01/frankenstein-in-baghdad-by-ahmed-saadawi-review/.

Saadawi, A. (2017). *Frankenstein in Baghdad*. Translated by Jonathan Wright. New York: Penguin books.

Saadawi, Ahmed, and Jonathan Wright. (2014). "Frankenstein in Baghdad." The Massachusetts Review 55, no. 4: 632-637.

Said, E. W. (1983). *The World, the Text, and the Critic*. Harvard University Press.

Sanders, J. (2005). *Adaptation and Appropriation*. (The New Critical Idiom). In The New Critical Idiom. Routledge. http://www.amazon.com/Adaptation-Appropriation-New-Critical-Idiom/dp/0415311721

Sanders, J. (2015). *Adaptation and Appropriation*. Routledge

Sanders, J. (2015). *Adaptation and Appropriation*. Routledge.

Sasani, S. & Pilevar, H. (2016). *No Romantic Prometheus: Marry Shelley's Frankenstein and Rejection of Romanticism*. International Journal of English Language & Translation Studies. 4(3), 50-59. Retrieved from www.eltsjournal.org

Shakespeare, W., & Parker, P. M. (2005). *King Henry IV: Pt. I.* San Diego, CA: ICON Classics.

Shelley, M. (1831). Frankenstein, or, the Modern Prometheus. London: Henry Colburn and Richard Bentley. Special Collections, University of Delaware Library. Accessed 30 January 2023.

Shelley, M. (1992). *Frankenstein: The Modern Prometheus*. Harmondsworth: Penguin.

Shelley, M. W., Guston, D. H., Finn, E., & Robert, J. S. (2017). *Frankenstein; Or the Modern Prometheus: Annotated for Scientists, Engineers, and Creators of All Kinds*. Library of Congress Cataloging-in-Publication Data. https://mitpress.mit.edu/books/frankenstein

Shelley, Mary Wollstonecraft, and Maurice Hindle. (1992). Frankenstein, or, The Modern Prometheus. Harmondsworth: Penguin.

Shelley, Mary Wollstonecraft, and Maurice Hindle. *Frankenstein, or, The Modern Prometheus*. Harmondsworth: Penguin, 1992.

Sherwin, P. (2019). Frankenstein: Creation as Catastrophe. *Modern Language Association*, *96*(5), 883–903.

Sigmund, F. (1939). *Moses and Monotheism*. Katherine Jones (Trans.). The Hogarth Press

Sontag, S. (2003). *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux.

Stein, M. (2005). *Urban Bombing: A Trauma Surgeon's Perspective*. Scandinavian journal of surgery, 94(4), 286-292.

Stern, J. (2003). *How America Created a Terrorist Haven*. New York Times, 20.

Strich, F. (1949). *Goethe and World Literature*. New York, Hafner Pub. Co.

Strickland, A. (2019, September 17). *Why a Volcanic Eruption Caused a 'Year Without a Summer' in 1816*. CNN. https://edition.cnn.com/2019/09/17/world/tambora-eruption-year-without-summer-scn/index.html.

Taibbi, M. (2019, March 22). 16 years later, how the press that sold the Iraq War got away with it. Rolling Stone. Retrieved January 19, 2022.

Teggart, H. (2019). Frankenstein in Baghdad: A Novel Way of Understanding the Iraq War and Its Aftermath. International ResearchScape Journal, 6(1), 1.

Tigay, J. (2002). *The Evolution of the Epic of Gilgamesh* (2nd ed.). Wauconda, Illinois USA: Bolchazy-Carducci Publishers.

Toury, G. (2012). *Descriptive Translation Studies: and beyond*. Tel Aviv University. John Benjamins Publishing Company. Amsterdam / Philadelphia

Umberto, E., & William, W. (1980). The Name of the Rose.

Van Camp, J. C. (2007). *Originality in Postmodern Appropriation Art*. Journal of Arts Management Law and Society, 36(4), 247–258. https://doi.org/10.3200/JAML.36.4.247-258

Venuti, L. (2017). *The Translator's Invisibility: A History of Translation*. In The Translator's Invisibility: A History of Translation. https://doi.org/10.4324/9781315098746

Vignoles, Vivian. (2019). Identity: Personal AND Social. Oxford Handbook of Personality and Social Psychology Edition: 2nd ed. Kay Deaux, Mark Snyder. Oxford University Press. Smith, Kate. https://www.researchgate.net/publication/316790231_Identity_Personal_AND_Social.

Walter, J. E. (1917). *Kant's Moral Theology*. Harvard Theological Review 10, (3): 272–95. https://doi.org/10.1017/s0017816000000870.

Wang, Z. (2018, February). *Exploring Newmark's Communicative Translation and Text Typology*. In 6th International Conference on Social Science, Education and Humanities Research (SSEHR 2017) (pp. 628-630). Atlantis Press.

Watson Institute for International and Public Affairs. (2021, June 1). *Iraqi Civilians | Costs of War*. The Costs of War. Retrieved May 10, 2022, from https://watson.brown.edu/costsofwar/costs/human/civilians/iraqi

Webster, A. (2018). Ahmed Saadawi's Frankenstein in Baghdad: A Tale of Biomedical Salvation? *Literature and Medicine*, *36*(2), 439–463. https://doi.org/10.1353/lm.2018.0022

Webster, A. (2018). *Ahmed Saadawi's Frankenstein in Baghdad: A Tale of Biomedical Salvation?* Literature and Medicine, 36(2), 439-463.

Westfahl, G., & Benford, G., V. Hendrix, H. V., Alexander, J. (2020). *Science Fiction and the Dismal Science: Essays on Economics in and of the Genre*. Jefferson, NC: McFarland & Company, Inc., Publishers.

Westfahl, G., & Benford, G., V. Hendrix, H. V., Alexander, J. (2020). *Science Fiction and the Dismal Science: Essays on Economics in and of the Genre*. Jefferson, NC: McFarland & Company, Inc., Publishers.

Whelehan, I., & Cartmell, D. (Eds.). (2006). *Adaptations: From Text to Screen, Screen to Text*. London and New York, Routledge.

Wieland, D., Hursey, M., & Delgado, D. (2010). *Operation Enduring Freedom (OEF) and Operation Iraqi Freedom (OIF) Military Mental Health Issues*. Information on the wars' signature wounds: posttraumatic stress disorder and traumatic brain injury. The Pennsylvania Nurse, 65(3), 4-11.

Wiest. J. (2014). *Translation and Adaptation in Theatre and Film*. In K. Katja (Ed.), Translation and Adaptation in Theatre and Film (First, pp. 99–121). Routledge. https://doi.org/10.4324/9780203405543

Wildman, D. E., M. Uddin, G. Liu, L. I. Grossman, & Goodman, M. (200). (2003). *Implications of Natural Selection in Shaping 99.4% Nonsynonymous DNA Identity between Humans and Chimpanzees: Enlarging Genus Homo*. Proceedings of the National Academy of Sciences 100, (12): 7181–88. https://www.pnas.org/content/pnas/100/12/7181.full.pdf.

Wittgenstein, L. (1961) *Tractatus Logico-Philosophicus*. The German Text of Logisch-Philosophische Abhandlung with a New Translation by D.F. Pears & R.F. McGuinness, and with the Introd. by Bertrand Russell. London: Routledge & Kegan Paul.

Wu, Y., & Xu, R. (2011). *The Application of Chomsky's Syntactic Theory in Translation Study*. Journal of Language Teaching and Research, 2(2), 396–399. https://doi.org/10.4304/jltr.2.2.396-399

Zheng, W. (2018). *Exploring Newmark's Communicative Translation and Text Typology*.

Žižek, Slavoj. *Incontinence of the Void: Economico-Philosophical Spandrels*. Cambridge (Mass.): MIT Press, 2017.

APPENDICES

Appendix I:

An Interview with Ahmed Saadawi: The Author of *Frankenstein in Baghdad*

An appendix for a PhD thesis titled:

A STUDY OF AHMED SAADAWI'S *FRANKENSTEIN IN BAGHDAD* IN LIGHT OF APPROPRIATION OF MARY SHELLEY'S *FRANKENSTEIN* THROUGH TRANSLATION AND ADAPTATION STUDIES

The interviewer and PhD student: Karzan Aziz Mahmood

Jaume I University - Spain

Karzan: Could you tell us about your path to writing? Take us through your journey – from the itch of writing, the inspiration of an idea – through to discovering and producing a work of fiction like *Frankenstein in Baghdad*?

Saadawi: There is no single path to the cause of inspiration, but my story was inspired by Baghdad. While I was in the forensic medicine in the mortuary, I found a young man crying because no other had found the body of his dead brother, and the young man wanted his brother's whole body, not parts of bodies, so the mortuary official told him that you can collect a body from the body parts of different other bodies as there were many neglected legs and arms. So, the novel started from this.

Karzan: More specifically, how and when did the idea for *Frankenstein in Baghdad* begin?

Saadawi: The idea emerged from witnessing the violent events in Baghdad after 2003, especially by virtue of my work as a journalist and my having to roam the streets of Baghdad almost daily, interacting with many people and hearing their stories their suffering. Also, this picture was formed about the plight of the Iraqis in that period, as each group perceives itself as the victim and the other group is the criminal, and they do not know or do not want to know that they are all contributors in one way or another to the crime and at the same time they are victims.

Karzan: Iraq after 2003 and specifically 2005 is the setting of your work. Why?

Saadawi: My first novel (The Beautiful Country) was published in 2004. It takes place during the siege period, during the period of economic sanctions in the nineties. Therefore, the novel was written between 2001 and 2002.

As for my second novel (He is Dreaming, Playing or Dying), it talks about sectarian conflict and terrorism in Baghdad, and the later novels dealt with other topics, such as the novel (Chalk Door) deals with events over a wide area of time that is twenty years, but it focuses on existing events in 2013 and my novel (Di Notes) focuses on events taking place after ISIS in Iraq, Baghdad in particular.

Narrative and narrative work entangles with history. There are novels written about current events and novels written about current events, and some of them are fictional and talk about hypothetical future events. Historically lit, the art of the novel moves within this space.

Most of the writers talk about their events and issues related to their countries, and my project does not stray from this general path, which includes the book in all stages and all places.

Karzan: The title of the book including the major characters and themes remind us of Mary Shelley's *Frankenstein* written in 1818. How do you see the links and relations between your work and Shelley's work?

Saadawi: Inside the novel, there is a savage being formed from Iraqi conditions and a local context, but this creature when it is formed becomes like Frankenstein, hence the relationship and link between my novel and (*Frankenstein* by Mary Shelley) and for me (Frankenstein Mary Shelley) is a global horizon which is a classic work from 200 years ago. It turned into a cultural horizon and not just a novel, it turned into drama and films, and films were re-produced, stories and cartoons were written inspired by the idea of *Frankenstein*'s story.

And my novel is a new engagement with this horizon, and many foreign articles have indicated that *Frankenstein in Baghdad* is a new and striking remake of Shelley's *Frankenstein*, and this allowed to attract attention, i.e., in my story I am telling and allowing readers to understand what is going on in Iraq clearly. In addition, artistically and cognitively, this is a satirical re-production of *Frankenstein* Marry Shelley to turn into irony, irony and sarcasm.

Karzan: Despite the aforementioned relations and similarities, which are, in your opinion, the most relevant contributions to the novel in terms of the differences between cultures, languages, and context for the modern Iraqi, Arabic and also foreign international readers?

Saadawi: I did not understand the question properly, but for the Iraqi reader, the novel talks about things they know and live with, and it is a novel that immensely benefits from popular culture. Many of the dialogues in the novel are written in the popular dialect and the use of proverbs, judgments and special expressions found in Iraqi popular culture. Of course, the Iraqi reader receives them in a special way. The

novel works in the cultural field and the reader sees that it belongs to him. As for the European or foreign reader in general, or maybe Chinese or Korean, of course every reader from every country reads the novel through his own cultural background, but in the majority of foreign editions and various revisions in different languages, the human core of the story is to convey the plight of a society that suffers from the collapse of the state and the chaos of security conditions and the rule of different ideologies and also under the occupational authority that makes many mistakes.

The general message of the story is that of ordinary people looking for peace and trying to live. The human content of the story, the artistic work in it, and the creativity of every writer from a different culture has reached its readers, but there remain language barriers that cannot be crossed by translation, and this is the case in reading translated literature.

Karzan: Hadi's creation 'Whatsitsname' or 'Shisma' suffered from bombs and explosions from the war waged against Iraq by the U.S.A. in 2003. What is the significance of the war context as the novel's setting?

Saadawi: Certainly, the war in the Iraqi social and historical context is an essential event. I was six years old when the Iran-Iraq war erupted. My father was in the army during the wars before the eighties in the Arab-Israeli conflict or the struggle against the Kurdish rebels. Even my grandfather was a soldier in the so-called mobile police, and sent to fight (Mullah Mustafa Barzani), we opened our eyes as we hear the stories of previous wars. Then personally, at the age of six, I witnessed the outbreak of one of the longest wars of the twentieth century, the Iraq-Iran war, and when the war ended, I was in middle school, and it wasn't long before we entered the invasion of Kuwait and then the second Gulf War in 1991.

And I myself was later taken to military service when I graduated from university and served in the army three times, the last of which was in 2002. We were that time hearing talks about the Congress meeting and the approval of the Iraqi Freedom Operation, but we did not believe that there would be a war. Later the war happened in 2003 and that we have been fighting in various struggles to this day and we are fighting wars against ISIS and militias now. The war in the Iraqi context is an essential detail, and nothing can be written about Iraq by ignoring the war. The war has repercussions on history, politics, economy, society, art and life. And this is because of the repercussions of wars. These wars are an essential element in the Iraqi issue.

Karzan: Hadi, your work's creator, is a junk dealer in love with collecting old materials such as old radios, TVs and other items to be repaired, fixed and resold in the market; eventually collecting blown-up bodies' parts, stitching them to give them proper burial. While Shelley's Dr Frankenstein, the creator, is a scientist or tremendously passionate student for scientific theories and practices in love with sparking life into a dead body. How are these major characters different in their personalities, backgrounds and vital aims in life?

Saadawi: As I said in the previous answers, this novel works in the area of the postmodern novel, meaning this is the literary, cognitive and philosophical horizon in which the novel operates. As the creator and creator of the character *Frankenstein in Baghdad* and we put him with the character of Victor Frankenstein. He is the complete opposite of the character of the serious young Victor, while the other Frankenstein, or my Frankenstein, is a cynical and sarcastic man who tells stories in the cafe to amuse the world, as Victor is young and the other is old. And what worries Victor in Shelley's *Frankenstein* are philosophical issues related to existence, while the questions in my work are dissimilar; and we do not find these questions in the character of the Arab Frankenstein, he is called a liar not serious, this is an important part of the creative

recipe for the novel, as it is a satirical reproduction for purposes and goals that differ from those of the original novel. *Frankenstein in Baghdad* has a different path, as it reproduced and transformed the original novel's paths and pushed them to a completely different direction. This distance between the two novels creates and allows interpretations and re-interpretations and activates reading. There are even university studies on the comparison between the two novels because there are exciting comparisons that come out from them. The researchers make interesting conclusions.

Karzan: Both Whatsitsname, the creature of your work, and the monster, Shelley's creation, turn into murderers and scary beings. For example, Whatsitsname states: "There are no innocents who are completely innocent or criminals who are completely criminal." Additionally, Dr Frankenstein regrets making the monster at the end and tells Walton to "seek happiness in tranquility and avoid ambition, even if it be only the apparently innocent one of distinguishing yourself in science and discoveries." What are your interpretations of both attitudes and statements in light of the question?

Saadawi: Today, in the pragmatic context, there is a common description used in political commentaries and journalistic writing. It is said that this person created Frankenstein. For example, it is said that America, through its support for extremist Islamic jihadist movements in Afghanistan in its conflict with the Soviet Union in the late seventies of the last century, that America created Frankenstein because it collected these scattered groups and created from them a new entity fighting its enemy, which is the Soviet Union at that time. Then, this creature rebelled against its owner and became his own will and attacked America, which has actively contributed to its manufacture, as in the events of September 11. Frankenstein has become a metaphor for creating something uncontrollable when that thing has its own internal drives and turns against its maker.

This context is found in *Frankenstein*'s novel. So therefore, the essence of what (Hadi Al-Atak) creates is that he made a story, and he talks about a monster that he sews with his own hands, but later when people started believing the story and it became popular, even the government started believing in the existence of this monster and later the subject reverted to him and the government accused him of being the monster, so the myth that he (Hadi Al-Atak) told turned into reality and devoured him and was tried as that monster.

Karzan: Translation has made *Frankenstein in Baghdad* available to a great number of possible readers in the world. What do you think about the role of translation in literature?

Saadawi: Definitely, without translation and the possibility of transferring literature, thought and knowledge, there is no civilization or human interaction that produces it, and the fate of every important book on the philosophical, scientific and literary level is to arouse the curiosity of readers from other cultures and to be translated and the distance between the original text written in its language (the original) and the translated text remain a moving space, and therefore there are many literary and philosophical works that are re-translated time and time again, such as the works of Shakespeare, which are re-translated to become more accurate than the previous work.

There are many texts that have been abused by translating them, and other, more honest texts come that make us see the truth.

Any contemporary literary work translated into other languages is an exciting experience and an experience that puts the writer in front of an audience different from his national audience, and he learns from this experience and learns a lot from the impressions of foreign readers.

Karzan: Without the translation of your novel into many European and Western languages, what could be missing in the European and Western literary discourses and debates especially in relation to the alterations after 2003 war in Iraq?

Saadawi: The thing that happened after 2003 is that Western and American cultures in particular are strong cultures that have industrial and production machines and huge market, and this is from 2003 to 2013, which is the date of the publication of the novel (Frankenstein in Baghdad). And, then, in 2014, it won the International Prize for Arab Fiction and later the issuance of The Italian and French editions in 2016 and 2017, then the English edition in 2018, its ascension to the International Booker Prize and the Man Booker International Prize. During this period, the Western and American culture machine in particular produced dozens of literary works, memoir books, cinematic works, and dramas that tell the story of what happened in Iraq during the occupation of 2003 or invest events related to the American-Iraqi war in 2003, and to this day we see a lot more. Among the dramas and series, it is indicated that this is for a soldier who was in Fallujah, was in Diyala or in Baghdad, among the most famous books that have received awards and compliments within American culture are books written by American correspondents who lived through the events of 2003 and its aftermath, and the civil conflict and what followed, but what is missing in all this picture is the voice of the Iraqi citizen, all of these works that I spoke of shed light on the American who went to Iraq, so the Iraqi voice is missing in the Western context and is completely absent. Therefore, the novel *Frankenstein in Baghdad* reached a missing Iraqi voice, so it was nominated for international awards, as it was an important addition to the story that tells about Iraq within America.

Karzan: Despite the significance of translation, in which ways can your novel, *Frankenstein in Baghdad*, contribute to the general discussion on *Frankenstein* in the West or in the Western canon?

Saadawi: The presence of my novel in various international languages contributes to the inclusion of the novel as part of the general political, cultural and literary discussions about Iraq and the relationship of the Western world with the Arab and Islamic world, etc. It also raises questions about the moral responsibility of the Americans and the West towards Iraq, not only in the 2003 war but about their strengthening and support for Saddam Hussein during the Iran-Iraq war, as well as the destruction of Iraq in 1991, and the harsh economic sanctions that Iraqi society endured in the 1990s. Therefore, my novel is considered to enhance the voice of the Iraqi nation within Western discussions.

Karzan: Yuval Noah Harari, the Israeli historian and intellectual, believes that: "The Gilgamesh Project is the flagship of science. It serves to justify everything science does. Dr. Frankenstein piggybacks on the shoulder of Gilgamesh. Since it is impossible to stop Gilgamesh, it is also impossible to stop Dr. Frankenstein." In light of that point of view, do you think your work is a continuation to Gilgamesh and Shelley's *Frankenstein* or a reversal in the sense of the impossibility to reach eternity or an ultimate goal; such as earthly justice in your case?

Saadawi: I have no knowledge of what he said..., but the idea of immortality is present in the novel and the heroes in the novel do not talk about immortality as an aspiration and a dream, but rather as a curse. And he commits the crime without a moral motive or an ideological or religious goal, but only in order to stay alive, and this is a metaphor for the feelings of many Iraqis who have been involved in violence and find themselves being killed while they are in fact shameful and killed just to stay alive here. Clinging to life is a curse and trouble.

Karzan: To what degree can *Frankenstein in Baghdad* be considered as a confession of trauma by the Iraqis after the American-Iraq war?

Saadawi: Of course, many Iraqis were shocked by the repercussions of the events of 2003. There are many Iraqis against the war in 2003 because they were hoping for salvation from the Saddam Hussein era of dictatorship and also the end of the era of international economic sanctions that crushed the Iraqi people. They hoped for the sanctions to be lifted in order for Iraq to return to the international community and, then, there will be people who have experience and competence deserving to be at the head of power, whatever the political system because the ordinary people did not think about the shape of the political system. People did not have political experience because under Saddam Hussein's regime there was no political activity or political life. Still, all of them were looking forward to a better situation, and the first months after the fall of Saddam were serene months. No one expected the outbreak of an international war on Iraqi soil, al-Qaeda on the one hand and the United States on the other, and suicide operations supported by the air states, then the emergence of the Mahdi Army and Shiite militias. The ugliness of the killing that was taking place was an uncommon thing, and that a single explosion killed 40 or 50 people was a terrifying thing, as it was considered the spread of war into cities, and the horror became inside markets and transportation, which was making the people slow and losing hope of obtaining a decent life.

Karzan*: Frankenstein in Baghdad* can be read as an (authentic) voice from one of the important margins of the world (Iraq) that speaks and tells its real story to the world. What does this work want to tell to the world as a marginalized but authentic voice?

Saadawi: The novel attempts to present an Iraqi voice to comment on an international war and its repercussions. Iraq, for more than two decades, has been a part of the international affair, as it receives comments from all international actors, but the voice of Iraq itself has always been missing, and the irony is that we suffer from a weak Iraqi voice. The Iraqi ideologies are each group's ideologies that follow its loyalty

to an external party, and therefore, the citizen's voice and interests are considered weak. Therefore, giving space to the voice of the ordinary citizen is one of the functions of literature so that others in the world can hear it, and this is what *Frankenstein in Baghdad* achieved. It conveyed the voice of the ordinary Iraqi citizen, away from different ideologies.

Karzan: The senior astrologer says: "Tomorrow the One Who Has No Name, he mused, might become He Who Has No Identity, and then He Who Has No Body, and then He Who Can't Be Caught and Thrown in Jail. What is the relation between this chain of words: (name, identity, body, caught and jail)?

Saadawi: What the chief astrologer says is that a person who does not have a name is a person without an identity, and therefore it is difficult to arrest him, and here the name is an entry for identity, and here the chief astrologer mocks the search for the object that has no name, as it is an impossible task. His identity cannot be captured because he can be anything.

Karzan: The young madman thinks that the creation is "the model citizen that the Iraqi state has failed to produce, at least since the days of King Faisal I. "Because he is made up of body parts of people from diverse backgrounds—ethnicities, tribes, races, and social classes—he represents the impossible mix that never was achieved in the past. He is the first true Iraqi citizen. Why does this madman perceive Whatsitsname in that way?

Saadawi: There is a sarcastic tone in the words of the chief astrologer, and also this astrologer who talks about that the typical Iraqi citizen is composed of all religions and sects in a sarcastic way and that it is difficult to find this person. Every Iraqi is like any citizen in any other country. Every Iraqi belongs to a

sectarian or religious group. This is not a natural affiliation, but it is governed by laws specific to his identity as a citizen. This is the entrance to his definition by others, and this is the area of relationship with others, except for the national definition and the laws that govern the country and the transactions, relations, legal, economic and cultural matters that take place in the national space, which makes sectarian, ethnic, religious affiliations, and so on, an area of special elements of identity. But it is not a general identity imposed on everyone because everyone is not from one component or sect. It is unreasonable for them to be governed by the norms and convictions of one component, and this is also a satirical metaphor for the absent state.

Karzan: Both Shelley's and your work's creators pay the price for the creations with their lives (death and imprisonment). Why is that the fate of your creator?

Saadawi: "Whatsitsname" in the novel did not end in prison. The one who ended up in prison is his creator. He was looking out the window at the people celebrating the false arrest of the Wwhatsitsname or (Shisma in Arabic). It is fake, and it is one of the testimonies of the prophecy of the great astrologer that it is not possible to arrest a person who has no identity and no name. The end of the hero of the *Frankenstein* novel, the original, differs from Hadi Al-Atak's or in *Frankenstein in Baghdad*, although the fate of the creator or maker is similar, both makers were subjected to punishment because of what their hands made, but the creature in *Frankenstein* by Shelley ends with death and the creature in *Frankenstein in Baghdad* remains alive because the reasons that made the monster of Baghdad did not end and still exist.

Karzan: How are the American intervention, terrorism and Iraqi authorities reflected and depicted in your work?

Saadawi: The novel talks about events related to the American occupation and the new Iraqi authorities, and refers to events in the time of Saddam. The novel was read by many Western commentators as a satire of the

occupation event and a satire of the possibility of the United States creating a stable democratic political system in post-Saddam Iraq and how America did not understand the Iraqi reality well. In addition, I cannot reduce my novel to merely being a method of political satire. Any novel that was ultimately dependent on its artistic strength and human depth and if it does not contain depth and novelty in the artistic form and a connection to important areas in the human soul, then this novel will not be deep and influential. Also, the political comments and the political issue will remain part of the human preoccupations, and for this reason the novel is not considered to be talking about political events only. Rather, it talks about people and their suffering, anxiety, desires and ambitions, in which some of them are related to political and security matters, and some are not, and this mixture is what shapes the rhythm of life.

Karzan: After the first publication of your novel to the present (2013-2021), what else would you like to add?

Saadawi: Certainly, for this exciting journey from 2013 to today, I do not think that there is an Iraqi or Arab novel that has gone through such a journey, it is an exceptional journey by all standards. This year, the novel went to cinematographic production, and it will end as a movie within two years, produced by an international company.

Dozens of studies, articles and university theses in many countries of the world have been written about Frankenstein in Baghdad, which is an exciting thing because the novel made the Iraqi voice part of the public debate on Iraq and also opened the door to Iraqi literature so that it could be dealt with more seriously and also the publication of the novel is an Iraqi people's contribution to the Arab and international scene. These are very important and impressive things; and the novel also contributed to the promotion of reading in today's world dominated by social media, which aroused the curiosity of young people to read, which made them read other novels.

Date: August 29, 2021

APPENDIX II:

Interview with Jonathan Wright, the translator of *Frankenstein in Baghdad* into English

As an appendix for a PhD thesis titled:

A STUDY OF AHMED SAADAWI'S *FRANKENSTEIN IN BAGHDAD* IN LIGHT OF APPROPRIATION OF MARY SHELLEY'S *FRANKENSTEIN* THROUGH TRANSLATION AND ADAPTATION STUDIES

The interviewer and PhD student: Karzan Aziz Mahmood

Jaume I University - Spain

Karzan: Could you tell us about your path to translating the novel?

Jonathan Wright: The book was well publicised when it came out and when it went the IPAF prize. I pitched it to Penguin USA and they were quite quick to adopt it. I had worked with Penguin USA before on another Iraqi book – short stories by Hassan Blasim.

Karzan: More specifically, how and when did the idea for translating *Frankenstein in Baghdad* begin?

Jonathan Wright: Books that win the IPAF prize are usually translated into English because the IPAF people cover the translation costs in full, which makes it much easier to find a publisher

Karzan: The title of the book including the major characters and themes remind us of Mary Shelley's *Frankenstein* written in 1818. To what extent the links and relations between this novel and Shelley's work influenced you in your translation?

Jonathan Wright: Very little to be honest. It's clear from the novel that the reference to Frankenstein was mainly a catchy headline that someone at the newspaper decided to put on Mahmoud's story. Of course, it was a brilliant insight by Ahmed the author because it caught people's attention. I know that many people have written at length to draw parallels between Shelley's monster and the Baghdad monster but for a translator that isn't very relevant. We just translate the existing text. In fact, I don't even know if Ahmed has read Shelley's version.

Karzan: Despite the aforementioned relations and similarities, what, in your opinion, are the most relevant contributions of the Iraqi novel in terms of differences between cultures, languages, and context for the English readers?

Wright: I'm not sure what you mean here. The novel arose from a very extreme reality – the horrendous violence that swept Baghdad and the rest of Iraq during that period. Such circumstances are not inherent to Iraqi culture. They were the result of the foreign invasion of a complex society that was already traumatised by years of warfare and economic deprivation. If you mean Iraqi novels in general, I'm not sure it's easy to make generalisations about them. Every writer is different. I like to think of writers as mountain peaks that tower over a hidden landscape. You can't draw many conclusions about the hidden landscapes from the mountain peaks.

Karzan: The English translation of *Frankenstein in Baghdad* has made it accessible to a great number of possible readers in the world. What do you think about the role of translation in literature?

Jonathan Wright: Well, obviously without translation literary works remain confined to those who can read the language they are written in. Without translation, cultural exchange would be limited to those who are bilingual or multilingual and have the means and inclination to promote the content of the works they read in other languages. Translation is the oil that lubricates the system.

Karzan: Without the translation of this novel into many European and Western languages, what could be missing in the European and Western literary discourses and debates especially in relation to the alterations after 2003 war in Iraq?

Jonathan Wright: The work that Iraqi novelists have done over the past 15 years has made a massive contribution to understanding the violence inflicted on Iraq. Without them the world outside Iraq would have only superficial media accounts and political propaganda. I am thinking especially of Ahmed Saadawi, Hassan Blasim, Sinan Antoon and Ali Badr, but there are many others as well.

Karzan: Iraqi fiction could be described as a marginal literature. Do you think translation of marginal literatures can be an opportunity to introduce them to the world or being accepted as a part of the world literature?

Jonathan Wright: Of course. I would like to see Arabic literature better integrated into other literatures. But the fact of Arabic diglossia is an obstacle. Because of the language in which it is written, Arabic literature often appears to be disengaged from the lived reality of the people it attempts to portray. Some writers can transcend this obstacle but many others do not.

Karzan: As a translator, what difficulties did you face in its translation into English especially in the following aspects:

a. **At word level?**

b. **Above word level (idioms, collocations and expressions)?**

c. **Grammar and syntax levels?**

d. **Pragmatical level?**

Jonathan Wright: I don't see it that way. The difficulties in translating from Arabic and English depend almost wholly on the quality of the original text. The better the text the easier it is to translate, in every way. A badly written text raises problems on every level, including the word level and the sentence structure. In translation we try to replicate in our own minds the image that the author had in his or her mind when they wrote and then express it in English. If that image is not clear, it's hard to do.

Karzan: Finally, what did bring your translation attention to an Iraqi text (Saadawi's text), a text which was born from the womb of American Invasion of Iraq, in particular?

Jonathan Wright: Iraqi writers have become very prominent in recent years and I was interested in giving the English-reading audience a taste of how they saw events in their country.

Kind Regards,

Karzan

January 27, 202