

# The Direct reflection in the novels of Frankenstein in Baghdad and Lord of the flies: A Comparative Study.

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**Abstract:** This study attempts to focus on the theory of reflection and the origins of its ancient roots in literature, up to its pioneer, "George Lukacs", who remained faithful to his Marxist ideas with real fulfillment, that is why the man is being driven directly and obligatory by social and economic forces, as it was subdivided in the study to include the direct reflection of the author's ideology in his expression of a leading ideology by leaping above the ideas of the strata, and a direct reflection of the ideology of the society in which the author is subject to the ideology of society, in which they are affected by their realistic ideas and perceptions, hence the study of the analysis of the salient themes common to the two novels under consideration.

**Keywords:** Plato, Aristotle, George Lukacs, Marxism, Materialism, Ideology, Frankenstein in Baghdad, Lord of the flies

## The novel as a reflection:

The reflection in the classic, "Platonic Reflection" in which an artist represents literature as a mirror of reality, which means that his/her theory means a reflection of philosophical typical forces, that is, literature reflects a mirror of typical forces that are not found in literature, but rather across *Mount Olympus*. "We see it in this universe only as a reflection of the universe of abstract images as a reflection of ghosts on the wall of the basement, and the universe of abstract images is a universe of truth, goodness, and beauty, which are measures of what is happening in the emotion area, and all of what is in the emotional universe is an imitation of those images" <sup>(1)</sup>The philosopher is the only one who can displace these fabulations that have restrained individuals by taking them out of the darkness to the threshold of the sun and moving them from the fake world of the lost sensations to the real world of the abstract, the ideal on which all its assets were founded. Getting out of that prison and those fabulations are done only by arguing to break the curl of the chains they have been on for so long, and by taking it to be the time of Plato and Aristotle. It comes into contact with the so-called "reflection ontology," where things are present and realistic; The upside-down thing is not an invention or an illusion, even though it includes some unrealistic beings in creating the image itself, over time this meaning has been mixing with other meanings such as perception, self, identity and inequality. <sup>(2)</sup>

The idea of reflection then passed the descriptive limit and became a depiction of the irony of medieval critics when Shakespeare used the shape of mirror and reflection on stage, especially in the play "Hamlet," thus providing explicit criticism of actors' work practice and incitement to the realism of acting, but of art, which needs to be - on an explanatory side - a reflection of the world, and not a distortion of it <sup>(3)</sup>.

The reflection did not stop that far, as aesthetic theories lit up simultaneously, linking reflection and society's conflicts with author's ideology, like a theory of "Abram", that's called "The Mirror and the Lamp theory" analyzes the thinking of the roots of the perception and emotions of the author, particularly those psychological theories associated with creativity and literary skill, and the best example of this is there is special care in this theory whether the author reflects reality with

a negative view (or lack of any joining from it), or his attempt to direct light of his own creativity and shedding according to this reality in a positive and effective state <sup>(4)</sup>.

Realists thus left the concept of Aristotelian simulation after their idea of the relationship between reality and art was crystallized by their own term of reflection "Reflexion," which is "used by traditional critics in the 1940s to denote and perform the expression of the literary way of social reality. "Reflection now connects literary and social reality rather than classical fiction, associated with the meaning of platonic of what actually exists and probably exists."<sup>(5)</sup>

Accordingly, the term reflection developed at the threshold of the 20th century, which dates back to Marxist theory in the writings of Karl Marx by addressing sociological theories and studying the class struggle existing among social strata, studying the superstructure represented by ideology, and analyzing the relationship between literature and society according to changes in social, economic and political conditions. Marxism connects art and society, basing that connection on the theory of reflexion; here, it does not distinguish from one art to another, and, as Henry Loafer expressed it, art is not an ideology, but has relations with ideology. <sup>(6)</sup>.

The contemplator of the Marxist theory, which sees that art is a way of controlling reality, that is: the artist must express the social situation and the historical position in front of the upper classes in order to change society, and analyze all forms of consciousness and its products through the practice of social relations that Marx went to that all "ideological" intellectual forms are a product of actual social being, and that the material interests of the dominant social class that determines how people perceive the existence on an individual or collective level. <sup>(7)</sup>.

It can be said that the theory of reflection has been associated with the materialistic philosophy that believes that the forms of social existence determine the forms of consciousness, rather it is the first to emerge from the existence of consciousness, and it was featured that it did not focus on one aspect of the literary phenomena, "contrary to the literary theories that preceded it (Simulation, Expression, and Creation), the theory of reflection based its interpretation of the literature on dialectical materialist philosophy, but without forgetting that it is also based on literary sociology. <sup>(8)</sup>.

The theory of reflection has been characterized by vitality and its ability to continue after its success in adopting new concepts that differ from other theories of literature, its function, and nature, thanks to its approach, which has been able to be independent in the subject and its move. Perhaps its reliance on existentialism philosophy has taken a completely different order from it. It was based not on description and thinking, but on making interpretations, reasoning, and reading the world history of art. It wanted to analyze and explain literary phenomena by being part of the general cultural thought, with an interest in their basic distinction and singularity, which is different from the reference of cultural forms and the humanities. <sup>(9)</sup>

That is, the theory of reflection is concerned with the image of society based on social reality and not based on individual factors. The literary author derives his/her content from the society that generates social sources for him/her as a reflection of the social reality that produces it, and Lukacs sees that "the theory of reflection represents the common principle of all forms of theoretical and practical control on reality through human consciousness, and accordingly it is the basis of the artistic reflection of reality." <sup>(10)</sup>.

Art is not considered the property and monopoly of the author alone, but it must be a reflection of society in order to refute that ownership and the conflict between strata, and this is what Marxism believes in using the weapon of material force - the primacy of matter - and this depends on the extent of the roots of the author and the penetration of ideas within him to convey an image of reflection the world around it, but "the ruling class uses its economic power to shape the culture of society. Marx Engels says: (The ideas of the ruling class are the dominant ideas at all times), meaning that the materially dominant class in society is at the same time the mentally dominant power. <sup>(11)</sup>.

The theory of reflection that emerged in the 19th century is related to the author's attitude to the development of society - the interface between literature and society is the author - after rejecting self-literature, individuality, affections, and emotions, as well as the idea of art and

aesthetic. "He was Marx, who brought the reflection theory to its dialectic perfection"; In other words, "dialectic perception of the relationship between being and consciousness," Lukacs argues that realist literature imposes such a "proper" relationship because great literature is objective literature. That is, literature worthy of celebration is that literature in which the author expresses his objective awareness of the world and not his psychological self-consciousness.<sup>(12)</sup>

Thus, after the emergence of the term realism in literature, art became a reflection of the powers of society that the author depicted through his insightful view of the problems facing the world, and how to address them through the literary works that he/she produces as a human symbol. So, it can be said that the theory of reflexive understanding, "directly oriented towards the derivation process, through which an acceptable synthesis discourse is formulated from disparate propositions, known to different times and various fields of knowledge".<sup>(13)</sup>.

### **1- Direct reflection of the ideology of authorship:**

The transformation and deterioration of certain human societies at the beginning of the 20th century; the severe war, and the sharp struggle for freedom and independence, as a result of political, social, and economic changes between society and literature, have led to a dialectical relationship based on influence and vulnerability between infrastructure, (everything that includes production tools) and superstructures (which include all the styles of values, customs, arts, and sciences) are, as a result, the phenomenon of the reflection of literature on social reality, i.e.: the author makes his work a depiction of reality through his subjective experience, which he introduces into the reflection of society, so the relationship between literature and reality is a dialectical relationship. It is clear that Lukacs does not consider the reflection of society in literature as a direct reflection, but rather as a deliberate reflection. The objectivity of reflection is related to the author's attitude to the development of society"<sup>(14)</sup>.

Lukacs has remained faithful to his Marxist ideas, so he allowed to man move directly and compulsorily by social and economic forces, which means that "we are in front of constructors, one is beneath, and the other is above, but there is an organic interaction between them in terms of vulnerability and impact. This concept reveals the unity and organic interdependence between the various social phenomena and the material basis."<sup>(15)</sup>.

In order to shed light on these visions, the author "William Golding" embellished in his novel "Lord of the Flies" depicting his direct reflection in more than one scene of the novel to express his leap over the ideas of the strata, as he criticizes Europe and its weak democracy through the characters "Ralph" and "Peggy", but "when it entered the 18th century, democracy word was still a pariah word."<sup>(16)</sup> Thus, Golding reflects the dysfunctional democracy that prevailed in Europe and characterizes it through the weakness of the character of "Ralph" and his broken democratic leadership that is always trying to escape and disappear in front of "Jack" who represents the power, which made "Ralph" monologue: *"So, you have to disguise and hide.. With astonishment, he asked himself:*

– *Is Peggy agrees to this procedure? And looking grimacing at nothing:*

*I'm looking for the deepest place in the jungle.. For the darkest burrows on the island, and I will crawl into it."*<sup>(17)</sup>.

The author "Golding" expressed a leading ideology as he wanted to describe the democracy of Europe through the character of "Ralph" as weak and unable to emerge and confront the corruption that occurred on the remote island with opposite another, "Jack" who glorifies Nazi power, so Golding describes this European democracy is not, as society thinks, represents a liberal democracy, but rather, in his opinion, represents the destruction of the liberal and optimistic image of man. He chose Ralph, as president with responsibility throughout the island, and knows that he is unfit for that responsibility, is a direct reflection of the author's ideology by which he wants to express Europe's fragile democracy in the defeat of "Ralph" and his fears of confronting "Jack" and his team is thus an image of the expression of that thin democracy full of ambiguity and confusion that is unable to manage the reins, so society as a deep structure is compulsorily reflected in the works of the author, this which made the greatest "realist authors fully aware of the extent to which man was a play in the hands of socio-economic powers."<sup>(18)</sup>.

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Golding showed democracy, which suffered a big shake in its credibility by raising its illusory slogans that it practiced on human and intellectual formation. He wants to condemn them by reflecting his direct ideology in his novel by the hero Ralph as a character reprehensible by everyone. Golding says: "*and Ralph shouted screams mixed with fear, anger, despair, and frustration.. And straightened his legs, and the cries became continuous and filled with suds and froth.*"<sup>(19)</sup>.

The defeat of "Ralph" in this form, which represents a weak democracy, is a direct reflection of the author's ideology, in which he asserts that freedom is restricted, dominated by the meanings of chaos without laws that have been broken and breached, and democracy has become a clone of a violated space devoid of sovereignty, which made "Ralph" engage in weeping and crying over his defeat and leaving his leadership, which became a circle devoid of parliamentary meetings with humans, and here Golding was able to leap over the ideology of the strata to which he belonged and to express a pioneering aspirational ideology that transcends illusory classifications, as Engels believes that it is possible to show a part of manifestations of consciousness such as literature in a way that transcends the strata to which the author belongs, in order to avoid cultural works that educate despotism in the presence of a false individual consciousness<sup>(20)</sup>

But in the novel "Frankenstein in Baghdad," Saadawi criticized the new democracy under the reality of an oppressive environment of corruption and hooliganism after the fall of the totalitarian regime. It is a democracy that is opposed to society and that is the epitome of the many political and partisan orders that emerged in Iraq after Saddam Hussein's ouster in 2003, rather than being "participatory democracy," to contain all members of society as "a system for producing equal opportunities for all citizens;<sup>(21)</sup> to make valuable contributions to public policy and decision-making", but it was a democracy swollen by bankrupt quotes of freedom, that knew nothing but platitudes and fabricated lies. He condemned the disorderly and chaotic democracy that Iraq was going through, and expressed his own ideology when he said through the old woman, Umm Daniel: "Above all else in life, the rules and ethics of the warden, there are those who survived from many attempts in the time of dictatorship to find a frivolous death before them in the new era of democracy."<sup>(22)</sup>.

Despite the temptations of democracy that made the people revolt against the previous totalitarian regime that ruled Iraq, Saadawi criticized the new democracy, which chants the human ideals, and is nothing but a mirror of interests, schisms, and political conflicts. He wanted to condemn them by directly reflecting his ideology, in which he wanted to say that man would emerge from war, oppression, and injustice then enters the corner of democracy that laughed at society and brought with it death and exposing corruption. In fact, it was nothing but a patriarchal discourse wrapped in evil power that made the members of society struggle among themselves, and this is mainly due to "the struggle of individuals does not break out. Its object and reality are nothing but a complete reflection of the main issues in strata's fight on human natures and destinies."<sup>(23)</sup>.

## **2- Direct reflection of the ideology of society:**

The author always portrays the novel like a photograph that attempts to depict a life that reflects a society with its ideas and relationships between individuals, but that literary theory differs in its reflection from Lukacs's theory. Lukacs looks from the point of view that it is a social consciousness that produces the experience of direct consciousness and wears it in shape and social perception among the strata of society. Literature represents "combined subjective and objective", provides a model of aesthetic vision in which self-awareness of the human form is united with objective awareness; That's why the literary image happens in a product that doesn't matter in part. What it produces is not a private world, but an organization that is ultimately rooted in, especially, the group of human experiences. According to this perception, literature, and art in general, reflect the truth, but it is not that based on "facts" nor on personal experiences and feelings, but the truth that proceeds from the fact that art is a mirror image of an "objective" world.<sup>(24)</sup>.

The vision and ideas of the artist must therefore be consistent with the ideological perceptions of society and its direct reflection in the issues and ideas that are taking place that have

a real and realistic presence on the ground of the event. So there is a moot relationship that is influenced and influential between the artist and society, and art. As an intellectual doctrine, the author's view of the opinions around him discloses a position related to certainty of the facts, and this certainty is not individual in nature but social. Therefore, the speculations are taken by a group of people, which commit themselves to that group of literary figures, so they realize them and disclose them in their literary productions <sup>(25)</sup>.

To depict these scenes, we find in the novel "Lord of the Flies", which is under the phenomenon of violence represented by "Jack" and his team, who became monsters in bloody messing around the island and burning it, and their hostility to the democratic president; Ralph and his team, of which there is no one left, suddenly, Jack jumped out of the tribe and started cruelty screaming.

- ***Did you see what happened? Did you realize it? This is your destiny too, and this is my plan, I aim for it, you no longer have a tribe to protect you. And the conch shell was shattered and gone forever. And he was bent over, lunge forward:***
- ***I'm the President.***

***In a wicked evil and a whole design, he tossed his spear toward Ralph, and the tip of the spear tore the skin and flesh on Ralph's ribs, then the spear veered and fell into the seawater.*** <sup>(26)</sup>

The violence that Golding symbolizes with realism, which is consistent with the vision of society in its direct reflection, condemning evil to the return of man to the cave of his first darkness that thousands of years have required to emerge from. Jack, from a mess under the primitive, monstrous mask of wreaking evil and bloodshed after they were killed Peggy and Simon, smashed the conch, which was the adherence to laws and discipline, that made Jack as a source of power and terror in the pursuit and attempted murder of Ralph in order to show his supremacy and dominance. Golding asserts in this novel "that man is ultimately inherently evil, seems to show the reader that this "moral nature" is not inherent in humanity. Indeed, there is a potential for evil in man, for his morals are simply superficial." <sup>(27)</sup>.

And if we try to keep track of the British upbringing that English (Western) society respect. By opening up the window of culture that, in his belief, represents the best cultures, that culture turns its scales when Golding tries to show society the decay of that civilization that emerges on the scene in the presence of the dictatorship at the core of civilization. Further, Jack's brutality was initially somewhat committed to the legal systems organized by Ralph to distinguish his civilization. ***"I agree with Ralph, we should have laws and regulations and should obey these laws, over and above, we're not barbarians. Because we are English, and the English are the best people in all things, so we should do right and avoid the wrong."*** <sup>(28)</sup>.

The ideology of a society is reflected here directly when "Jack" expresses that indoctrination culture with which generations were indoctrinated about the nobility of the English race, Golding succeeded in showing; the falling off the ideal man's morality and milieu until he becomes a brutal hunter who hunts humans. This is an image provided by Golding as a model of society's ideology to reflect these cultural issues that Jack described as he belonging to the highest cultural strata - the nobility - but scenes of violence are enough to expose these delusional values or the fallacious justifications that "Jack" borrowed in describing his culture that marked, from the beginning of the novel with the evils, sins, and misdeeds, and its continuation at the end of the deafening silence about the appearance of the officer and the rescue team. ***"The officer said while observing and checking the children in front of him:***

- ***I just... I thought... I thought I am in front of group of British boys***
- ***and you are all British. Are you?***

***They could have appeared better than that - I mean... "*** <sup>(29)</sup>.

In the novel "Frankenstein in Baghdad", political conflicts and revolutions play a role by taking up a large area to photograph the atmosphere of the violence and explosions; that weave a large network of crimes and spreading terror and fear among the people, these implications and condemnation are a direct reflection that the author and the society agreed upon. When Hadi Al-

Atak finished his eating, he was a little confused, especially after hearing about a series of explosions that took place in many areas of Kazamiyah, Al-Sadr City, Al-Mansour district, Al-Bab Al-Sharqi, and the appearance of shows for many wounded and injured people in Al-Kindi Hospital, then ***“a government spokesperson appeared smiling while talking, and answering journalists’ questions, confirming that they had failed the terrorists’ plans for this day. According to intelligence information, there were a hundred car bomb attacks planned by al-Qaeda members and remnants of the previous regime, but the leadership of the coalition forces and the Iraqi security services thwarted all of them. In spite of, it was fifteen explosions only.”***<sup>(30)</sup>

The condemnation of those repeated explosions every day in the Iraqi street is an expression of a direct reflection of the ideology of society (the community incubator); because the Baghdadi society Influenced by the propaganda of media is led by the idea that the suicide bombers are all Arabs, they are not Iranians, or Turkish, or any else. Al-Saadawi also transmitted to the ideology of society and made the image of the suicide bomber in the novel is the image of an Arab person. Of course, he is affected in that just as society is affected by the official and unofficial media. At the same time, the group that takes over the material means of production has the power over the contemplative media of production, the ideas of those who do not acquire the observation media of production of this group, and domineering reflections only as an expression of controlled material connections. Modern Marxists have used such expressions as a building for the advancement of Marxist theories in circles such as mass media.<sup>(31)</sup>

The forms of explosions, destruction, and horrific wars to which the political speech and its various formations belong continue. What happened in the explosion on the Imams bridge led to killing the visitors, and many victims. What took place in the programmatic dialogue in which he explains the looks of the face after the boycott of Farid Shawaf by the lieutenant colonel to move his question to an old man ***“Who is responsible for this crime? He replied:***

***It is certainly Al Qaeda and the remnants of the previous regime. Even if they did not actually and directly commit this crime, they are responsible for it. Because of the recurrence of criminal incidents in the name of those previously, so that their name alone once mentioned becomes a factor of insecurity and confusion to citizens.”***<sup>(32)</sup>

The guest confirms that these events from the continuous explosions are related to Al-Qaeda or the remnants of the previous regime. He did not make this statement about the reality of the opinions and ideas that he holds within him that differ from the visions of society but rather stated what is circulating in the Baghdadi Street of people’s opinions about these. The catastrophic explosions that may be caused by many parties that claim democracy are just aspects of the monsters of dictatorship. The society’s belief and persuasion that these explosions led by suicide bombers belong to an Arab (Sudanese) person and not an Arab or foreign person, which made Saadawi also submit to the ideology of the society In his novel, placing the suicide bomber as an Arab character is a direct reflection of the condemnation of the explosions and their horrific death on the one hand, and on the other hand, it is a direct reflection of the ideology of a society that has lost confidence in everything that is going on around it even from the closest people; at the level of nations (Arabs) or at the level of people (neighbors).

### **Conclusion and the main results:**

After this comprehensive study, which focused on the theory of direct reflection, and its ability to analyze the prominent common themes in the two novels "Frankenstein in Baghdad" and "Lord of the Flies", the research concluded a set of results, the most important of which are:

- 1- The direct reflection in the two novels expressed the author's ideology in stating the pioneering ideology by leaping above strata ideas.
- 2- Proved that the direct reflection of the ideology of society in the two novels in which the author was subjected to the ideology of society, as they are affected by their real ideas and perceptions.

3- The two novels emphasized in more than one scene the direct reflection in condemning violence, killing and discrimination.

### Margin Index

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- (1)- Modern literary criticism, Dr. Muhammad Ghonimi Hilal, Nahdet Misr Publishing House, 1997, p<sup>30</sup>.
- (2)- See: Social theory (from the classical stage to postmodernism), Dr. Shehata Siam, Egypt, 2009, i: 1, p<sup>280</sup>.
- (3)- See: Realism Approach in Creativity of Literary, Dr. Salah Fadl, Al Maaref House, 1980, i: 2, p<sup>113</sup>.
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- (6)- Marxism and Commitment "Between Philosophy and Criticism", Ramadan Al-Sabbagh, Fosoul Magazine - Egypt, Issue: 4, 1985, p<sup>111</sup>.
- (7)- Contemporary Literary Theory, Raman Selden, T.: Jaber Asfour, Quba House- Cairo, 1998, p<sup>49</sup>.
- (8)- Reflection Theory in Literature, Nassira al-Wanas, Al-Maaref Magazine, 2012, Issue: December 13, p<sup>130</sup>.
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- (12)- Georg Lukács's - Literary Theory, Alan Swingewood, T.: Ibrahim Al-Aris, Arab Thought Foundation, 1982, p: 25, volume: 4, Arab Development Institute, p<sup>65</sup>.
- (13)- Previous source: Social theory (from the classical stage to postmodernism), p<sup>279</sup>.
- (14)- Previous Source: Georg Lukacs's Literary Theory, p<sup>65</sup>.
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- (21)- Participatory democracy as a mechanism for the development of local administration, Zubbar Kanza, Master's thesis, Université Ziane Achour De Djelfa - The Law Department, 2015, p. <sup>12</sup>.
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- (25)- See: The previous source, Modern Literary Criticism, p<sup>316</sup>.
- (26)- Novel: "Lord of the Flies", p<sup>356-357</sup>.
- (27)- William Goldings Technique of Characterization in "Lord of the flies", Hassan Sedki, Mansoura University – Faculty of Education, Journal of the College of Education, 1999 , NS: 40 , p<sup>20</sup>.

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- (30)- Novel: "Frankenstein in Baghdad", p<sup>38</sup>.
- (31)- See: previous source, Sociology of Culture and Identity, p28.
- (32)- Novel: "Frankenstein in Baghdad", p<sup>136-137</sup>.