

Linguistic analysis of Religious and Literary

Intertextuality in Frankenstein in Baghdad

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تحليل التناص الديني والادبي لغويًا في رواية فرانكنشتاين في بغداد

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مكان العمل: مقر وزارة التعليم العالي والبحث العلمي

Abstract

This research explores the differences in culture, language, context, reading experience, meaning, and textual relationships in literature. This research examines the stylistic analysis of intertextuality theory in Ahmed Saadawi's novel Frankenstein in Baghdad, which reveals the transformative relationship between certain features and contents of the text and the changes that occurred in the hypertext in the form of transmission. The research begins with an overview of intertextuality theory, then moves to the practical side, which is achieved by identifying the religious and literary intertextual elements for the purpose of the study. The descriptive approach is then adopted for the purpose of analysis according to Bazerman 2004. Finally, conclusions were drawn based

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on the aforementioned analysis, and the analysis revealed that religious intertextuality is dominant.

Keywords: What is intertextuality, Process of Intertextuality, Some linguistics models of Intertextuality, Data Analysis.

الملخص:

يستكشف هذا البحث اختلاف الثقافة واللغة والسياق وتجربة القراءة والمعنى والعلاقات النصية في الأدب. يدرس هذا البحث التحليل الأسلوبي لنظرية التناص في رواية أحمد سعداوي "فرانكشتاين في بغداد"، والذي يكشف عن العلاقة التحويلية بين بعض سمات ومحتويات النص والتغيرات التي طرأت على النص التشعبي في شكل النقل. يبدأ البحث باستعراض عام لنظرية التناص، ثم ينتقل إلى الجانب التطبيقي، والذي يتحقق من خلال تحديد عناصر التناص الديني والأدبي لأغراض الدراسة. ثم يتم اعتماد المنهج الوصفي لأغراض التحليل وفقاً لنموذج بازرمان ٢٠٠٤. وأخيراً، تم التوصل إلى الاستنتاجات بناءً على التحليل المذكور، وكشف التحليل أن التناص الديني هو السائد.

الكلمات المفتاحية: ماهو مفهوم التناص، عمليات التناص ، نماذج التناص لبعض اللغويين ، تحليل البيانات.

Introduction

Intertextuality is considered one of the components of text construction, as texts overlap with others to produce a new text with new characteristics to express a certain idea. We do not rule out that this textual overlap with other texts may often create gaps and obstacles in interpreting social and cultural stereotypes, which constitutes a difficult task that may require reconsideration and thinking about the means of conversion from one language to another.

Moreover, the study of intertextuality is one of the fertile fields for applied translation, which may require specific linguistic and cultural treatment, especially religious and literary intertextuality in Saadawi's novel. The text is defined linguistically as a communicative event that adheres to the seven criteria of textuality. The criteria include, according to De Beaugrande and Dressler (1992, p. 3), coherence, coherence, intentionality, informativity, acceptability, situationality, and intertextuality. These linguistic and textual

patterns allow the text to be understood by the readers. The last criterion is related not only to the presence of the author and what he presents to the reader. It is also related to the mind of the author, as he may need to use his knowledge, experiences and previous reading to influence the reader's perception and confirm his information in the text.

The concept of intertextuality was first introduced by structuralist and post-structuralist Julia Kristeva in 1966, who defines intertextuality from her concept: "Any text after absorption and transformation into another." This considers that any text refers to another text. Every text is a translation of the previous texts that preceded it, and every interpretation is a continuation of previous analyses. From her point of view, intertextuality is considered from the prevailing point of view that texts are not entirely original or unique to a particular author. That is, they always depend on the previous existence not only of clearly recognizable texts but also on appropriate general conditions that may govern the entire genre (1986,p:37).

In addition, Bazerman notes that they may create their own texts that emerge from the sea of previous texts that surround them, from the sea of language in which they live. They understand the texts of others within the same sea (2004,p.83-84).

These theories show that texts cannot stand alone because they lack independent meaning. Moreover, translating a text and discovering its meaning may require moving between the texts that form it in order to trace and discover the network of textual relationships. For this reason, most writers resort to the principle of intertextuality in their literary works to achieve integration between cultures because it constitutes one of the features that help the writer understand the text better.

2. What is Intertextuality

Intertextuality is defined as the quotation the meaning of a text from another text. Forms of intertextuality include: allusion, quotation, calque, plagiarism, pastiche , translation, and parody (Genette,1997,p.18) Furthermore, intertextuality is defined as a literary device that creates a reciprocal relationship between texts in order to generate an understanding related to different tasks (Hallo, 2010,p.608).These references are taken into account to

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influence that the reader add layers of depth to the text based on the reader's subsequent knowledge and perception. In addition, intertextuality is referred to as a strategy of literary discourse that the writer relies on in writing novels, poetry, and theater, as well as in unwritten texts such as performances and digital media. Examples of this include the writer's borrowing and transformation of the text and the reader's quotation of one text in one reading (Gadavani, 2014:485).

Ivanic (1998) explained that intertextuality does not require citation or reference when used in a text to punctuation marks such as quotation marks and is often misunderstood as plagiarism. Hebel (1989) also pointed out that intertextuality can be produced when a variety of markers such as allusion, quotation, and reference marks are employed. Regardless, intertextuality is not always intentional and can be used unintentionally.

On the other hand, Chandler (2002:201) looks at intertextuality in a more explicit way. He says that "texts owe more to other texts than to their own makers." From this perspective, intertextuality makes perfect sense, unlike those who have gone to extremes in defining the term against the creative impulse in humans. Thus, writing that comes from deep and meaningful study and not from nothing bears the imprint of the distinctive creativity of prominent poets.

2.1. Taxonomy of Intertextuality

According to Fitzsimmons, intertextuality can be produced into three types: "**obligatory, optional and accidental**. These variation depends on two key factors: the intention of the writer and the significance of the reference. For example, William Blake deliberately employs biblical themes in his poetry, using language such as you, mine, and yours, and his reference to the 'lamb' is a clear example of this so that the reader understands the close relationship between the contexts of the poem and its purpose"(2013,p.15). The occurrence of distinctions and differences between these types is not absolute, but rather the result of manipulation of them in order to allow them to coexist within the same text.

2.1.1. Obligatory Intertextuality

Fitzsimmons mentions that the “obligatory intertextuality is when the writer deliberately invokes a comparison or association between two (or more) texts. Without this pre-understanding or success to ‘grasp the link’, the reader’s understanding of the text is regarded as inadequate”(p.15). “Obligatory intertextuality depends on the reading or understanding of a prior hypotext, before full comprehension of the hypertext can be achieved” (Jacobmeyer, 1998).

To clarify the meaning of the specific context and character description in Tom Stoppard’s ‘Rosencrantz and Guildenstern are Dead’, the first should be familiar with Shakespeare’s ‘Hamlet ’(Mitchell, 2007,p.39.). As the plot develops Rosencrantz and Guildenstern , we meet these characters for the first time as secondary characters in Hamlet, certain scenes from Hamlet are shown and viewed in different ways. This understanding of the hypotext Hamlet, produces deeper meaning to the pretext as many of the implicit themes from Rosencrantz and Guildenstern are more recognizable in Shakespeare’s Hamlet (Comhrink, n.d.,p.60).

2.1.2. Optional Intertextuality

Fitzsimmons states that the “Optional intertextuality has a less vital impact on the significance of the hypertext. It is a possible, but not essential, intertextual relationship that if recognized, the connection will slightly shift the understanding of the text” (2013,p.14). “optional intertextuality we mean that there may be a coherent relationship between multiple texts of a single statement or no coherent relationship at all (Ivanic, 1998).If the writer's intention in both originals is to reward those who read the hypertext , reading the hypertext is not necessary to understand the meaning of the hypertext.

Optional intertextuality can be used in something as simple as parallel characters or plot lines. For example, “J.K. Rowling’s Harry Potter series shares many similarities J. R. R. Tolkien’s Lord of the Rings trilogy. They both apply the use of an aging wizard mentor (Professor Dumbledore and Gandalf) and a key friendship group is formed to assist the protagonist (an innocent young boy) on their arduous quest to defeat a powerful wizard and to destroy a powerful

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being” (Keller, 2013,p.2).This connection that J.K. Rowling makes may be interesting, perhaps because she was influenced by other fantasy novels, which made a connection that is not vital to understanding Harry Potter novel.

2.1.3.Accidental intertextuality

“Accidental intertextuality is when readers often connect a text with another text, cultural practice or a personal experience, without there being any tangible anchor-point within the original text”(Fitzsimmons, 2013,p.6). These links are generated through the reader's prior knowledge, so the writer does not intend to create a reference between the texts. Often when reading a book or viewing a film, a memory will be triggered in the viewers 'mind”(Wöhrle, 2012). “For example, when reading Herman Melville’s ‘Moby Dick’, a reader may use their prior experiences to make a connection between the size of the whale and the size of the ship. Another reader could draw deep connections to the Biblical allegory Jonah and the Whale, simply from the mention of a man and a whale. Whilst it was not Melville’s intention to create these links, the readers have made these connections themselves.” (<https://en.m.wikipedia.org/wiki/Intertextuality>). Moreover, intertextuality focuses on the activity of interpreting the text by borrowing some words and concepts from each other, whether from one text to another or from one literary work to another.

3. Process of Intertextuality

Irwin (2001) states that there are three different processes to create intertextuality, these are allusion, plagiarism and calque.

3.1. Allusion

Allusion is defined as a form of expression in which one can refer to something directly or implicitly. This means that it is an incidental reference to another text and is usually closely linked to obligatory and incidental intertextuality, as it relies on the audience or listener's knowledge of the original source (“Plagiarism”,2015). Allusion is called incidental because it uses many

incidental phrases in which the true significance of the words is not fully appreciated. Allusion is closely linked to literary devices such as parody, conversation, dialogue and imitation, aiming to link texts to form a broader and less formal context. For example, "I was surprised that his nose was not growing like Pinocchio's" illustrates Carlo Collodi's *The Adventures of Pinocchio* When the Little wooden Puppet lays down (YourDictionary, 2015). We assume that this intertextuality is obligatory in a text, multiple references to this story are used throughout the hypertext.

3.2.Plagiarism

Plagiarism is defined as the deliberate copying of someone else's work without citing it. Academically, it is considered an ethical violation of intellectual property rights, but it is often mistaken for plagiarism ("Plagiarism", 2015). Plagiarism is the act of "using or imitating the language and ideas of another author closely without permission." Plagiarism is no longer a crime in itself, but rather a violation of copyright. Intertextuality is excluded from this definition because it takes a small excerpt from a subtext to help them understand the original themes and contexts of the new hypertext (Ivanic, 1998). They use a part of another text and change its meaning to put it in a different context (Jabri, 2004). This means that they use the ideas of others, generating new ideas that contribute to creating a new meaning for the text, not for the purpose of plagiarism.

3.4. Calque

Calque is defined as a direct, literal translation into another language in which the meaning may or may not change. It is always obligatory or optional. Sometimes, rendering the source language literally can create gaps between coherence and presuppositions in pragmatic. Coherence refers to "the receiver's expectations and experience of the world" and presupposition refers to "the knowledge that the sender assumes to have or is necessary to retrieve the sender's message" (Mandy, 2001). If the information within the bounds of coherence breaks through the bounds of presupposition, the target reader is no longer able to get the message in the target text, despite applying this strategy word for word. Before employing this strategy, the translator must ensure that

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the translation is coherent, which may have a pragmatic effect on the target culture. Otherwise, the translator will make the mistake of conveying the source text's message to the target. One of the advantages of this strategy is the application of implicitness, which is expressing a concept in terms of another concept of pragmatics, which Baker defined as "what the speaker means or implies rather than what he says."

4. Some Linguists Models of Intertextuality Analysis

Since the purpose of this study is to reveal the functions of intertextuality in selected literary and religious texts in the novel *Frankenstein in Baghdad*, the first thing we will resort to is the model for the purpose of identifying and classifying the elements of intertextuality and their examples and evaluating them in literary and religious texts. In fact, the model facilitates our work on intertextuality and contributes to helping us set criteria to determine the types of intertextuality in practical practice based on the objectives of the study. The following will review evaluations of some models that can be extracted from theoretical studies and evaluate them. Then, the model used in this study will be identified as an appropriate model.

4.1. Intertextuality in Halliday's View

Halliday (2002) defines intertextuality as part of the history of the text and its effects. From Halliday's perspective, intertextuality is a series or cycle for producing a text. Every text is made by history and is therefore closely linked to this history. Therefore, Halliday used references as an example to show intertextual links.

From Halliday's point of view, intertextuality in literature is manifested in allusions. "Intertextuality is ... the set of acts of meaning to which the given act of meaning makes allusion. This is familiar in literature and philology as allusion and in semiotics as intertextuality (emphasis original)..." (p.361). He considers the history of a text having four "strands or dimensions": intertextual, developmental, systemic, and intratextual. In other words, these strands make the past/history of text (p.360-61).

We note that Halliday only shed light on some general and theoretical considerations of intertextuality. His model does not provide a practical framework for identifying and evaluating the elements of intertextuality. He focuses only on references as intertextuality in the literary text. This does not cover a comprehensive understanding of examples of intertextual elements in the literary text.

4.2. Intertextuality in Widdowson's View

Halliday's model of intertextuality from a linguistic perspective conflicts with Woodson's model, which sees the analytical model as an asymmetrical relationship between the text and the sentence, where the text is considered the actual use of language and must be employed for communication purposes, while the sentence is considered an abstract linguistic unit (Widdowson,2007). Woodson believes that the analytical model needs to evaluate literary works if a relationship is observed between the text and the context in which the word appears. He explains that the context is the mental construction created from previous situations that individuals share and form their conversations regardless of their location, whether at school, at home, or anywhere else(Widdowson, 2007) . He also mentioned that the text is a set of textual units or textual elements that already exist to form a new textual structure that individuals can use in the relevant situations or on daily occasions(ibid).

4.3. Intertextuality in Fairclough's View

Fairclough (1992) urges that the text is formed of coherent functional, lexical and grammatical elements, as the relationship between the elements of the text is intertwined and forms a pyramidal triangle that begins with the words of the text and ends with its phrases and sentences. Fairclough intertwined theory highlights the relationship between two related texts, i.e. building the old text on the new text. This means incorporating history into the text and incorporating this text into history, so the text is considered the basic victory in making history. In this concept, Fairclough (1992:102) mentions that “the concept of intertextuality points to the productivity of texts, to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones”.

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From another perspective, intertextuality refers to the diversity of texts, i.e. it encourages the formation of new texts similar to the same content and substance of the original.

Baxtin (in Fairclough 1992:101) notes the relative neglect of the communicative functions of language in linguistics, and in particular "the neglect of ways in which texts and utterances are shaped by prior texts that they are responding to, and by subsequent texts that they are anticipate".

This content means that all phrases, whether spoken or written, are found in any conversation, scientific research, or story that return retroactively to previous and current speakers, meaning that the phrase forms a link that connects one sentence.

5. Intertextuality in Literature

Literature is no longer the product of an entire nation, but rather a mixture of peoples' experiences, i.e. there is an inheritance between literary texts all over the world. Kristeva (1986) defined this inheritance as "intertextuality", which is a mosaic of quotations: any text is an absorption and transformation of another". Intertextuality plays a role in the mission of the literary work within various events, including social events, wars, economic crises, and the age of technology, which also had an important role in literature. Scholars and researchers deal with finding formal and substantive similarities and differences between cultures in literary works.

6. Data Analysis and Discussion

The researcher relied in his study on analyzing the data quoted from the novel *Frankenstein in Baghdad* according to the model of Bazerman (2004), through which he presents the basic concepts and procedures of the concept of intertextuality and the role that intertextuality plays in providing the translator and researcher with the necessary information to understand the overlap between texts. This method is considered the best because it helps in transferring the appropriate message to the target language. This analysis

includes the levels of intertextuality and the techniques of intertextual representation, through which Bazerman was able to distinguish between the different levels of intertextuality that derives a text from another text as a reference. He suggests that they are explicit texts that may be confirmed by such a reference, then a list of all cases may be created, leaving the adjacent spaces open to add more notes and interpretations. Perhaps one may benefit from the following list to mention how to change it, whether through direct or indirect quotation, or simply rephrasing it or providing an explanation for it. Then, the next time, you may begin interpreting intertextuality and then give comments on how or for what purpose the intertextual elements were used in a new text. (2004,86-87).

Intertextuality can be divided into two main types:

Text Analysis

A. Religious intertextuality

ST: 1

"أمر الملك بوضع القديس في المعصرة حتى تهرأ لحمه وأصبح جسده أجزاء متناثرة حتى فارق الحياة، فطرحوه خارج المدينة، لكن الرب يسوع جمعه وأقامه حياً، وعاد ثانية الى المدينة" عن : قصة العظيم في الشهداء ماركوركيس المظفر. (ص ٥)

TT. "The king ordered that the saint be placed in the olive press until his flesh was torn to pieces and he died. They then threw him out of the city, but the Lord Jesus gathered the pieces together and brought him back to life, and he went back into the city. The Story of St. George, the Great Martyr"

Analysis

Ahmed El Saadawi began his novel with three quotes that were generally centered at the beginning of the novel. One of the quotes was taken from the story of Great-martyr Mercurius. The context of this saying is the making of the religious text, in which elements of dispersion, distortion, and the return from the world of the dead to life again appeared. We find the presence of the authority that has the right to punish to achieve one of the types of justice, which is heavenly justice, which must be implemented against the criminal in the end. However, we are surprised at the conclusion, where we find that heavenly justice has not yet been imposed on the real criminal, so chaos prevails and man loses his faith in all constants. That is why the storyteller quoted in his novel the character of Hadi Al-Attag, who created the nameless creature and became one of his victims when he gathered his body from the bodies of others

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for whom he wanted to take revenge, but whenever a bullet penetrated a part of his body, he replaced it with parts of the bodies of others. He was the image of God embodied on earth, and he wanted to see himself as a legendary man whose face changed every time, and nothing remained except his desire to remain different from his ancestors who lived through an era of difficult times and then departed.

ST:2

"أراحته هذه الجملة كثيراً لأنها خلصته من دائرة الشكوك والانتهاكات . إنه يبذل جهداً كبيراً، ياه، لا جديد في الأمر، ولكنه نجا الآن من دائرة المغضوب عليهم . " (ص ٥٨)

TT: "There's something else, my friend", Saidi said. You're working too hard'. Mahmoud was taken back. The remark came as a great relief". (p:46)

Analysis

In this text we see the novelist's affiliation with the religious text, as his imagination is not limited to the things he believes in. He may find other texts that contradict his faith and others that agree with his experiences and enrich him. Here he may seem to be influenced by the Qur'anic text, as he quoted a verse from it verbatim and employed it in his text, creating a connection with his literary work resulting from his influence by the Qur'anic stories, their meaning and context, without being influenced by the verbal text. If we notice the example below, Mahmoud Al-Suwadi's conversation with Baher Al-Saeedi, where Al-Saadawi brought up a part quoted from Surat Al-Fatihah, forming a religious Qur'anic intertextuality with it. It comes from Surat Al- Fatihah , Aya 7, which says:

(صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ (Surat Al-Fatihah, Aya 7)

Al-Sadawi shows, through his quotation of the Qur'anic text, that the relationship between the ruler and the ruled, the president and the subordinate, is based on fear, injustice, and enmity, in which the ruler is like a god when he is angry with his servants, so mercy and forgiveness are not permissible for them. Thus, the relationship between Al-Sawadi and Al-Saidi was based on constant fear linked to obedience and humiliation.

ST:3

"لقد اكتسبت الكثير من عادات الحي الذي تسكن فيه، لذا نظرت الى الأمر على انه نذر تقي به الآن. رغم أن ابونا يوشيا يصحح لها دائماً هذا الاعتقاد الذي تمضي فيه، فيقول لها :

- نحن لا نشترط على الرب مثل المسلمين .. إن فعلت كذا . . سافعل كذا " (ص ٧١)

TT: "Having adopted many of the customs of the neighborhood, Elishva saw it was as a vow she was now fulfilling, although Father Josiah always corrected her ' we don't set conditions for the Lord, as Muslims do', we would say".

(P:58)

Analysis

In this text, Al-Sadawi draws our attention to the overlap and integration of Islamic customs and traditions in the practice of Islamic rituals by the Christian woman, Mrs. Elshva, Daniel's mother, and her vow in the event of her son's return, despite her religion not recognizing vows. Here, it becomes clear that the act of acculturation appears clearly in the Christian personality's acquisition of Islamic culture, which came about as a result of being influenced by her Muslim neighbors, who are distinguished by their sectarian and religious diversity. The old woman's completion of the rituals of this vow reveals a social interaction and cultural cross-pollination between the Christian, Jewish, and Islamic religions.

ST : 4

"لم يأكل ضيفها المميز من الطعام الذي وضعته أمامه، وتناولت هي القليل منه، واجهز نابو «على قطع اللحم المتبقية ولعق الأواني . لم تنتبه أن ولدها أو شبحه العائد لم يلوث يده بدسم الطعام. ربما هو مثل ضيوف إبراهيم أو لا يشتهي . لن تخيفه بالأسئلة حتى لا يفر " . (ص ٧١)

TT: "Elishva's special guest didn't eat any of the food she put in front of him. She had a little of it herself, and Nabu finished off the remaining pieces of meat and licked the bowls. She wasn't bothered that her son, or his ghost, hadn't eaten a bite. Perhaps he was like Abraham's guests in the Quranic version of their visit, or perhaps he didn't have an appetite". (P:59)

Analysis

Al-Saadawi once again pointed out the existence of a religious intertextuality that may be similar in the verbal meaning, not the literal one, i.e. he quoted this text from the story of prophet Ibrahim and his guests. It comes from Surat Adh-Dhariyat , Aya 26, which says:

«فراغ إلى أهله فجاء بعجل سمين فقربه إليهم قال ألا تأكلون- Surat Adh-Dhariyat, Aya26» (27)

Here it is clear that Al-Sadawi combined the guests of prophet Ibrahim and the guests of Mrs. Elishva with many similarities and some differences. He likened the guests of prophet Ibrahim to a being that has no name, that is, does not

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belong to any characteristic similar to the characteristics of humans. They were only similar in their external appearance. On the other hand, the story indicates that there is the host, prophet Ibrahim, who carries the characteristics of generosity and magnanimity by offering them a roasted calf, and the old woman Elishva who offered the best she had to her guest, and none of the guests approached the food. Now, the only difference that we notice between the two stories is that prophet Ibrahim noticed the matter with his guests, which aroused terror inside him, unlike the old woman Elishva who did not notice this because of her old age.

ST:5

على خلاف كثيرين فان أم سليم البيضة جارة إيليشوا العجوز تؤمن بشدة أن هذه العجوز مبروكة ويد الرحمن على كتفها أينما تحل أو تمضي، وبإمكانها إيراد العديد من الحوادث التي تؤكد إيمانها ص(١٥)

TT: "Umm Salim was one of Elishva's neighbours who was convinced that Elishva had special powers and that God's hand was on her shoulder wherever she was. She could cite numerous incidents as evidence". (P:9)

Analysis

Al-Saadawi sheds light on the character of Elishva Daniel's mother to present an in-depth picture of the Christian religion and to show the extent of his influence by the divine book other than the Holy Quran. He employed the use of the concept of "مبروكة" to form a Christian religious intertextuality, as it is viewed as related to Islamic religious rituals and holy books. In Western culture, it is often viewed as going back to the Islamic concept of blessing, meaning that it is a characteristic given to a person who possesses supernatural power in order to facilitate charitable works. From another point of view, many believe that it is a characteristic that Allah grants to those close to Him, including prophets, saints, and miracle workers. In Arab culture, we see this concept linked to the elderly, as they are more committed to religion than young people, regardless of the different cultural aspects of other religions, including Christianity and Judaism. Cultural losses are clear, as they believe that this concept is derived from the Holy Quran and it is impossible to transfer it to the English language. Most translators may resort to the literal or implied meaning, which is spiritual power.

ST:6

"هناك شخصان هما الأكثر يقيناً بأن العجوز إيليشوا لا مبروكة ولا هم يحزنون، وإنما هي مجرد امرأة مجنونة بشكل ميؤوس منه". ص (١٦)

TT: "Two people were sure Elishva didn't have special powers and was just a crazy old man". (P:10)

Analysis

In this text, Al-Sadawi refers to the social status that the old woman, Elishva, enjoys among people. Some may see her as a blessed woman who is close to God and nothing bad happens to her, and she is able to face life's difficulties easily. Therefore, her neighbors believe that getting close to her may prevent bad things from happening to them, including explosions, because she is supported by God. For this reason, Al-Sadawi liked to make a religious intertextuality derived from Surat Yunus, Aya 62, which says, "أَلَا إِنَّ أَوْلِيَاءَ اللَّهِ لَا خَوْفٌ عَلَيْهِمْ وَلَا هُمْ يَحْزَنُونَ" (ص ٦٢)

Showing the negative meaning of this statement that this woman has no support from God and bad things can happen to her, just like ordinary people. Referring to the meaning of this Aya which indicates that the existence of two types of sincere believers who are called the friends of God, and they are always protected and supported by God. Therefore, no one should worry about them, "Nor shall they grieve," meaning that he should not give his trust to anyone other than Allah and believe in this blessed woman.

ST: 7

"كان هادي يسمي ناهم المكروود»، وعلى خلاف أستاذه فهو لا يدخن ولا يشرب الخمر ويخاف من الأمور المتعلقة بالدين كثيراً، ولم يمسس امرأة في حياته حتى يوم زواجه وهو الذي عمد، بوساوسه الدينية، البيت الذي سكنا فيه بعد اصلاحه فوضع قطعة كارتون مربعة كبيرة تحوي آية الكرسي على أحد جدران الغرفة التي سكنا فيها سوية. (ص ٣٢)

TT: "Hadi called his partner Old Misery. Unlike Hadi, Nahem didn't smoke or drink, was fastidio about religious matters, and didn't touch a woman till his wedding day. Because of his religious scruples, he was the one who 'baptized' the house when they moved in, putting up on the wall in the main room a large framed copy of the Throne Verse of the Quran".(P:23)

Analysis

Religion was not limited to the written scriptures in the divine books or the practice of worship in places of worship, but here in Al-Sadawi's novel we notice the image of religion embodied in the objects that in turn suggest religion as being related to it. Examples of this include the Ayat Al-Kursi (The Verse of Throne) that was hanging in the house of Nahem Abdki, who lived in Hadi Al-Attag's residence, to shed light here by Al-Sadawi on the religious difference between Nahem Abdki, who is religiously committed, unlike Hadi Al-Attag, who is satisfied with fear and respect sometimes. But things quickly change after the death of Nahem Abdki and the end of his life and the beginning of a

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new life, so the novelist depicts for us the removal of this Quranic verse hanging on the wall due to humidity and folding down, to show us the deterioration of this verse after Nahem Abdki did his utmost to fix it on the wall, but it wanted to disappear after the departure of its owner.

B. Literary Intertextuality

ST:8

"قالت لمحمود وهم يخرجون من المقهى، وقبل أن تودعه : هذا يروي فلماً ... انه يقتبس من فلم شهير لروبرت دي نيرو" ص(٢٦)

TT: " she said to Mahmoud as he walked her out of the coffee shop. 'He's stolen his story from a Robert De Niro film.' (P: 18)

Analysis

It becomes clear to us once again that Ahmed Saadawi was influenced in his novel by those who preceded him, and it is related to the literary aspect in the creative process of inclusion, meaning that the novelist's speech includes part or more of the speech of others. Here we may notice the overlap that he brought to this text to create a kind of blending between ancient and modern literature to produce for us a new novelistic text with an artistic touch of aesthetic value. In these lines, Al-Sadawi presents to us a literary intertextuality adapted from Robert De Niro's film, which is considered one of the most faithful adaptations of Mary Shelley's novel in 1994, which reveals a code of the novel's text, as Robert De Niro played the role of the monster in Frankenstein, which was one of dozens of films inspired by the original novel, but presented different readings of it. Perhaps we can point out that the final scenes of the film tell us that the English discoverer of Frankenstein's story, Robert Walton, committed these crimes, blaming the young scientist who was brought to life and describing him as a criminal who creates a human being devoid of love and spirit.

ST:9

"مشكلة في الموضوع، والله يهني سعيد بسعيدة". ص(٣٥)

TT: "No problem with that; may they live happily ever after ".(p:26)

Analysis

In these lines, Al-Sadawi highlights another type of intertextuality, which is prose intertextuality, which has spread widely in Arab culture and can be found in proverbs and sayings that are common and circulated among Arabs. These models are used in the original text to explain a real story or a famous incident in human history. We also find some of them based on myths and legends. In

this text, we find that Al-Sadawi has used popular proverbs indirectly, which indicates his adherence to the culture and customs of his people. Among the common examples that the writer used in the novel *Frankenstein in Baghdad* is "الله يهني سعيد بسعيدة". This idiomatic expression means wishing those about to get married happiness and a life filled with love and bliss.

ST:10

"الشرقي يختصره بيت عنتر بن شداد : اتعجبي يا عبل أنني منذ حولين لم اغتسل ولم أدهن . أ". حفظ البيت العنثري، ص (٥٥)

TT: " Antara ibn Shaddad : " Are you surprised, Abba, that I haven't washed or anointed myself with oil for two years?" (p:45)

Analysis

Al-Sadawi once again attributed in his novel a verse of poetry to the pre-Islamic poet Antara ibn Shaddad, who mixed it in the midst of the dialogue that took place between Al-Saidi and Al-Suwadi. Al-Saidi wanted to use it to infer the nature of the Arab man, so that Al-Sadawi made this verse of poetry evidence of two different natures of thinking, the first of which belongs to the working class and the latter belongs to the aristocratic class. The Arab man in general may live in circumstances that impose on him a lot of toil and work far from luxury, a situation that makes him a miserable, worried man who does not take on the manifestations of joy and cannot create it. This is imposed by the bourgeoisie who live a luxurious life far from worries and problems.

ST:11

"كان على غير عادته حين يتلبس روح «القصخون القديم. يتحدث الآن وكأنه يفشي سرا» (ص ١٣١)

TT: " He wasn't behaving his usual way when playing the role of the old storyteller" (P:112).

Analysis

We explore again the openness of this novel to historical values and its restoration with great awareness in light of the present, given the novelist's adherence and attachment to the heritage of his people, as he evoked it in these lines through literary intertextuality at the level of expression, as he quoted the term "القصخون", which consists of two words: story means tale and "القصخون" is the narration of the story and the professional of this art. This art may date back to the periods of Ottoman rule, as grandfathers and fathers mention that the twenties of the last century witnessed the peak of prosperity of this popular art, which continued until the forties, which was prevalent in most Iraqi cities, including the city of Mosul. This art spread and flourished at that time due to the absence of visual and audible means of enjoyment and entertainment.

ST:12

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- نعم ... هسته ارواح رأساً .

- الآن الآن وليس غداً كما تقول فيروز . . أو كي محمود؟" (ص ٤٩)

TT: 'Yes, I'll head there now.'

'Now ,now, not tomorrow, as Fairuz sings. Okay, Mahmoud?' (P:39)

Analysis

In Frankenstein in Baghdad, the novelist borrowed some theatrical terms again and used them in constructing his novel to emerge from a real state and enter the character's original state in order to experience it in thought and voice. Al-Saadawi intended to dramatize some of the novel's passages through the dominance of dialogue that conveyed situations, expressed characters, and described epics. He employed the feature of dialogue in the novel, including the dialogue that took place between Mahmoud and the editor-in-chief of the magazine, who asked him to get up and go to work. He worked in this dialogue on a textual overlap quoted from the song of the Lebanese artist Fairuz "Now, now, not tomorrow", in which she spoke about the necessity of the Palestinians returning to their occupied land. The novelist employed the title of this song in his novel in order to move the events and create suspense, as dialogue gives the novel its beauty.

Conclusion

With reference to what was discussed previously, the following conclusions can be drawn:

- Intertextuality is used as a conceptual stylistic device and is used to refer, implicitly or explicitly, to another text using distinct and recognizable parts of the referenced text. There are other types and multiple approaches to the concept of intertextuality, some of which are direct and explicit, such as quotations, allusions, and parody.
- Intertextuality in novels is a deep reading of reality to enable the reader to activate his background and possible experiences in linking the elements of the novel to create rich ways to process meaning and convey the intended message to the reader.
- In his novel Frankenstein in Baghdad, Al-Saadawi used the theory of intertextuality to highlight the diversity of Arab creativity. The novel expressed the political situation in Iraq after the last war and revealed the distortions that affected Iraqi society and the city, which became more bizarre as a result of the destruction and chaos that Iraq experienced during that period.

- Both traditional and contemporary material contributed to the novel's texts. The Western Frankenstein was transformed into an Arab Frankenstein that ravaged Iraqi society. Stories of prophetic miracles and folk tales also played a role in highlighting the contrast between the past and the present, creating an interpretation of meaning, in addition to conveying a new sense of communication, whether written or spoken, that reveals the fragmentation of societies and their falling into chaos.
- The study revealed that El Saadawi used religious intertextuality compared to other types of intertextuality. Religious intertextuality is considered one of the most important rhetorical purposes and often represents the most unusual, profound, and poignant expressions that can be employed in novels and other literary texts. Finally, it was shown that intertextuality is an effective strategy used by writers to avoid being restricted by religious and cultural principles.

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