



ISSN: 1817-6798 (Print)

Journal of Tikrit University for Humanities

available online at: <http://www.jtuh.tu.edu.iq>
JTUH
 مجلة جامعة تكريت للعلوم الإنسانية
 Journal of Tikrit University for Humanities

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Keywords:

adaption
Arab Heritage
intentions
novel

ARTICLE INFO**Article history:**

Received 27 Dec. 2020

Accepted 1 Jan 2021

Available online 24 Feb 2021

E-mailjournal.of.tikrit.university.of.humanities@tu.edu.iqE-mail : adxxxx@tu.edu.iq

**ADAPTATION AND INTENTIONS:
A STUDY OF SIR WALTER SCOTT'S
THE TALISMAN (1825)
ANDEATERS OF THE DEAD (1976)
By MICHAEL CRICHTON
A B S T R A C T**

To adapt is to adjust something to be fit in a new position or situation. A general phrase which could be said about this wide term. In literature the term is used to modify that a work of art has been reused and produced in being other than the former one. The adapted work is going to be fresh as it is recently having been written, yet that does not mean it will be a successful one. Adaptation has been known since ages; however, it has not come to be known under that name. Eventually, it is come to be known as historical novels. History should be built on facts and nothing but facts, while in historical fiction the readers are going to encounter many fictions, which make it a novel. This work is going to shed light on this subject. It tries to study the *Talisman* (1825) the work of Sir Walter Scott as well as Michael Crichton's masterpiece *Eaters of the Dead* (1976). Both authors are great ones. However, this work will show that there are some ideas and information reflect other critical points are used by both authors and their adapted works.

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DOI: <http://dx.doi.org/10.25130/jtuh.28.2.2021.21>

التكيف أوالتبني والنوايا دراسة عن السيد والتر سكوت تاليسمان(1825) وأكلة الموت

(1976)بواسطة مايكل كريشتون

أ.م. أمل محمد جاسم/ جامعة تكريت/ كلية الآداب/ قسم اللغة الإنجليزية

الخلاصة:

التكيف هو تعديل شيء ما ليناسب وضعًا أو موقفًا جديدًا. عبارة عامة يمكن أن تقال عن هذا المصطلح الواسع. في الأدب ، يستخدم المصطلح لتعديل أن العمل الفني قد أعيد استخدامه وإنتاجه في كونه غير السابق. سيكون العمل المعدّل حديثًا كما هو مكتوب مؤخرًا ، لكن هذا لا يعني أنه سيكون

ناجحًا. التكيف معروف منذ العصور. ومع ذلك ، لم يتم التعرف عليه بهذا الاسم. في النهاية ، أصبحت تعرف باسم الروايات التاريخية. يجب أن يُبنى التاريخ على الحقائق وليس سوى الحقائق ، بينما في الروايات التاريخية سيواجه القراء العديد من القصص الخيالية ، مما يجعلها رواية. هذا العمل سوف يلقي الضوء على هذا الموضوع. وهو يحاول دراسة التحفة الأدبية للسيد والتر سكوت تاليسمان (1825) وكذلك العمل الأدبي الاسطوري لمايكل كريشتون اكله الموتى (1976) كلا المؤلفين عظماء ومع ذلك سيظهر هذا العمل أن هناك بعض الأفكار والمعلومات التي تعكس النقاط الهامة الأخرى المستخدمة من قبل المؤلفين وأعمالهم المعدلة.

I. Introduction:

It is hard to believe that ancient people did not interest in story -telling and retelling stories. It is similar to human phases, since babyhood till old age man has liked and urges to exchange stories - Stories were narrated, told and retold orally from one generation to another till the stories were written and rewritten again and again. It is man's nature that is willing to talk to be socialized. And it is the same nature that loves stories and the telling of those who were in the old ages, or those who are among use (to gossip), or to predict some events in the future. Either these events are good or bad, happy or sad ended it is always that willingness. Human beings love listening to stories told by others and go beyond the heard words to imagine figures and images of these words to feel the pain and to enjoy the pleasure of these imaginary characters. Human nature is nostalgic longing to the past and almost all of them still remember the first stories he or she heard from the grandmothers, to gain knowledge by that. That will pave the way toward new era and fixed point of time to register such stories by some writers to be the authors of these tales and stories. It seems that almost all the authentic authors were writers of adapted stories either these were historical ones, biographical, stories which were made by someone unknown (anonymous), or they have been taken from a Holy book. Hence, the plots of the stories were appropriated by the new storytellers.

Adaptation could be applied on variety of subjects either scientific or humanitarian branches. This study tries to focus on literary adaptations. The latter is also applied on adaptation from one genre to other genres i.e. from drama to novel, or on adaptation from historical real events to literary texts. It could be defined as Synthesis; it is the composition or combination of parts or elements so as to form a

whole body of a work by modifying and making fit to the new use or production of a literary work. Adaptation is a term that refers to the process of conformation and changing certain text in order to appropriate that text. Adaptation as defined by Cambridge Dictionary, has plurality of meanings and applications: “it is the process of changing to suite different conditions, and it is also defined as something to adjust to different conditions, or uses, or to meet different situations: A film, book, play, etc. that has been made from another film , book, play, etc.(“adaptation” from the Cambridge Advanced Learner’s Dictionary & Thesaurus © Cambridge University Press). Adaptation is unspecified thing that is modified; mainly: films, narratives and dramas, and they are transformed, to be presented into one more and additional form. It is also the procedure of changing to put in to a suitable place some deal or purpose (“adaptation” Merriam Webster e Dictionary and Thesaurus). Although the definitions may seem to others incongruous, as one is a biological definition and the other is literary one. But their concepts are the same. It is the process, procedure and the way by which the heritage, culture and notion move and transfer from one generation to another. According to Hutcheon a textbook can not only ride out the change from one shape to another, but it can also flourish and prosper in ways not possible in the premier form as the act of adaptation involves both reinterpretation and then recreation; this can be called appropriation and salvaging. (Hutcheon & O’ Flynn 2013:8). It is the exact way the anecdotes survive and pass by time to be interesting contemporary occurrences. If anyone tries to find the meaning of an anecdote he or she would figure out that it means a nice short story. In fact, anecdote origin is French from Greek *anekdota* unpublished items “Gross (2006): vii”. Hence, anecdotists were the first adaptors of the tales. Adaptation as aesthetic layering is an attempt that does well within the adaptation architype since the mongrel and various kind are eventually typical properties of almost all the shapes of adaptation. (Andrew et al. 2014:8) “An interpretation, involving at least one person’s reading of a text, choices about what elements to transfer, and decisions about how to actualize these elements in a medium of image and sound” (Desmond 2006: .2)

II. Adaptation in *The Talisman* (1825) by Sir Walter Scott (1771-1832):

II.I. Sir Walter Scott:

Sir Walter Scott (1771 - 1832), loved his country deeply. Having been educated privately, later in October 1779, he attended the Royal High School of Edinburgh

(Richard 1878: 1-18). He started writing novels as a midpoint of bettering his financial status, as the publishing house endured a noticeably financial blows

Scott decided to concentrate on new literary ventures, blending fictional dialogue with historical fact to an extraordinarily successful degree. Scott is regarded as having created the historical novel on the publication of *Waverley* in 1814, which is the only book in the world to have a train station named after it. Along with *Guy Mannering* (1815) and *The Antiquary* (1816), each of Scott's first three novels is set at a time of national crisis and is studies in the evolution of modern Scotland." (Abbotsford House 2020)

Sir Walter Scott is the Father of the Historical novel was the pioneer in writing historical novels, using extreme fictional structures to restore the feelings and thoughts of human beings in the obscure past by mixing literary creative power and exploration. He had shown a considerable interest in the, Medieval subject matters and the orient, Crusades. *The Talisman* (1825) his historical novel, is one of his extraordinary written works. The reconstruction of Islamic civilization to The Medieval Europe was accomplished by crusaders pilgrims, the traders, and travelers. Europeans were undergoing darkness. His intention was to show his appreciation, admiration and crush to Saladin Yusuf in Ayyub (1138-1193 A.D) the Muslim of Kurdish origins born in Tikrit, Iraq. The Founder of the Ayyubid Dynasty, as Saladin's victorious military act brought him more honors and headship positions. When Syria gained control of Egypt "Ibrahim 2014: 99". His power and strength was not the only reason to motivate Scott to write this adaptation work, he intended to reflect his respect, and glorifying to Saladin's benevolent with the Christians and other population of Jerusalem who capitulated to his army. Even though Muslims were in charge of Jerusalem, they at no time succeeded in giving chase to all the crusaders away from of the Holy Land. Not like the massacres of Muslims and Jews when the Crusaders took into custody the holy city in 1099. Because of that, Later generations of admiring figures including Giovanni Boccaccio (1313–1375); the leading French Enlightenment writer and philosopher Voltaire (1694 –1778) "Man 2015: 346-347". Scott acknowledges the Muslim leader and criticizes the Crusade for being immoral in their fighting. Whereas Scott found fault in Richard I's army, (1157-1189) the son of King of England, Henry II and Queen of Aquitaine Eleanor. "Nicknamed "Richard the Lion heart". Because of his reputation as a courageous warrior and military leader,

Richard captured and recaptured several cities. Moreover, he defeated Saladin at Arsuf, rebuilt Jaffa, yet still failed to take the Holy City itself. (Runciman1954: 15-39) What make Saladin special and different, furthermore he is considered phenomenon, were his tolerance and he was neither stubborn nor adamant to his own ideology or to his race. He knew that Muslims had the right in Jerusalem as well as he never ignored the right of the Crusade in It. He was able to negotiate and accept the other opinion. While all the leaders of the middle ages whether politician or religious were strict to their own benefit and believes.

Scott's satire and irony were restricted to the ordinary lines of experience, which stopped him from introducing into his narratives characters of the elevated type of moral pensiveness, given to his own ethics and faith, that he interested more in his money-oriented troops, fugitives and beggars, than he carried out in the first class ladies and gentlemen whom he adopted as heroes and heroines. (RICHARD 1878: .122) Scott utilized history in his innovative writing to construct aware readers of his one characteristic variety. As he diversified techniques, he altered his period of history. In his tenth work Scott wrote down referring to the Twelfth Century, an era he used in *The Talisman* and two lesser tales. The old days is used as framework and background for his narratives. In preparation for that Scott scrutinized widely in medieval historians and learned much of accurate bygoness knowledge of arms, messenger, monastically institutions, and customs of the middle Ages. (French1967: 159-171) Scott displays emotional response in the fact of erasing the gap between society fair and just and judgment and discernment during the 18th Century as social hierarchy is dealt with the tense relation between the West and the East, which was shown in European writing works, which considered Muslims as unbelievers and inferior; yet, Scott presented Saladin as the noble enemy and worthy adversary.

II.ii. *The Talisman* (1825):

The Holy Wars or the First Second and Third Crusades were the struggle for the capture of Jerusalem. Because the war was authorized by the Pope as Vicar of Christ, it was considered to be engaged in God's behalf, and penitential, as those, who participated, considered to be accomplished an act of penance (Riley1995: 9). The novel is a romantic historical fiction of Scott paid attention particularly to two major characters, showed high quality of knighthood. Saladin as the stockperson of the East on one side and King Richard I the representative of the West on the other.

Connected with the historical circumstances that surround him demonstrates the manner in which Scott desires and wants his readers to gaze at historical events. His two heroes whose consciousness transcends the limitations of his historical events.

The two heroic monarchs, for such they both were, threw themselves at once from horseback and the troops halting and the music suddenly ceasing, they advanced to meet each other in profound silence, and, after a courteous inclination on either side, they embraced as brethren and equals (Scott: .335).

Scott depicted the nobility and power of both leaders when they met face to face. He focused attention on the influence of faith on chivalrous knight., who fought for the worship of God.

Saladin makes no converts to the law of the Prophet, save those on whom its precepts shall work conviction. Open thine eyes to the light, and the great Saladin, whose liberality is as boundless as his power, may bestow on thee a kingdom...But fear not that thy brows shall be bound with the turban, save at thine own free choice “Scott (1825):.55”

Although Richard I and Saladin showed courage in the war, Saladin was and is still being considered as a great historical character for his courage and nobility more famous than his competitor. Historians viewed Richard I as a bad King. In 1187, Pope Gregory VIII called the Third Crusade and stated its main goal as recovering the Holy City and its environs from Saladin. When the deadly siege of Acre continued to put the crusaders there in desperate need of the armies, Richard I was already well behind these others when he finally set out for the Holy Land in 1190. Still, he diverted his crusade army for a year to conquer Sicily from political opponents, then Cyprus from Byzantines (Markowski1997: 353-54). Scott’s novel seems to have been read by contemporary readers as an oriental romance, without much unease about its allegorical elements. The game of non-recognition, often thematically central to the romance mode in which disguise and mistaken identity feature prominently, became a formal necessity in Scott’s approach to the reading public. Scott used this technique that the noble characters of his work - like Saladin and Kenneth- ‘step down’, concealing their own personal identity and social status by adopting a lower-status disguise. As though he let their actions speak about their moralities honors and nobilities. Such game playing allowed conventional beliefs to be sustained as the price of popular acceptance, but at the same time reserved a space for the recognition of alternative, less comforting views (Lincon2007: .117-18). As it was real diplomatic interactions between Saladin and

Richard I during the Third Crusade, these findings are contextualized within the wider framework of Latin–Muslim negotiations during the crusading era, and the broader relationship between Islam and the West during the Middle Ages, to gain insight into the temperament and mindset of their adversary, and to purposefully wrong-foot the enemy. The use of negotiation to achieve actual conflict resolution is considered and it is argued that neither protagonist pursued peace for its own sake (Abridge2013: 275-96). The fighting was extremely fierce and violent and the Muslims remained steadfast. Considering Jerusalem as the center of Christian worship and Holy Cross was in this land, hence it had no value for Muslims, according to Richard's perspective, Saladin answered his letter by clarifying the importance of Jerusalem, as Muslims 'Prophet came on his Night Journey and the gathering place of angels moreover it is an Arabic land. Richard tired again by the marriage proposal of al-Adil (Saladin's brother) would marry Richard's sister Joan, but it was in vain (Maher,2018: 179-80). Many Europeans showed great interest in the orient and oriental themes. As a consequence of the crusades. These missions are considered as a meeting place of the East and the West. The influence of Islamic civilization on Europeans is reflected in their writings clearly. That point is shown in the descriptions of Saladin in *The Talisman*:

The manners of the Eastern warrior were grave, graceful, and decorous; indicating, however, in some particulars, the habitual restraint which men of warm and choleric tempers often set as a guard upon their native impetuosity of disposition, and at the same time a sense of his own dignity, which seemed to impose a certain formality of behaviour in him who entertained it (scott,1825: .18)

Scott shows the Islamic merits and values which are based on honest moralities, passion and mercy in his novel when Saladin assisted to heal King Richard and rescue Sir Kenneth., although they believed in different religions and were regarded as enemies. He has given a vivid picture of a world that he has never been acquainted with. During his time almost all the romance and fantasy of east and its beauty were the reflection of the *Arabian Nights*. The Scottish historian William Robertson had represented the beneficial effect of the crusades is the influence of oriental culture on Christian Europe, as it tended to drive away the barbarism and ignorance of Europe. Voltaire and Lessing, had satirised the prejudice and superstition of the Christians at the time of the crusades, while representing Saladin as an exemplar of humanitarian tolerance (Lincoln,2007: .106). In the novel, Saladin lets Richard I and his useless companions live to change the Superstructure. He wants to destroy their faith in themselves. Otherwise he would have easily killed them right in their camp or when they were on the way to the

Tournament. Scott is an objective as well as subjective. He presents moral theme, which always revolves around corruption, although *The Talisman* is a poetic presentation of many themes, being pragmatic, Scott presents Saladin under many disguises like that of Ilderim and Hakim to prove the arrogance of Richard I. The proud king sentences Kenneth to execution because he failed to protect the royal banner of England. While Richard I is too immersed in his vengeance, Saladin proves a better monarch through kindness and compassion. Richard and his companions have no goals but to destroy the Saracens but it is Saladin who teaches him the power of the enemy. When Richard I is dying with an unknown malady, Saladin saves his life with the Lee Penny, the ‘talisman’ of the title. The latter could have just waited hoping the former would die. But he saves his life simply to demonstrate heroic qualities and to expose the real enemy. Richard I learns that the enemy Saladin is much better than his allies Philip of France and Leopold of Austria Saladin is the true hero of the novel; Scott never intended the slow and dim-witted Kenneth to be the hero. That is why there is a couchant leopard on Kenneth’s shield. That is why the talisman passes over from Saladin to Kenneth, people with similar qualities. (Farzana1992.:5-7) Thus Saladin is seen as “a generous and valiant enemy” (Scott.1825:279). Even, in Richard ‘s words, as “an example to them who account themselves the flower of knighthood” (Ibid.:280). Saladin’s behaviour can only be described as exuding chivalry to the highest degree. chivalry in *The Talisman* is in fact a straightforward one. Whereas the Saracens, notwithstanding the character of El Hadgi, exhibit the concept of chivalry to the utmost perfection. Saladin is described as a noble, wise, refined, and exceptionally virtuous person, which is far more than can be said of any Crusader. Although the main focus will be the goal in this case being the liberation of the Holy Sepulchre as well as the well-being of pilgrims on the way in which religion affects the spirit of chivalry (Olivier,2007.:50). *The Talisman* is a highly polemical work and at the same time it is highly readable. Scott’s fiction is faithful to historical truth and the historical periods he portrays refer to both contemporary life and the Middle Ages.

III.Adaptation in Michael Crichton’s Eaters of the Dead (1976)

III.i. Michael Crichton:

Michael Crichton (1942-2008), did not show a considerable interest in writing. He started studying, at Harvard, anthropology Eventually, he gave in medicine, at no

time becoming a doctor, and continued to travel the world, writing everywhere on planes, trains and other vehicles as he made his ways. He put in writings fourteen narratives; all were made into major motion pictures. He wrote down some nonfiction books. His writings have been interpreted into twenty-four tongues. Crichton is also well-known as a screenwriter and film director. Took prizes on a George 2 Foster Peabody Award and eight Emmys, and he was also rewarded two writers' awards for *The Great Train Robbery* and *A Case of Need*. His talent in numerous fields has given him the capacity to make readers and audiences "think about topics of concern in our day to day culture," (Michael Crichton the Official site2020):

Most of his books relied on a simple formula. Like a scientist in a lab, Mr. Crichton (who had been a medical doctor before turning to fiction) would introduce some worrisome new specter into his fictional universe and then watch it run amok... All the Crichton books depend to a certain extent on a little frisson of fear and suspense: that's what kept you turning the pages. But a deeper source of their appeal was the author's extravagant care in working out the clockwork mechanics of his experiments (McGrath,2008.:1-4).

Crichton could also be considered as oriental, although Edward Said is considered as the leading head of Orientalism. He gave description of an Orientalist as:

anyone who teaches, writes about, or researches the orient –and this applies whether the person is an anthropologist, sociologist, historian, or philologist- either in its specific or its general aspects, is an Orientalist and what he or she does it Orientalism (Said, 1978:.2)

Crichton binds the history so suitably together with the novel that he inscribed, he doubles over the epics of Beowulf and the official written paper of exploits historical travelogue Ahmed Ibn Fadlan; he joins them together into unedited work written in the manner of Ibn *Fadlan's manuscript*. His intention out of this adaptation is to glorify sarcastically the Arabic scholar-Fadlan. He performed it through the assertion that the Arabs had letters and symbols with pen language, assuring that it was passed down unchanged. Consequently, in contrast with the Viking legends were transmitted verbally, and for this reason could be converted by the man informing the tale, this specific story was written.

III.ii. *Eaters of The Dead* (1976):

The book begins with an apparently authentic real story, yet it uneasy task to elucidate the methods in which this actuality, which shaped the cornerstone for such fiction, was changed by the author in his work and the grounds behind the modification as well. Crichton could revolve an enjoyable tale out of *Beowulf* and the script of Fadlan. The outcome was the novel *Eaters of the Dead*. Finally, the narrative was adapted into a film, *The 13th Warrior* (1999). His gothic -thrillers are a historical fiction subgenre, which is considered an “odd genre” in its mix of unusual and well known elements of combining the Epic of *Beowulf* with the *Manuscript of Ibn Fadlan*, a historical narrative incorporating elements of the Beowulf myth.(“Britannica”: Michael) He used historical events in a different styles to examine contemporary concerns both political and social, to convey and resolve personal thoughts, to provide a story with energy. Although does history does not work for none of them as the primary subject (Shaw,1983: 101). In both books the writer pivots on the reader's lack of knowledge of the original texts to entwine a long story. By making the borders hazy between incorrect documents and firm data, Crichton's book divulges historical discourse to be trifling construction, like any serious narrative. It heeds particular code, so it could be restricted.

In “Beowulf” the characterization of Grendel’s different quality and otherness, his monstrosity, is indicated in cultural and religious expressions which emphasize his anti-social attitude, through the poem he is named: “Son of Cain” he destroyed his familiar bonds, and subsequently his bonds to God. Beowulf is the foreigner who originates to resolve someone else’s difficulties. But, however, he is a threat are naturally knotted with, after all Cain is Abel’s brother, and in the verse human beings are all Abel’s children. (Francesco,2011.:3) To comprehend what occurs in Crichton’s narrative the readers must know about Fadlan’s character, society and belief. The beginning of the Tenth Century, while Fadlan existed, was the culmination of countless developments in the Islamic world. The establishment of the ‘Abbasid Caliphate in 750, had passed more than a Century, the structures of the realm in which Fadlan was born and existed as an Arab educated in the laws and duties of Islam and a close friend of the Caliph, so he perhaps felt he was transporting enlightenment, as well as a new confidence, to an area of backwardness and barbarity. The Islamic religion was firmly established from Spain to the frontiers of India. At that time Baghdad became the largest city in the

world. These are Fadlan's task arose in response to a letter from the king of Saqaliba (Bulghars). The king's full name, it seems was Almish ibn Shilki Elteber. His realm comprised many tribes who followed numerous heathen rites, and some converted to Islam, and it is probable that he required to unite them under a single Faith. The Burghers' king requested for assistance in structure a fortress and for Islamic teaching. The populations of Baghdad at that time distinguished slight about the northern and, during an era of powerful preaching of Islam, Fadlan started on Thursday, June 21, 921, following a route which veered from the well-known trail called Silk Road, as he was interested and amazed in whatever he saw and caught, and enthusiastic to teach the king and his court the Islamic doctrines and performs. to travel to the east of the Volga River (Ibid.5). He describes the Rus'(The Vikings) in His book.

“I have never seen bodies more perfect than theirs...the are the filthiest of God creatures. They do not clean themselves after urination or defecating, nor do they wash after sex. They do not wash their hand after meals... The Rus have sex with their slave girls in public... sometimes a whole group of them gather together in this way, in full view of one another”. (Ibn Fadlan2012: Part II “ the Rus”))

The etymology of the word *Rus* is discussed and is thought to simply mean “warriors” and “merchants” as opposite to folkloric meaning, some historians are believed that it originates from the Finnic term for “seashore”, or “fishermen, inhabitants of the seashore”, Ruotsi (Blöndal, 1978:1). Although he was sent to be the ambassador to instruct and to teach the king of the Saqaliba, the laws of Islam, he was a keen observer and an eyewitness that he cloud be considered as the first documentary historical writer, who describes everything he faced in his trip with almost all the details starting from the uncleanness and the vulgar, objectionable and repulsive habits of the Rus. He was a great authenticated of all the norms and rules and way of life the Rus used to live including the burial of their king: When a great man dies, one of his bondwoman and young bondman will pass away with him. This girl devotes each day singing and drinking, while everyone is full of activities in cutting out garments for him and making all what is essential to him. His boat was anchored, they brought a bed with cushions and place it on the boat. The Angel of Death is in charge of sewing and arranging things as well as killing the slave girl. After putting all his food and equipment including sacrificing animals, the master of each pavilion had intercourse with for the love of her master. Finally, the slave girl is killed after she has informed them that she has seen her master calling her. The closest male relative of the dead man burned the boat, believing that he will go to paradise without delay by the wind. (Ibn

Fadlan2012: part II.) The funeral rites made the deepest impression on Fadlan, he proceeds into part of details concerning what he witnessed and what was clarified to him by the interpreter. As scholar and an ambassador, he could not let these ceremonies and rituals of those pagan disgusting group of people without observing and documenting them in his quality of absolute truthfulness, as he fiercely dedicated to his religion. He was a writer, as an ambassador delivering a report not entertain, nor to glorify some listening patron, or to reinforce the myths of the society in which he lived. Crichton was able to produce an amazing work in the style of Fadlan by overlapping the fictional work of *Beowulf* with the documented adventures of Fadlan and merges them into an original. Crichton used name form the Anglo-Saxon epic *Beowulf*, *Beowulf* poem is taken to continue his novel, visibly in a studied form His first paragraph of his work stated by:

The Manuscript of Ibn Fadlan, Relating to His Experiences with the Northmen in A.D. 922. Ibn Fadlan's narrative in Crichton's novel convincingly opens with a 5-line prayer of praise: "Praise be to God, the Merciful, the Compassionate, the Lord of the Two Worlds, and blessing and peace upon the Prince of Prophets, our Lord and Master Muhammad..." (Crichton 1998: 13)

Crichton has inserted intentionally certain events, by presenting him to be a penalized vapid for committing adultery, explaining that the reason behind sending Fadlan because he had an indecent affair with the wife of the wealthy and influential merchant, that was why the merchant asserts that the Caliph direct Fadlan. To save face, the Caliph is forced to fulfil and lead Fadlan on this dangerous voyage. (Crichton1998.:20) The survivals are characteristically thought of as adding petite to readers understanding of the Medieval Ages, if they are not regarded as mere "errors" or "liberties" in the provision of modern age concerns. (Andrew & Margitta2014.:12) Despite that Fadlan was a decent, polished and cultivated scholar. Moreover, Crichton adds that Fadlan even starts to adapt some of Vikings' ways. He ended his novel the same way he started it by letting Fadlan involve in the burial ceremony to have a physical intercourse with the slave girl. While in fact he found all these things disgusting and he was highly dedicated to his morality and belief. Opposite to Jawiga's opinion that despite religious detachment, *Beowulf* fully holds the heroic standards governing the described characters and their lifestyles. Crichton also retells of *Beowulf* is measured from the viewpoint of chronicle methods: balancing reality and functionality. To evoke the ancient and legendary appeal of the unique heroic epic by combining the manuscript with the epic to reduce the estrangement of the contemporary reader.

category combination can be treated as a standard feature of literary writings in all traditional periods. *Eaters of the Dead* represents a generic mix structure connecting fear elements with adventure tale, travel story, ethnographic explanation and other history. (Jadwiga2016:386) Although it is a fascinating relative which fix the chroniclers of the two books beneath consideration, Crichton's book also comprises a mythical feature: the monstrous opponent is transposed to a mythical context appropriate for the modern times. The factuality of the epic greatest trusted on its recreation of heroes and kings previously known to the spectators and pertinent to their intellect of identity and on mentioning events of historic cogency, (Ibid.:383).

IV.CONCLUSION:

To synthesize is to make the composition or combination of parts and elements so as to form a whole body of a work by modifying and making it fit to the new use or production of a literary work. To adapt is adjust something to be suitable in a new position or situation, this is a general phrase said about this wide term: in literature, the term is used to modify that a work of art that has been reused and produced in being other than the former or old one. It emphasizes the great gap of time, although its aim is to push down firmly on a moment of nostalgia in readers' mind, most writers of thoughtful historical literature care about the concepts, morals, and glitches of their own life. Thus, the complications historical works of arts have with history and the readers had with ancient novels are possibly instructive. They can support to expose limits in the artistic forms about greatest prize-knowledge that materials for those who engage imaginative procedures to create sense of the world. A richer understanding of the mechanisms of historical narrative can also elucidate definite aspects of the environment of history itself, and of the readers' circumstances as historical lives, further than indulging in the pleasures of the imagination of taxonomy. This may seem a lame conclusion, because of the respond to the moral challenge these novels present, for all their shortcoming and through their power to evoke a set of emotions.

This work focuses on Scott's novel, which retells the stories of the Third Crusade involving two great historical Figures-Richard and Saladin- *The Talisman*, as well as Crichton's adapted novel, which has double adapted stories- *The Manuscript of Ahmed Ibn Fagan* and the Epic of *Beowulf Eaters of the Dead*. Both

Scott and Crichton are legendary literary artists by establishing themselves as writers of historical novels and there is no doubt about the special quality of their works. Although the two novelists belong to different eras, countries and cultures, their great semblance is visible in their choices of great Arabic Islamic figures. Both novelists had artistic fusion of history and romance along with the manifestation of various oriental glamour in their novels; yet, Scott dealt with political intrigue, internal and external conflict, power and struggle reflecting the chivalry and honor of all the great historical figures, even though it might be neglected by the commoners. Scott acknowledge the authenticity of morality and ethics founded in every great historical figure. He created an art without sacrificing the historicity of the event and the personalities in the novel. His unique description of the details enriched his narrative style to be extremely marvelous. Although it has certain characters, whose creations of the writer, they do not adversely affect the truthfulness or logicity of the action, on the contrary they add artistic charm to the novel as it is a fiction not only a history book. The techniques in writing the events and how the work is filled with fancy, necromancy, would reflect Scott's information about the east, which is the effect of *The Arabian Nights*. Scott made his work as a prototype of great events to represent the moral theme, which always revolves around corruption. His Intention is to show his appreciation, admiration and crush to Saladin. Acknowledging his tolerance, neither being stubborn nor adamant to his own ideology or to his race. He presented Saladin as the noble enemy and worthy adversary Scott's other intention was to show the Islamic standards and values of mercy and love based on honest, in his novel when Saladin aided to treat Richard and rescue Sir Kenneth. what more Richard I learns that the enemy Saladin is much better than his allies Philip of France and Leopold of Austria Saladin is the true hero of the novel. Scotts interest in Arab Heritage is shown. Eventually, as historical writer, Scott proves that he is an objective as well as subjective.

Michael Crichton successfully tight history and fitted it with the story that he inscribed, he overlays the adventures of Beowulf with the documented explorations of Ibn Fadlan and combines them into a new story inscribed in the style of Fadlan's manuscript. However, His intention out of this adaptation is to glorify sarcastically the Arabic scholar- Ahmed Ibn Fadlan- He fixed it through the evidence of the written language of the Arab, assuring that it was passed down unchanged. Consequently, while Viking epics were passed on orally, henceforth could be

altered by the individual telling the tale, this specific story was placed in script. Despite of the likenesses of characters, scheme and locations, there are many important differences between in certain criterions, his work could be criticized severely in some criterions, which play vital role in all his mission. Firstly, he has inserted Intentionally certain events which are very far from reality when he explains that the reason behind sending Fadlan was an adultery with the wife of the he well-off and powerful merchant asserts that the Caliph refers Fadlan. The Caliph is enforced to obey and directs Fadlan on this dangerous voyage. Secondly, ended his novel the same way he started it by letting Fadlan involve in the burial ceremony to have an intercourse with the slave girl. Throughout all these actions Crichton reveals to his reader that Fadlan was adulterous and he never stopped adultery, which is far beyond his real characteristics. Fadaln was a highly educated scholar. The Caliph of Baghdad had trusted in him to send him as an ambassador to the king of Alsaqliba. Moreover, his highly standards' principles of ethics, moralities and attitude were the arranged system of his life style. His life style depended on moralities of Islam being kind, modest, sober, pure, polite, chaste and genuine. All are reveled in his way of describing and writing his manuscript. That matter could be considered as the essentially timeless problems that the novel or the historical genre characterizes suggest an unhistorical counter duplicate at the novel's peak. the pressure amid the factuality and functionality in *Eaters of the Dead* is additional multifaceted than it may primarily appear as it includes several features. Because the line between the fiction and reality is blurry. Paradoxically, it is used to insert certain point intentionally. To distinguish where the readers are culturally, ethically and decently, they shloud know that protagonist is somebody else. Thus, fidelity to the original text is a very important issue that is highly employed when analyzing adaptation in the matter of norms and morality. Otherwise it would be considered as a deeply problematic issue. The novelist has a radical style of handling the historical figure as hero of a literary work and lacks in analyzing the processes happening in the psyche of the characters. The character is portrayed externally with no catharsis experienced. Ibn Fadlan Manuscript, could be considered as not only a historical book. It is a saga of destiny and love for humanity. To compose a work of the most sublime beauty writings of facts and documents as well as knowledge, needs much more attention to express the impact of the writing. Instead of being appropriated and acknowledged for valuable accurate information and documentation of the historical context of those savages, concerning their life systems of marriage and burial. He also explained how the

climate was while being there, the rising of the sun the hours of the days and extra more information. The west owes him a debt of gratitude, thanks and appreciation for supplying them with their Ancestors and history. The novel of Crichton would be considered as a mock heroic epic, as it is mocked sarcastically to a heroic voyage. Crichton has sarcastically glorified this great Arabic Figure. It could be compared to the *Miller's Tale* when it mocked *The Knight's Tale* in *The Canterbury Tales*.

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