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THE INTERTEXTUAL WORLD OF PETER ACKROYD'S
THE CASEBOOK OF VICTOR FRANKENSTEIN

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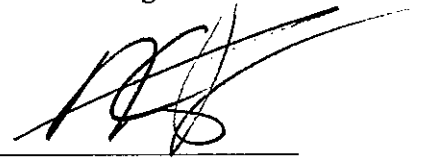
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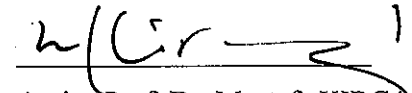
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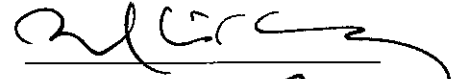
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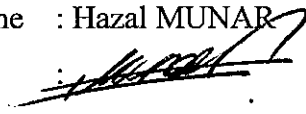


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ABSTRACT
THE INTERTEXTUAL WORLD OF PETER ACKROYD'S
THE CASEBOOK OF VICTOR FRANKENSTEIN

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Peter Ackroyd offers new stories to his readers by creating intertextual worlds. In his 2008 novel *The Casebook of Victor Frankenstein*, he rewrites Mary Shelley's nineteenth century novel *Frankenstein* (1818). To study Ackroyd's novel within the framework of intertextuality will inevitably lead to fruitful conclusions. It is argued that interpreting the blend of fact and fiction in Ackroyd's text in terms of the intertextuality of Kristeva makes it possible to appreciate its significance in Ackroyd's novel which is seen as an intertextual response to the whole tradition of creating duals through conflicting double characters whose depiction in Ackroyd has its roots in the gothic novel. Hence, the aim of this thesis is to study Peter Ackroyd's *The Casebook of Victor Frankenstein* in terms of the intertextual elements the novel includes in order to understand the *doppelganger* nature of Victor Frankenstein, who is also the main character of Ackroyd's novel, and who is finally defeated by his own evil side when he attempts to play the role of God out of his ambition.

Keywords: Peter Ackroyd, Mary Shelley, Gothic, Frankenstein, *doppelganger*, split personality syndrome

ÖZ

PETER ACKROYD'DUN VICTOR FRANKENSTEIN'İN VAKA DEFTERİ **ADLI ROMANINDA METİNLERARASILIK**

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Peter Ackroyd metinlerarası dünyalar yaratarak okurlarına yeni hikâyeler sunar. Ackroyd, *Victor Frankenstein'in Vaka Defteri* (2008) adlı romanında Mary Shelley'nin ondokuzuncu yüzyıl *Frankenstein* (1818) hikâyesini yeniden yazar. Bu açıdan, Ackroyd'un adı geçen romanını metinlerarasılık çerçevesinde incelemek şüphesiz verimli sonuçlar sağlayacaktır. Kristeva'nın metinlerarasılık kuramıyla yorumlandığında Ackroyd'un yeniden yarattığı metinde gerçek ve kurgunun bir arada sunulmasının, kökleri Gotik edebiyata dayanan *doppelganger* (kötü ikiz) yaratma geleneğini yeniden yorumlayan bu romanda ne derece önemli olduğu daha iyi anlaşılacaktır. Bu tezin amacı, Peter Ackroyd'un *Victor Frankenstein'in Vaka Defteri* adlı romanını içerdiği metinlerarası öğeler bakımından incelemektir. Bu inceleme, romanın ana karakteri Victor Frankenstein'in hırslarının kurbanı olarak Tanrı rolünü oynamaya kalkışması sonucu, kötü olan tarafının ortaya çıkmasına ve Victor Frankenstein'in ikinci-kişiliğinin *doppelganger* (kötü ikiz) olarak incelenmesine ışık tutacaktır.

Anahtar kelimeler: Peter Ackroyd, Mary Shelley, Gotik, Frankenstein, *doppelganger* (kötü ikiz), bölünmüş kişilik sendromu

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CHAPTER 1

INTRODUCTION

Peter Ackroyd (1949- --) is a London based author, a novelist, a biographer and a critic with a special interest in the culture, history and traditions of London. His productions and particularly styles of those productions, and his different point of view, have made Ackroyd come to the public notice. He published his first novel *The Great Fire of London* in 1982 in which he rewrites Charles Dickens' novel *Little Dorrit*. He was selected to the Royal Society for Literature as a fellow in 1984. His second novel *The Last Testament of Oscar Wilde* was published in 1983 and won the Somerset Maugham Prize; and also his *Chatterton* was published in 1987 and shortlisted for the Booker prize. He writes about English history, rewriting the canonical literary texts which belong to earlier writers. Ackroyd makes use of the works of earlier writers to compose his own works, and he manages, in this way, to form new perspectives for his readers on what they read. He offers new stories to his readers by creating intertextual worlds, and uses almost the same plots of the previously written texts of earlier writers. To do this, he borrows from the poets, the novelists, and the playwrights of English literature: he creates, through amalgamating the themes and narrative voices of the previous writers, a new system or a new genre in which the distinct voices or the unique languages of the authors become a new challenge for Ackroyd, expanding his imagination, and carrying him to the limits of storytelling. He says:

I used a different line from each poet and structured a play out of that. So I presume that interest in lifting or adopting various styles, various traces, and various languages is part of my imaginative trend. (qtd. in Onega, 1996, p. 213)

He “copies” his predecessors not as a plagiarist, but as a writer who believes that only those with imaginative intelligence can have the potential to imitate and create a new text from the earlier one. Of course, he does not use every feature of the earlier works, but he generates smart differences to make his work a unique example aiming at creating a new perspective; otherwise, we should ask how meaningful it would be to read the same work with a different writer’s pen.

Ackroyd’s 2008 novel *The Casebook of Victor Frankenstein* is one example of intertextuality, demonstrating both the interest of the author in the discussion about the phenomenon called split personality, and the re-writing technique as a new form of literature. As the work is a re-writing of Mary Shelley’s *Frankenstein*, the novel whose archetypal character Frankenstein is a universally known figure for his duality (both the Monster and the scientist), Ackroyd’s aim in re-composing the work is to re-evaluate the strange case of his major character whose awesome depiction in Ackroyd has its roots in the gothic tradition. Ackroyd’s novel is an intertextual response to the whole gothic tradition of creating duals through conflicting double characters such as those in Robert Louis Stevenson’s novel *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) or Oscar Wilde’s *The Picture of Dorian Gray* (1891). Hence, the aim of this thesis is to study Peter Ackroyd’s *The Casebook of Victor Frankenstein* in terms of the intertextual elements the novel includes in order to understand the *doppelgänger* nature of Victor Frankenstein, who is also the main character of Ackroyd’s novel, and who is finally defeated by his own evil side when he attempts to play the role of God out of his ambition.

As Peter Ackroyd uses intertextuality in almost all his works, to study them within the framework of intertextuality will inevitably lead to fruitful conclusions. To show the intertextual play between Mary Shelley's and Peter Ackroyd's texts under scrutiny here, and to explain how the intertextual elements are used in Ackroyd's novel, Julia Kristeva's "intertextuality" theory will be used in the analysis of Ackroyd's *The Casebook of Victor Frankenstein*, and her definitions will form the theoretical background of the thesis. Her intertextuality theory will be elaborated in Chapter 2 to shed light on the way for the analysis of intertextual elements in Ackroyd's *The Casebook of Victor Frankenstein*. The differences and similarities between Mary Shelley's nineteenth century novel and Peter Ackroyd's twenty-first century novel will be specified to show to what extent Ackroyd's work should be regarded as a genuine work. In addition to this, the different themes between the two novels will also be investigated in this chapter. Ackroyd's novel will be scrutinized through Kristeva, and the characters in both novels, together with how Ackroyd chooses the character names and the author's intention with regard to this choice, will be expressed in relation to Mary Shelley's work. As Mary Shelley provides her material for the novel from the dark, capitalist nineteenth century world which believes in social and individual emoluments, Ackroyd's way of providing material for his novel is more related to the intellectual climate of the twenty-first century. Yet, both writers' descriptions on their creatures will be another field of occupation in the thesis.

The main character Victor Frankenstein's enthusiasm to re-animate a dead body suggests his dark side, and his desire to play the role of God. He chases after creating the perfect being, a mission which he imposed upon himself, and he becomes a rival to God for He, Victor Frankenstein thinks, cannot create the perfect creature. Victor Frankenstein's creature and Victor himself will be the subjects of analysis in Chapter 3. The relationship between the creator and the creature will be handled and compared in terms of the relationship between God and humankind. Victor's short term success on playing the role of God, and the

duration of this success will also be discussed. In this respect, Peter Ackroyd will be observed as a re-creator, assuming the role of Dr. Frankenstein the re-maker.

The personality problem of Ackroyd's pivotal character will be associated with Mary Shelley's main character. The gothic themes and *doppelganger* tradition will be the subjects of Chapter 4. How *doppelganger* and gothic themes are used by both Shelley and Ackroyd in their novels will be explained. The literary meaning of *doppelganger* is "double-goer" or "walker". The term became a part of gothic tradition in the nineteenth century. In the nineteenth century Frankenstein story, Victor has a *doppelganger* entity; however, this turns into a split personality syndrome in the twenty-first century novel *The Casebook of Victor Frankenstein*. Peter Ackroyd rewrites the *doppelganger* tradition particularly in Mary Shelley's novel to show the Monster as the imaginary double of Victor through the alter ego of his pivotal character. Victor's alter-ego as his double will be studied in this chapter, and the two persons in one body will be described by using the main character's conflicting activities. Victor Frankenstein's inconsistent behaviors and the reasons of these behaviors will be handled. His mental disorder and the clues which show the disorder of the main character will be shown and discussed in this chapter. Chapter 5 concludes the thesis by claiming that in the twenty-first century story of Peter Ackroyd the *doppelganger* tradition is reworked by Ackroyd to bring a psychological explanation for the presence of the Monster and to create his main character with a split personality syndrome in *The Casebook of Victor Frankenstein*.

CHAPTER 2

INTERTEXTUALITY AND THE INTERTEXTUAL ELEMENTS IN PETER ACKROYD'S THE CASEBOOK OF VICTOR FRANKENSTEIN

The simplest definition of intertextuality highlights the fact that texts are influenced by other texts and there exists a network between texts. Intertextuality can be assumed to be a “juxtaposition” of texts. It is like making an interpretation from one text to the other. Therefore, intertextuality consists of the interrelationship between texts, offering to the reader various ways of interpreting texts which are supposed to serve just one aim and it also helping the reader to find different points of view and thoughts in them (Faris, 2004, p. 2). Within this context, every text can be accepted as the interpretation of other earlier texts, and likewise, every written text might be the source for new texts, namely texts can be the successors for subsequent texts.

Intertextuality aims to re-write earlier texts to re-interpret them in the current situations of the society. It uses the historical background of the society to make people acknowledge about their pasts and transcribe the text as it belongs to the current age of the society which gives the text a new way of thinking. An earlier text changes its shape and a new text is formed by using intertextuality as a way of writing. “Intertextuality is a formal manifestation of both a desire to close the gap between past and present of the reader and a desire to rewrite the past in a new context” (Hutcheon, 1988, p. 118). On the other hand, intertextuality provides the reader with new tools to make comparisons between literary texts.

Peter Ackroyd in his *The Casebook of Victor Frankenstein* rewrites Mary Shelley's novel to create his own psychologically disturbed character, Victor Frankenstein, and to bring his interpretation to this horror story by turning it into a gothic thriller.

Distinguished Frankensteinian fantasia [...] Ackroyd loves taking what we, the general reading public, think we know about great writers, only to twist that knowledge into new fictional shapes [...] Ackroyd is the great pretzel-baker of contemporary fiction. And this is one of his tastiest, and twistiest, products so far. (Financial Times) (Internet Source 1)

Ackroyd uses almost the same theme of Mary Shelley's novel, and he also refers to the real personages who took place in Mary Shelley's life in one way or another, which makes Ackroyd's novel rich in terms of intertextual elements and makes it necessary to read the novel on intertextual basis. The events taking place in the novel are almost the same with Mary Shelley's novel. The same characters are used by Ackroyd in his novel and they are selected intentionally from Mary Shelley's life story along with her novel. Both of the main characters in both novels are scientists and they intend to discover the secrets of the world. They believe that if they understand the mysteries of the world, they can give life to a dead body and defeat death. Peter Ackroyd's main character also uses his modern laboratory to create life in the same way as Mary Shelley's character does, and again the outcome is Ackroyd's monster in his book.

2.1 KRISTEVA'S DEFINITION OF INTERTEXTUALITY

Julia Kristeva is accepted as the pioneer theorist working on intertextuality. Kristeva improves her intertextuality theory by elaborating on and combining the ideas of Ferdinand de Saussure and Mikhail Bakhtin on language. Saussure and Bakhtin are the sources that Kristeva has adopted, for she studies the usage of signs and symbols in literary works. The founder of modern linguistics,

Saussure studied on linguistic signs and he divided the linguistic sign into two as *the signifier* and *the signified*. The signifier is the sound and the signified is the concept –the mental image coming from the signifier and according to Saussure, they cannot be separated from each other. Like other poststructuralists, Kristeva opposes the view that the signifier can lead to the signified unproblematically. Language evolves by time and changes from society to society, as a result of which signifiers can refer to different signifieds in time (Allen, 2000, p. 3).

Bakhtin and his concept of “dialogism” comes to be the other source for Kristeva where she can evolve her theory of intertextuality into the form of a dialogue between literary texts. “Kristeva’s work on Bakhtin occurred during a transitional period in modern literary and cultural theory. This transition is usually described in terms of a move from structuralism to poststructuralism” (Allen, 2000, p. 3). Bakhtin studies “multiple meanings” of each word (Faris, 2004, p. 255), and he claims language can always change and transform according to the social, national and institutional interests: “Language acquires life and historically evolves [...] in concrete verbal communication, and not in the abstract linguistic system of language, nor in the individual psyche of speakers” (Bakhtin, 1986, p. 95). For Bakhtin, to define the exact meaning of an utterance cannot be possible, for it depends on the addressee and the addresser. Bakhtin believes that all utterances are thoroughly dialogic, and the meanings of those utterances relate to what have been said earlier and how others get it: “Though the meaning of utterances may be unique, they still derive from already established patterns of meaning recognizable by the addressee and adapted by the addresser” (Allen, 2000, p. 19). Language responds to earlier utterances and current meanings, but it evolves and seeks further responses.

Kristeva re-describes Bakhtin’s theory and applies it to literary texts. Like Bakhtin, Kristeva claims that all texts are formed in a dialogue with each other, every single text affecting others consciously or unconsciously. According to this idea, “every text is from the outset under the jurisdiction of other discourses

which impose a universe on it” (Culler, 1981, p. 105). Kristeva puts forward that every text in the universe is a transformation of other texts. She gives her description of intertextuality in her seminal writing titled “Word, Dialogue, and Novel” where she claims that there is “an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings” (Kristeva, 1980, p. 65). She develops Bakhtin’s concept of dialogism into her theory of intertextuality, and she accepts that every text is borrowed from other texts and they are in a dialogue with each other. This means every text can affect another one in some way, constructing an open and interactive system among texts (Alfaro, 2011, p. 268). Kristeva declares that “each word (text) is an intersection of other words (texts) where at least one other word (text) can be read” (Kristeva, 1980, p. 66).

Kristeva uses various definitions for her concept of intertextuality, but the mostly referred is the one which describes the dialogic relationships between texts as a mosaic of quotations:

Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*. (Kristeva, 1980, p. 66)

Kristeva believes that, as a result of this mosaic of quotations, every text is intertextual, the derivation of earlier ones. Kristeva calls this phenomenon “transposition” because transposition moves toward text to text (Moi, 1986, p. 34). She believes that texts are constructions of already existent discourses. Authors cannot give shape to their texts, but they can form the text by borrowing from earlier texts. Intertextuality in the form of a mosaic of quotations can be created by the author, willingly or not. According to Kristeva, “the writer of the text can be the reader of other texts” since every text is related to other earlier texts (Grundmann, 1998, p. 1). On this basis, pre-existent texts give enthusiasm to

construct new texts. According to Kristeva, every text is “a permutation of texts, an intertextuality; in the space of a given text, several utterances, taken from texts, intersect and neutralize one another” (Kristeva, 1980, p. 36).

Reinterpreting Bakhtin’s theory of dialogism and dealing with text and textuality, Kristeva believes that texts cannot be separated from their cultural and social contexts. A text has no unified meaning on its own; it is totally related to the society’s cultural and social situation. “Texts do not present clear and stable meanings” because society’s situation and history define the meanings of words; thus, elements in texts can be re-arranged and the structure of texts can be protected (Kristeva, 1980, 38).

For Kristeva, since every text is the intertextual example of the pre-existent texts, this inevitably gives shape to the communication between the author and the reader (Kristeva, 1980, p. 66). The structure of a literary work has an importance of its own; however, the more important question for Kristeva is how the structure comes into being. The structure might come into being from carnal knowledge, and from the texts, since texts follow each other and everyone of them is the reputation of the other one.

Kristeva relates that there are two pairs of axes for the description of intertextuality, which are named as “horizontal” and “vertical”. The relation between the reader and the text is established by the horizontal axis; on the other hand, the vertical axis refers to the relation between the text and other texts (Kristeva, 1989, p. 69): “Julia Kristeva defines intertextuality in terms of horizontal and vertical axes, the latter referring to the relationship that a text has with other pre-existing texts” (Moi, 1986, p. 32). Texts are always in an interaction with each other; every one of them might affect the other one with or without intention. Understanding of the text just relies on the background knowledge of the reader. The reader puts his/her newly gained information upon the existing background knowledge, which gives extra meaning to texts. In this

view, the past and the present can be harmonized with each other to create new texts from the older texts. To create something new does not mean to disregard history, but it enlarges the world perspective and knowledge (Onega, 1999, p. 185). Using historical facts to create new works is a way to develop texts. Different points of views can be developed by considering events from different angles, which saves the reader from clichés and stereotypes (Eco, 1983, p. 255). Future generations can learn historical events from texts, which intertextuality opens the gates of learning because intertextual works draw their strength from earlier and older texts.

2.2 MARY SHELLEY'S FRANKENSTEIN STORY

As the title of Peter Ackroyd's novel suggests, it rewrites Mary Shelley's 1818 gothic novel *Frankenstein*. The novel relates to Victor Frankenstein and his unusual life. The story in Shelley's novel begins with Captain Robert Walton's intention to reach the North Pole. Their ship is trapped in the Arctic Sea. The crew sees a man who tries to go across the Arctic. Then, with a flashback, the story begins to tell about the life of Victor Frankenstein. Victor is born in Geneva as the son of Baron and Caroline Frankenstein. Baron and Caroline adopt Elizabeth who will be the only love of Victor. Victor's mother dies when she gives birth to William, who is the brother of Victor. After his mother's death, Victor develops an obsession about how he can defeat death. He studies at Ingolstadt University and he promises Elizabeth that he will marry her after his graduation from the university.

When Victor studies at the university, he makes friends whose names are Henry Clerval and his mentor Professor Waldman. Victor believes that if he wants to defeat death, he has to create a life. His mentor warns him about creating a life because he has tried almost the same thing that Victor now wants to do and he has failed. Waldman is murdered by his patient because his patient believes that

Waldman wants to poison him. After the death of Waldman, Victor begins to use Waldman's laboratory. He spends his weeks and months in this laboratory to create his own creature, and he uses the notes of Waldman to pursue his researches. Victor wants to give life to a dead body and for this purpose he uses Waldman's brain and finds other necessary body parts from different dead bodies. He gathers these parts together and one night he assumes that he eventually achieves his eternal goal which is to give life to a dead body. The creature that Victor manages to give life in his laboratory runs away from the laboratory and starts to hide in a cottage which belongs to a family. The creature hides there for months, and during these months it learns how to speak and read. When the creature runs away from the laboratory, he takes the jacket of Victor. Then, the creature finds Victor's notes in the pocket of the jacket and realizes that Victor is responsible for the life of the creature. The creature decides to turn back to Geneva for taking his revenge. The creature does not intend to kill his creator, but he demands from Victor a bride for himself. The creature promises him that he will disappear from Victor's life forever if Victor accepts what the creature demands and gives birth to a life companion but Victor does not want to create another creature. For the creature, this means Victor ignores his demand and he promises to turn back for Victor to take his revenge.

Victor marries Elizabeth, and the married couple is on their way to honeymoon but Victor takes guard with them because of the creature. The creature finds a way to reach Elizabeth. While Elizabeth is sleeping, the creature rips her heart from his body. Victor enters the room and sees the creature with the heart of Elizabeth in his hands, but the creature jumps out of the window to go away to make Victor stay alone with the dead body of his lover. Victor takes Elizabeth back to home and to return her back to life. He has no one to lose anymore. He thinks that he can use the parts of Justine for giving life to Elizabeth. Henry is insistent to stop Victor but Victor does not want to hear his objections. He gives life to Elizabeth, and the creature comes at the same time for the new creation of Victor. When they are fighting for Elizabeth, they realize that

Elizabeth burns on the ground.

Victor mentions Captain Walton about his creation and his intention to kill him. Shortly after, Victor dies because of pneumonia. Then, Walton hears a noise coming from the other part of the ship. Walton and the crew go to the room where Victor lies in and they see the creature there. They want to prepare a funeral of Victor, but the creature burns his own body alive together with Victor's. Walton gives up his obsession and he turns back home.

Mary Shelley created this gothic story at the Villa Diodati when she was with Lord Byron and Percy Bysshe Shelley and when they were trying to find horrifying ghost stories for the night. She wrote this novel in the nineteenth century. The creature refers to the working class people of her time because they were the ignored class. The creature is disgusting, horrifying living thing like poor working class workers who lived in the cottages of rich families like rats. Apart from the social hierarchy existent in that age, Shelley uses in her novel the scientific developments taking place at that time when modern scientific methods gained importance (Koç, 1997, pp. 4- 6). Victor is also interested in science. This is the reason why Victor is interested in giving life to a dead body by using machinery power. Mathematical knowledge to give life to a dead body is quite important for the calculation of adequate power taken from light. Shelley gathers science, fiction and horror in her gothic story which was inspired by the nineteenth century (Koç, 1997, p. 3).

2.3 ACKROYD'S INTERTEXTUAL WORLD IN THE CASEBOOK OF VICTOR FRANKENSTEIN

Peter Ackroyd uses irony, parody, and pastiche together and very often in his works to give meanings to the already existing texts. He offers different histories and challenges the known facts because he brings his own interpretations

in his novels and tries to make his works stable on the story and history basis. According to Ackroyd, the world's interpretation is related to our cultural and textual world understanding. At this point, the usage of language is highly important to affect the reader and to make the writer the superpower like god of his own creation. He writes about history so that he can make various histories possible. He puts forward possible realities about certain historical moments. This method also removes the boundaries between the real and the fictional. This kind of attitude makes his works both believable and fantastic at the same time. Ackroyd plays with words and creates contradictions. By giving lots of feelings at the same time, he can control our worldly knowledge about cultural and textual basis. This is the reason why Ackroyd uses intertextuality in his works to create a mosaic of texts that Kristeva defines by intertextuality.

In *The Casebook of Victor Frankenstein*, Peter Ackroyd uses Mary Shelley's *Frankenstein* and creates his own authentic work by adapting Shelley's novel into his story. Therefore, Ackroyd's novel is in direct dialogue with that of Mary Shelley's, which is overtly indicated to the reader through the title of his work. Mary Shelley's structure is used by Ackroyd, which enriches Ackroyd's novel on the intertextual basis. Not only the structure, but also the plot, characters and some historical events which took place in the nineteenth century are used by Ackroyd in his twenty-first century novel to enlarge the intertextual network. The two novels have almost the same structure at first sight, but then the differences are seen clearly after a thorough analysis. Ackroyd's source is not limited with Shelley's *Frankenstein*, but he also benefits from Shelley's real life. The facts in Shelley's life are used by Ackroyd, which means he turns historical facts into fiction to set forth his fictitious world. Fact and fiction are mixed with each other, which emerges as another component of Ackroyd's intertextuality.

Ackroyd does not change the structure of Shelley's novel, but he plays with the names and events he includes in his fiction to write his own gothic story. While Mary Shelley's novel begins with Captain Robert Walton, Ackroyd does

not use the captain character in his novel. The story is told by Victor Frankenstein himself as the first person narrator of the novel. Victor Frankenstein and the monster are used in both novels as the main characters. Mary Shelley's Victor studies at Ingolstadt University like Ackroyd's Victor; however, Ackroyd's character studies at Oxford University after a year at Ingolstadt University. Both of the main characters are born in Geneva, but Ackroyd's Victor Frankenstein moves to London while Shelley's character stays in Geneva. Therefore, whereas Geneva is the setting of Shelley's novel, Ackroyd prefers to use London as his setting in *The Casebook of Victor*. Victor has an adopted sister whose name is Elizabeth; in Ackroyd's novel, Elizabeth is the sister of Victor and she is not adopted sister. These components of Ackroyd's novel are seen as direct allusions from Shelley's *Frankenstein*, which constitutes the original story behind, and these allusions are similar to the examples described by Kristeva as vertical axis of intertextuality.

Ackroyd gives floor to real historical characters as his fictional characters, and he also uses some historical events in his novel on the intertextual basis as well. By incorporating real historical personages, Ackroyd achieves to put fact and fiction together in his novel through his intertextual references. Interpreting the fact and fiction phenomena according to the intertextuality description of Kristeva makes it possible to understand how they become meaningful in the novel. Peter Ackroyd finds these historical figures from the real life of Mary Shelley, whose real name was Mary Wollstonecraft Godwin, and whose father was William Godwin. In Ackroyd's novel, she becomes the fictitious character Mary who is the daughter of Mr. Godwin. William Godwin was a famous thinker, writer and educator who lived in the nineteenth century, and who was a privileged man and had many visitors like William Wordsworth and Samuel Taylor Coleridge. Percy Bysshe Shelley spent most of his time with William Godwin because Percy was a very big fan and a follower of him. Percy and his wife Harriet were attending dinners in the house of Godwin's. The names of all these personages in Ackroyd's text are all real characters' names who had a connection

with the writer Mary Shelley's life. As is seen, most of the characters in Ackroyd's text refer to real personages who played a role in Mary Shelley's life.

In Ackroyd's novel, Victor emerges as a scientist like the main character of Mary Shelley and he conducts experiments on dead bodies to generate life by means of his electrical machine. He loses his patience to give life to a dead body. He prepares what is needed to do to make the dead body come back to life. He says: "I inquired in many different workshops until one afternoon I found myself in the laboratory of Mr. Francis Hayman, a civil engineer" (Ackroyd, 2008, p. 122). Victor seeks a place like Hayman's because he needs electric to give life to a dead body. They talk about electric and the type of electric that can be used. Mr. Hayman mentions about a certain type of electric which is found by him: "Here is the interesting thing. I believe that electrical fluid is also discharged by means of chemical action. I have called it galvanic electricity" (Ackroyd, 2008, p. 123). Victor is excited to know about this and asks questions about the machine made by Hayman, and he believes he is getting closer to his dreams. Especially, Victor wants to understand what equipments are used by Mr. Hayman to form that kind of a machine. Hayman answers: "It is constructed of zinc, Dutch leaf and quicksilver. It contains almost a thousand small discs, together with cakes of wax and resin. I call it the electrical column" (Ackroyd, 2008, p. 124). Victor insists on having this machine of Mr. Hayman; however, Hayman thinks that would be dangerous. Victor never gives up and convinces Mr. Hayman by saying that he is a researcher and he needs this machine for his research. Mr. Hayman promises that he will help Victor to gather together the parts of this machine in his modern laboratory. A couple of weeks later, it is revealed in the novel that Mr. Hayman gives Victor the parts of the machine and begins "the arduous task of assembling his invention" (Ackroyd, 2008, p. 126). If Victor wants to reanimate a dead body, he knows that he will need the second column as well to produce more energy. Mr. Hayman does not intend to listen to Victor any longer because he deems two columns will be a great danger. Victor says that he is asking just in case the other breaks down and he manages to convince Mr. Hayman about the need for the

second column. Mr. Hayman warns him about the extreme powers that these columns can generate and asks Victor: “You must promise me this. You must never employ the columns at the same time. It could be deathly” (Ackroyd, 2008, p. 127). Victor knows that he has power now to wake a dead body from the eternal sleeping by the help of these two columns.

In Shelley’s novel, while Victor makes experiments on animals, in Ackroyd’s novel, Victor seeks dead people’s bodies. The problem is finding corpses for his experiment. He does not know how and where he can find dead bodies, but he remembers Selwyn Armitage, the oculist, and he remembers that his father Mr. Armitage worked as an assistant for John Hunter, who is a surgeon using dead bodies to examine them. It becomes clear that Victor needs “resurrection men” to get corpses. He heads to the low public house which is named as *The Fortune of War* because this low public house is located nearby the hospital and he is told that he can find resurrection men there. He sees three people who are often staring at hospital, so Victor thinks that they can be the resurrectionists. Victor goes to talk to them and he says that he is a student of medicine and because of this reason he needs dead bodies. He also adds that he has money to give them: “Such a trio of villains I had never before encountered. They were dissolute and depraved to the highest degree, but I trusted that they were expert in their trade” (Ackroyd, 2008, p. 140). They think what Victor is about to do is not moral. However, to make his requirement seen as a decent act, Victor declares that he has his own rules about possible corpses: “No children. I can use only adults. Only males. That is the nature of my work. And they must be good specimens. I want no growths. No deformities” (Ackroyd, 2008, p. 141). The three resurrection men give Victor two bodies; one of them is young and the other one an old and damaged corpse. He uses modern science for his goals which are being far away from being ethical:

The voltaic current was to be transmitted by means of thin metal wires that would not impede movement. The engines were ready, with their great strips of zinc and

brass separated by pasteboard soaked in salt water. I had primed the batteries, and placed the conductor at both ends. All was in readiness for the creation of the spark that might light a new world. (Ackroyd, 2008, p. 151)

The older corpse which is the first subject of Victor's experiment trembles quickly. After a few moves, the body becomes motionless and silent again. Victor wants to use the second body and connects it to the machine. He gives electric to the dead body three times, and this time "a most desolate and horrible shriek emerged from the mouth. It was the sound of some cursed demon, lost in the pit of hell" (Ackroyd, 2008, p. 153). The electrical current makes the body tremble. Victor feels horror about what is happening to the body. As the same with the previous corpse, the second one becomes motionless, too. Victor starts to make another survey on the second subject. He opens the subject's skull to see the anterior and posterior lobes of cranium to understand how the electrical current has affected the lobes:

I had proved beyond doubt that the fluid could reanimate a human corpse, but in so unexpected and awful a fashion that I had become afraid of my own handiwork. I had become afraid of myself, so to speak, afraid of what I might accomplish and afraid of what I might witness. (Ackroyd, 2008, p. 155)

After the experiment on these two corpses, neither Victor nor resurrectionists stay unemployed. Upon Victor's demand, the resurrectionists bring him lots of dead bodies which he makes several experiments on by using electric current. He observes legs, transplantation of limbs, the importance of carotid and vertebral arteries when applying electric to them. He cuts limbs and stitches them to different bodies to discover the reactions of those corpses. Victor has worries about hearing, speech and sight, he wants to figure them out whether they are working thanks to electric or not. He realizes electrical current triggers them and they all work. He understands that he will be successful on his aim. Electric current can re-animate a corpse and at the beginning this case frightens him:

So many impressions crowded in upon me that the night seemed to stretch into infinity. I had never anticipated that the effects of the electrical fluid would take so profound and terrifying a form. I had proved beyond doubt that the fluid could reanimate a human corpse, but in so unexpected and awful a fashion that I had become afraid of myself, so to speak, afraid of what I might accomplish and afraid of what I might witness. What other secrets might be revealed to me, as I pursued my strange experiment? (Ackroyd, 2008, p. 155)

Victor makes the resurrectionists find the handsomest and the youngest body for his experiments to give the desired result. He demands the best body from the resurrectionists because he wants to give life to a perfect body, which means he can create the perfection. He needs a fresh body for his experiments, for he believes electric will be more sufficient when applied on a fresh body which will react quicker than older ones. The resurrectionists mention a very young man, and when they bring the body Victor remembers him: He is Jack Keat, whom Victor used to work together with in the dissection room of St. Thomas's Hospital. Victor feels sorrow for him; however, his experiments are much more important than his sorrow. The resurrection men give the dead body of Jack and say: "Dead only an hour ago, he is served up nice and fresh" (Ackroyd, 2008, p. 178). Jack's body is close to perfection. Victor investigates his body to find any damage but he barely finds anything. It is possible that the resurrectionists can be the murderer of Jack Keat because of Victor's extreme desire for a young, perfect body.

Victor achieves to re-animate the dead body of Jack Keat. The creature quickly stands up by breaking the bracelets and links. "His blackened lips opened" and the creature smiles at Victor, at least Victor assumes it is a smile. He finally achieves to give life to a dead human body but the thing he creates has the ugly body of a monster, which does not bring Victor success and happiness but remorse. Victor feels terribly horrified about what he has created; actually the very first impulse of the creature is to masturbate, which makes Victor feel more

stupendous. The creature, being far away from perfect, does not behave like a human being, it behaves like an animal, and the instincts of the creature direct him. The creature takes its decisions not mentally but instinctively as Victor declares: “I noticed that his penis had become erect, with a small bead of seminal fluid at its tip; then, *mirabile dictu*, tears began to roll down his face” (Ackroyd, 2008, p. 181). Afterwards, the creature runs away from his workshop, leaving Victor in horror: “My first sensation was one of relief, that my odious handiwork had left me, but that was quickly followed by a fear and horror so intense that I could scarcely stand” (Ackroyd, 2008, p. 184).

The creature is not perfect, actually it is a monster. Victor cannot achieve his perfection goal; he creates something but it is not the target of Victor’s experiments. He never thinks to create a monster. This monster comes to Victor at night and it becomes a source of horror for Victor: “I was beset by a horror more frightful than any with which a human being could threaten me” (Ackroyd, 2008, p. 185). Mother Nature does not allow this creature to bring forth new life. A life coming from death and darkness cannot breed. Nature cannot let that kind of irregularity exist. This means that the creature cannot bring another creature into existence. The creature of Victor runs away from him. Actually the creature runs away from his creator. Neither Victor achieves to create perfection nor does the creature acknowledge his creator. Both of them feel sorrow. Victor wishes to never see this creature any more in his life: “I hoped that the foul being might disappear for ever – might even be lost in the sea, if that was indeed his destination” (Ackroyd, 2008, p. 185).

When Bysshe meets his baby girl Eliza to Victor, Victor’s jealousy is non-ignorable. He thinks he can create a perfect human, if he re-animates his corpse. He is successful on his duty; however he creates imperfection not perfection.

Mary: “This is Eliza, Eliza Ianthe.”

Bysshe: “Not the finest of my productions, Victor, but the finest.” There was so wide a difference, between Bysshe’s creation and my own, that I felt like weeping. (Ackroyd, 2008, p. 192)

In Mary Shelley’s novel, after the creature leaves Victor, he feels relief and he marries Elizabeth, but he learns that his brother William is murdered. Justine Moritz, who is the assistant of Victor, is suspected to have committed the murder and is hanged. In Ackroyd’s novel, Victor does not want to marry any one; however, the creature horrifies people around him. It commits too many homicides. The loneliness he feels inside makes him kill people around Victor to make Victor stay alone like himself. Bysshe’s first wife Harriet Westbrook is supposed to be killed by the creature. The brother of Harriet, Daniel Westbrook, is found guilty for the murder of Harriet because Harriet’s necklace has been found in his pocket. Daniel is also condemned to death and Victor goes there to watch this execution. The only purpose of the creature in killing people around Victor is to make Victor feel the loneliness the creature finds himself in. If the creature has people around him, he would not kill the people around Victor.

In Shelley’s novel, Victor mentions Captain Walton about his secret, the creature and his intention to kill him. Shortly after, Victor dies because of pneumonia. Captain Walton and his crew want to prepare a funeral for Victor, but the creature burns his body alive together with Victor’s. Walton gives up his obsession to reach the North Pole and he turns back home. In Ackroyd’s novel, Doctor Polidori learns the secret of Victor which costs his life. Polidori is another victim of the creature.

The monsters in the two stories are different from each other. Mary Shelley mentions about the creature in her story and it dies with his creator at the very end of the novel. In Peter Ackroyd’s story, which is the supreme important part of the novel, the reader assumes that there is a creature; however, at the end of the novel it turns out that there is no creature as a separate entity. The creature

is Victor Frankenstein's alter-ego and all horrible things and murders are assumed to have been committed by Victor. Victor knows that "there is no substance... without shadow" (Ackroyd, 2008, p. 257), and his shadow is the monster he creates in his mind. Victor is defeated by his shadow self. His split personality makes him quite sure about the existence of the creature. There are two sides of Victor, one of them is the scientist Victor Frankenstein and the other one is the murderer Frankenstein. There is "adamantine bond" (Ackroyd, 2008, p. 253) between Victor and his creature, and the creature says he will always be with Victor, which ties them together eternally. When the creature says that "You are indeed responsible for my being" (Ackroyd, 2008, p. 227), Victor is the one who is really responsible for all of those what he has been through. After he realizes his dark side, he does not run away from his very own self anymore. When Victor is able to think properly, he can listen to himself and the things he hears are shocking, because the monstrous side and Victor's thinking way are almost the same with each other, "as if there were a connection between [them] that surpassed the ordinary power of sympathy" (Ackroyd, 2008, p. 373). In the misery of Victor, he just feels curiosity of fascination about what he did. He does not feel any regression because of his mental disorder progresses.

Doctor Polidori, who is the doctor of Lord Byron, is the only person around Victor who tells him the truth about the creature. Doctor Polidori gets the hatred of Victor because he defines the disorder of Victor, namely his split personality syndrome. Ackroyd shows Polidori character to the reader as a very annoying character who is always tracking Victor and spying on Victor secretly. Especially he is a doctor and he diagnoses the split personality syndrome of Victor. The sentence of Victor, which is "to commit a crime of malignant evil, without motive, he would be able to redeem himself" (Ackroyd, 2008, p. 385), makes Doctor Polidori quite sure about his diagnose on Victor's mental disorder because he does not feel any guilt for or shame on what he did. Ackroyd's novel ends with Doctor Polidori's following sentence: "You have lived your imagination, Victor. You have dreamed all this. Invented it" (Ackroyd, 2008, p.

295). Victor asks Doctor Polidori who killed Martha, Harriet and Fred if the creature does not exist. Polidori stares at Victor to admit his crimes. Victor kills this time Doctor Polidori brutally to pursue his experiments, for he believes death will set him free from his miserable life. Ackroyd's Frankenstein lives in a mental asylum and the dialogues are none other than monologues in the mad scientist's mind. All conversations Victor has been practiced are the conversations in Victor's mind. He realizes these conversations with himself not with the others. He is a patient in a mental asylum which shows the reader the unreliable side of Victor. In general, he talks to his small voice. Like Doctor Polidori's saying, Victor has invented the whole story and dialogues. As a result, Peter Ackroyd creates intertextual relationship between his fiction and Mary Shelley's gothic novel by utilizing her plot, characters and the monster she creates in her horror story, but he re-interprets them in the current situation of the twenty-first century society.

CHAPTER 3

PLAYING THE ROLE OF GOD AND THE NOVELIST: VICTOR AS THE CREATOR/ ACKROYD AS THE RE-CREATOR

In Peter Ackroyd's version of the Frankenstein story, it is seen that Victor Frankenstein is eager to re-animate a dead body as an aspiring scientist. For this purpose, he uses several dead bodies and conducts experiments on them to understand their reactions towards electric current. This attitude of him pushes himself to playing the role of God. He thinks that he would be the one in that universe who has the divine power of bestowing life, if he achieves to re-animate a dead body. He assumes that he could be a god-like creator if he achieves to reanimate a dead body by using electric. He thinks he was selected for this duty:

I would consider myself to be a benefactor of the human race. More than that. I would be considered a hero. To bring life to dead or dormant matter – to invest mere clay with the fire of life – this would be an admirable and wonderful triumph. (Ackroyd, 2008, p. 12).

I experienced a curious sense of acceptance – not of relief or of gratitude – when I had no notion of any burden being taken from me. I believed that I had been marked out in a way that I could not then comprehend. (Ackroyd, 2008, p. 32)

Victor always questions God and his power. He believes there should be other gods in the universe. He thinks that he can be one of them, assuming that he

can give life like other gods do. He wants to be appreciated and to be the super power. His egoist side believes that he has the same power with God. He says:

I had affirmed the god of Nature itself, but my early faith in some maker of the universe was now shaken by Bysshe's denial of an eternal and omnipotent being. This deity was venerated as the creator of life, but what if others of less exalted nature were able to perform that miracle? What then? (Ackroyd, 2008, p. 13)

Being the writer of *The Casebook of Victor Frankenstein*, Peter Ackroyd can also be seen as the re-creator of Mary Shelley's novel. Like his character who enthusiastically believes that he can be the creator of an invulnerable, perfect human being, hence assuming the role of god, Peter Ackroyd manages to re-animate Mary Shelley's one-hundred and fifty years old story. Ackroyd uses Mary Shelley's modern Prometheus story in his novel to turn it into a postmodern Prometheus story where fact and fiction are blurred and the real and the hallucinatory are mingled with each other to create a monstrous other.

3.1 THE IMPACTS OF ROMANTIC POETS AND CREATING IMAGINARY WORLDS

The years between 1785 and 1830 are known as the "Romantic Period". William Cowper, Robert Burns, William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley and John Keats are the well known poets of this era (Stafford, 2012, p. 2). William Wordsworth and Samuel Taylor Coleridge were the most important Romantic poets in the nineteenth century whose ideas on poetry and poetic creativity gave shape to the poetry of the age. William Wordsworth and Samuel Taylor Coleridge were both friends and romantic poets and they were also friends of William Goldwin, who is the father of Mary Shelley. William Wordsworth is accepted as the pioneer of the romantic

poetry movement because he was trying to create a kind of new style in poetry. He wanted to apply a transmission style on sayings by using different way.

Peter Ackroyd uses these very well-known historical figures as his characters in his novel *The Casebook of Victor Frankenstein*. Thus, the historical personages such as William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley and Mary Shelley, Lord Byron and his doctor Polidori, Mary Shelley's father William Godwin turn into fiction characters in Ackroyd's text, and their presence creates more intertextual connections with the whole Romantic poetry, particularly with that of Coleridge. Ackroyd's novel is no more just a horrifying reworking of an earlier gothic novel but an intertextual play world of the author which discusses the power of imagination as a divine-like power that men can have. Rewriting Mary Shelley's novel, Peter Ackroyd incorporates real personages into his novel including Mary Shelley herself to complicate the frameworks further. He expresses himself as:

I had always been interested in the Romantic movement of English poetry, in the early nineteenth century, and the story of Victor Frankenstein allowed me to explore all the possible meanings of "romantic" in that context. [...] It also allowed me to introduce the "real" characters of Byron and others into the plot. [...] All of these people, Coleridge, Wordsworth, Byron, Shelley, Keats, and of course Mary Shelley herself, appear in the novel itself. (qtd. In Internet Source 3)

The ideas of such important romantic poets are known to be behind Mary Shelley's text. Similarly, in Ackroyd's novel it is seen that Victor's contemporary Coleridge's thoughts on imagination are behind Victor's desire to give life as Coleridge's ideas support Victor's desire on philosophical basis. The lines borrowed from the Romantics, especially from Coleridge, emphasize the importance of imagination and creativity. The first sparks in Victor's mind are born by the ideas of Coleridge when he attends in the novel together with Bysshe Shelley the conference of Coleridge named "The Course of English Poetry". Coleridge's these words uttered in this conference affect Victor deeply:

Under the impress of the imagination nature is instinct with passion and with change. It is altered – it is moved – by human perception. Everything has a life of its own, and we are all *one life*. The primary imagination I hold to be the living power and prime agent of all human perception and as a representation in the finite mind of the eternal act of creation. What can be imagined, can be formed into the image of truth. The vision could be created. (Ackroyd, 2008, p. 101 – 102)

Being influenced by the Romantic poet's words on the nature and power of imagination, Victor is inspired to give life to his creature. According to Victor, a poet is talented and has the imaginative capacity to create imaginary worlds through their words. Victor always wants to be a creator like the poet; that is the reason why he is highly influenced by these ideas on creativity and the creative power of imagination. Another Romantic poet, Lord Byron's following words have great impact on Victor as well: "You are the guilty agent of my misfortune. I did not seek for life, nor did I make myself" (Ackroyd, 2008, p. 227). These words belong to Lord Byron; however, at the very beginning of Ackroyd's novel, the very same words have been said to Victor by the creature. Likewise, Victor knows the words power. A day Bysse reads a poem which belongs to Wordsworth and Victor is affected this poem:

Happy is he who lives to understand
Not human nature only, but explores
All natures, to the end that he may find
The law that governs each. (Ackroyd, 2008, p. 11)

Affected by this poem of Wordsworth's, Victor wants to be quicker about his duty to create life. He thinks that he is ready to start his role as a creator, like the other creators of imaginary worlds of poetry around him. He is jealous of their power to create and Victor, as a scientist, wants to be a creator like them.

3.2 VICTOR'S PLAYING THE ROLE OF GOD

The scientist Victor, by attempting to create a human being through his experiments, initiates a questioning in the novel about the existence of God and the relationship between God and the humankind. He thinks he can be the creator of some living thing, being the God of his own creature in a sense. He obsessively believes that life after death can be possible by the hands of a human being, not only by God, and that he can give life again to dead bodies. His ambition makes him believe that he has a sufficient power to give life to someone; therefore, Victor's desire is to play the role of God. Victor always seeks the ways of creating a living body and questions the role of God at the very beginning of his educational life. In the novel, Victor Frankenstein takes the advantage of modern science (of the nineteenth century), and we see him in the novel as a scientist who tries to raise someone from death; in other words, he emerges as a God figure that can generate life in his laboratory by using the facilities of modern science. Dr. Frankenstein sees his laboratory as a place where he can give life by the help of the machine he designed.

In Mary Shelley's novel, the author uses modern Prometheus example for her main character. Prometheus is a mythological character who steals fire from gods and gives it to the humankind. Shelley uses Prometheus myth to apply it on her novel character. The features of the nineteenth century and the modern Prometheus story give birth to Shelley's *Frankenstein*. Ackroyd borrows Mary Shelley's story and the Prometheus story behind it, and he uses it for his own purposes to tell his story in the twenty-first century. He shows a different personality in the twenty-first century. Like Prometheus myth, both Shelley's and Ackroyd's pivotal characters create their monsters by using electric which comes from light.

Victor chases after the perfect body he can get in order to create perfection. This is the reason why Victor seeks for the undamaged corpse of a young man because he thinks that such a corpse can yield the perfect living thing in the world. He seeks perfection to defeat death. He knows that he will be the creator of that kind of a superb being in the world if he is successful in his goal. Victor chases after the dreams of Percy Bysshe Shelley, and he wants to have the child that Bysshe wants. His jealousy makes him enthusiastic to create a perfect human being. When Victor finds the perfect body of Jack Keat, he thinks that this perfect body of a young person will lead to the creation of a perfect, invulnerable human being:

His was the most beautiful corpse I had ever seen. It seemed that the flush had not left the cheeks, and that the mouth was curved in the semblance of a smile. There was no expression of sadness or of horror upon the face but, rather, one of sublime resignation. The body itself was muscular and firmly knit; the phthisis had removed any trace of superfluous fat, and the chest, abdomen and thighs were perfectly formed. The legs were fine and muscular, the arms most elegantly proportioned. The hair was full and thick, curling at the back and sides, and I noticed that there was a small scar above the left eyebrow. That was the only defect I could find. (Ackroyd, 2008, 179)

Victor starts to link Jack's body to the machine. His wrists and ankles are linked with bracelets of brass because especially those parts of the body support the circulation of blood. Victor decides to use two columns at the same time because one column cannot be enough to awaken him. He sees a dark blood coming from the dead body's nose and ears, he is terrified but then realizes that it is related to arterial reaction which makes Victor sure about the circulation of blood:

The smoke disappeared, together with the smell of burning. I believed this sudden heat to be the effect of the lightning which I had observed around myself, in the earlier experiment, which had departed after a few seconds. His teeth began to

chatter, with such violence that I feared he might bite off his tongue; I placed a wooden spatula between his open lips. (Ackroyd, 2008, p. 181)

The dead body begins to change its proportion and this makes Victor horrified about the changing of the body. Victor thinks that this is more frightening than the dead coming alive. He never forgets what he has been through: “I noticed first the alteration to his hair: from lustrous black it changed by degrees to a ghostly yellow, and from its curled state it became lank and lifeless” (Ackroyd, 2008, p. 181).

Even if he seems to be able to raise someone from death, the thing he achieves to create is not a human being at all; he is a monstrous being who inclines to commit homicide. Victor feels sorry for what he did to this dead body. The dead body has gone through the every stage of decomposition and then is restored to life. The body continues to change and it becomes something not like a human being because the dead body cannot come to life as the same any more. It is not come to the world by birth, it comes with the machine power. Ackroyd’s Victor ignores the balance of nature by his experiments, and he hates his creation as much as his creation hates him. The perfection turns into a body of decomposition. In Shelley’s novel, Victor gathers different body parts together to reanimate a dead body, which looks horrifying. In Ackroyd’s novel, Victor finds the best corpse ever, but shortly after, when the creature reanimates, turns to a horrifying thing, too:

His skin seemed to quiver, with a motion like that of waves. But then he grew still. Now his appearance resembled nothing so much as wickerwork. His eyes had opened, but where before they had been of a blue-green hue they were now grey. The body itself had not been deformed in anyway: it was a compact and as muscular as before, but it was of a different texture. It looked as if it had been baked. (Ackroyd, 2008, pp. 181–182)

A “wickerwork skin” and “grey eye color” are not the features of a normal human being. This is an extraordinary situation what the dead body has experienced. Victor is shocked about what he sees, he defines the body as “it had been baked” (Ackroyd, 2008, p. 182). At the end, when he manages to give life to Jack’s body, it is not the same body any longer.

Victor wanted to play the role of God, but he could not do this, for what Victor achieves is to give life to a monster. If Victor might be accepted as God, the creature of him can be accepted as the creature of God. However, neither Victor nor the creature respects each other. The relationship between Victor and his creature is never a relationship like the one between a son and a father. Besides, they want to run away from each other. Victor cannot play a God role, the creature does not accept Victor’s power anyway. His creation never obeys Victor. Not surprisingly, what Frankenstein supposed to achieve would be a victory for science and a triumph over death; instead of creating “a being of infinite benevolence,” he has produced “a dark agent of desolation” (Internet Source 2). Victor’s regret is indescribable at this point. When he walks around to think about what he created, he sees a church in front of him and he feels guilty about what he did. He says:

I stood up, and walked from the stairs to the church of St Lawrence by the Causeway. Never had I felt so strong a need for comfort and consolation, from whatever source it might come, and I mounted the worn steps towards the great door. I could not bring myself to cross the threshold. I was an accursed thing. I had taken my stand outside the range of God’s creation. I had usurped the Creator himself. This was no place for me. It was then, I believe, that the fever fell upon me. I do not remember where I wandered, but I was in a mist of fears and delusions. I had never been more wretched – I, who had dreamed of renown, was no more than a wanderer in the streets of men. (Ackroyd, 2008, pp. 185–186)

The frustrating realization of Victor that he cannot create a life from scratch forces him to turn to the other side of the divine power: God gives life and

also takes it back. Victor Frankenstein cannot give life but he decides to take people's lives, as a result, he assumes he will be able to play the role of God *by killing* people, if not by giving birth to them. He insistently demands to continue playing the role of God. His anger gradually feeds his dark side, which leads to the dark side to come forward to, not only being Frankenstein's silent side anymore. His ambition and enthusiasm about having the power of god make him blind and he cannot suppress his dark side any longer. He becomes an isolated person and stays away from anyone else around him because loneliness can be seen as his doom.

Peter Ackroyd wants to highlight the relationship between Victor and God as creature and creator and between Victor as the creator and his creature. The love between Victor and God and between Victor and his creature is also examined by Ackroyd. God love is totally spiritual love; this is a feeling inside people. Peter Ackroyd discusses this love and the relationship between the creator and the creature. For example, in the novel, Victor assumed that he could give birth to a death body like God. He says in utter sorrow and weariness of spirit: "I had hoped [...] that you would be a natural man" (Ackroyd, 2008, p. 227). He has failed on several conditions. First of all, Victor underestimates the power of God. Second, he believes that anyone who studies science can create a life with machines. Thirdly, the creature of the creator has to obey its creator. All these finalized with failure for Victor. He could not wake up a dead body; he created a monster with fire (electric). He hates himself and he definitely ignores to create any other creature. A big adventure of him makes him think about what he has been through. Victor's creature asks him, "Are you my God?" but Victor just stares at him by disgust. He feels pain inside: "I turned away, in disgust at myself for having created this being" (Ackroyd, 2008, p. 227). The creature says:

You cannot leave me. You cannot shut out my words, however distasteful they may be to you. Were you covered by oceans, or buried in mountains, you would still hear me. [...] I am not devoid of intelligence. [...] You are indeed responsible

for my being. Did I ask you to mould me? Did I solicit you to take me from the darkness? You are the guilty agent of my misfortunes. I did not seek for life, nor did I make myself. Thou art the man. Look, even the rats fly from my approach (Ackroyd, 2008, pp. 227-228)

The creature talks to Victor as his creator and he intends to explain what he has been through when he runs away from Victor's laboratory. The creature says:

And then I saw you. I believe that I knew at once that you were my author, that you had transmitted life into my own frame. I did not experience any sensation of gratitude, however, but one of curiosity. What was this breathe and motion with which I was endowed? At that moment the world could show me no greater marvel than my own existence: yet I did not know what it was to exist! I believe that you said something to me – some imprecation, some refusal – yet to me your strange voice seemed to issue from the darkness that I had lately escaped. It was as dark and hollow as an echo. (Ackroyd, 2008, pp. 230-231)

The creature finds Victor again to revenge for what he created but he realizes that there is a bond between the creature and the creator which cannot be broken by any human force, which is the reason why the creature cannot perform Victor's executioner duty. "You are indeed responsible for my being" (Ackroyd, 2008, p. 227), says the creature to Victor. The bond is the same bond between God and the human race. The creature knows he was created by Victor himself, but the creature does not love his creator, Victor. The fidelity between Victor and the creature is not the same with God and human beings.

In general, human beings are considered to be created in the image of god. The creature which is created by Victor has to be similar in some way to his creator due to the fact that the creature is also a reflection of Victor. The creator gives birth to his creation by giving something from his own self. Human beings

reflect God on grace basis, this reflection can be imaginative reflection; on the other hand, Victor's creature reflects darkness coming from his creator:

Do you not realize the bond between us? There is a pact of fire that can never be abrogated. I am wedded to you so closely that *we might be the same person*. I was conceived and shaped in your hands. I have no one except you. Will you abandon me? You are my last hope. My last refuge. (Ackroyd, 2008, pp. 252–253)

The creature begs Victor to stay with him, but he refuses this horrible thing of being with the creature. The creature, who understands that Victor abhors him, asks for another favor for himself. He demands another being who will be the bride for himself; however, Victor does not even consider about it because he stops playing the role of God as he understands that the perfection can be created on God's will:

My purpose was benign. I had hoped to create a being of infinite benevolence. One in whom the forces of nature would have worked together to awaken a new spiritual being. I believed in the perfectibility of mankind---. (Ackroyd, 2008, p. 253)

Ackroyd's novel is an example novel for a relationship between God and human beings, but it also shows everyone can live in their own hell by their own choices. Victor's all efforts to reanimate a dead body finalizes with a very big failure, which is not a giving up for Victor, insistently he would like to continue his play the role of god. His super ego underestimates the power of god and he believes his sufficiency to be a god. His mentally disordered mind is sure about he could be a god. At the end of *The Casebook of Victor Frankenstein*, the creature turns out to be Victor Frankenstein's alter-ego; he creates his own monster inside.

CHAPTER 4

DOPPELGANGER AND PETER ACKROYD'S IMAGINATIVE DOUBLE

Peter Ackroyd uses Mary Shelley's *doppelganger* tradition in his novel as an imaginative double of his main character. However, while Mary Shelley presents *doppelganger* as two separate entities, Ackroyd reflects in his novel two beings in one body as the main character's alter-ego:

This Frankenstein speaks to 'the mysterious fears of our nature' in a way that's clearly influenced by modern psychology: some monsters, we now know, are made in the laboratory of the unconscious. (Internet Source 4)

The mental disorder is frequently used in literature as a gothic theme by writers. These kind of serious handicaps have always been the subjects of gothic writers. "[Gothic novel] expresses and examines personal disorder, opposing fiction's classical unities (of time, space, unified character) with an apprehension of partiality and relativity of meaning" (Jackson, 1981, p. 97). In Ackroyd's *The Casebook of Victor Frankenstein*, the main character Victor Frankenstein is also a man who is mentally unstable. He has lots of problems in his head; even the reader can barely understand the thinking way of Victor.

In Peter Ackroyd's novel, the monster that Victor creates is actually the monstrous side of Victor himself, not a separate entity. This fact is hidden from the reader till the end of the novel, but Victor Frankenstein reveals himself to the reader at the end of the novel as a monster who committed successive murders.

Frankenstein can be examined as two different characters due to his split personality, the main character containing in one body the monster Frankenstein and the scientist Frankenstein. The scientist Dr. Frankenstein relates to the modern science which seeks positive sciences and his alter-ego relates to monstrous events to make the life they live in with full of horror. In what follows in this chapter, brief information about *doppelganger* tradition in literature, particularly in gothic novels, will be given, and Ackroyd's exploiting this tradition in his *The Casebook of Victor Frankenstein* to depict Victor as a psychologically disturbed character will be examined as a way of his reworking of the same tradition.

4.1 GOTHIC NOVELS AND *DOPPELGANGER* TRADITION

The word "*doppelganger*" comes from the German word "Doppelgänger," which was first used by Hoffmann to mean double or dualism (Jackson, 1981, p. 108). The literary meaning of *doppelganger* is "double-goer" or "walker". The term became a part of gothic tradition in the nineteenth century, for "the double signifies a desire to be re-united with a lost center of personality and it recurs as an obsessive motif throughout Romantic and post-Romantic art" (Jackson, 1981, p. 108). *Doppelganger* can be a ghost or a physical appearance, or the suppressed anxieties of a person. It generally refers to the darker side of a person. That is why "evil twin" is the other description of *doppelganger* (Jackson, 1981, p. 108). In ancient times, people thought that vampires could be the *doppelgangers* and did malicious things to people. In addition to this, they had superstitious beliefs about them; for example, it was believed that to see a *doppelganger* would bring that person's death.

Doppelganger as a theme, due to its reputation, took its place in Gothic novels. The aim of the Gothic is to show the dark, irrational side of human nature. Gothic novels have the purpose of exploring the social values, the hidden nature

of man which concerns itself with the duality of good and evil. In her influential book *Fantasy: The Literature of Subversion*, Rosemary Jackson claims: “As a perennial literary mode, fantasy can be traced back to ancient myths, legends, folklore, carnival art, however its more immediate roots lie in that literature of unreason and terror which has been designated ‘Gothic’” (1981, p. 95). Gothic literature puts forward that human nature is an ambiguous mixture of good and evil powers that cannot be understood completely by human reasoning. It creates conflicts between two opposing forces: “Gothic shows slow transition from supernatural to psychological versions of demonic encounter” (Jackson, 1981, p. 108). Gothic literature uses supernatural elements such as ghosts, magic, animations to create conflictions.

Ackroyd handles the *doppelganger* tradition, and he adapts this tradition to create his main character with a split personality syndrome in *The Casebook of Victor Frankenstein*. In Mary Shelley’s the nineteenth century story, Victor Frankenstein is enthusiastic to generate life and then he creates a monster, which can be accepted as the *doppelganger* of Dr. Frankenstein. *Doppelganger* can be seen as an entity which is someone other than Frankenstein himself. In the twenty-first century story of Peter Ackroyd, on the other hand, this *doppelganger* tradition is reproduced by turning the monster into the alter-ego of the main character. His alter ego assumes that it has a sufficient power to re-animate a dead body.

Mary Shelley’s novel is categorized as a Gothic novel and creates a *doppelganger* character through the monster in the story. She uses Gothic tradition in her novel by using *doppelganger* as a theme in her *Frankenstein*. Her Frankenstein is a monster who has no name. The identity of the monster is anonymous, so it is the grotesque reflection of its creator. She uses the themes of immortality, invisibility, fragmentation, and transformation, which belong to Gothic literature. Bourgeoisie is one of the elements of Gothic theme and Shelley’s *Frankenstein* brings forth the danger for this bourgeoisie society (Koç,

1997, pp. 3–5). Science is another source of Shelley to make her novel more effective on Gothic base and is the answer how she creates her monster. While science refers to the fact, the monster refers to the fiction at the same time. Frankenstein (the creature) is the villain character in this novel for being a monster that has dark sides inside. Extremities constitute the Gothic. Extreme feelings, fictional things and terrifying structures make Gothic more horrifying. Huge pointy buildings, gothic architecture, dungeons, grotesque characters, ghosts, abnormal wind voices, stairs keep for ever are some examples for the Gothic. Gothic novels consist of too much fear. Fear is not always for terror, it can be truth, actually, which the reader prefers to ignore and do not want to hear about. Shelley's *Frankenstein* emphasizes this when the creature is just chasing after love; but high class society leaves him alone of his own. There is discrimination which the novel actually emphasizes for the reader by using a *doppelganger* character (Koç, 1997, pp. 5–6).

Peter Ackroyd rewrites the *doppelganger* tradition seen in the gothic novel tradition, and particularly in Mary Shelley's novel, because he intends to show the reader his "imaginary projections" (Charnick, 2013, p. 20) through the alter ego of his pivotal character. When Mary Shelley uses the nineteenth century features to resemble his monster to the Dark Age. Peter Ackroyd uses the images of London to describe his monster in his story. He says:

I wanted to set the story in London, as a way of re-imagining and re-creating the nineteenth-century city. I also wanted to see if I could recreate the language and texture of the period so that the reader would feel connected in an intimate way with a culture and civilization that have now disappeared. (qtd in Internet Source 3)

Ackroyd is often defined as a London writer. Almost in every novel of Ackroyd's, London is the main point and he is interested in the changing phases and the nature of the city. Therefore, it is argued that Ackroyd follows in the footsteps of other London literary figures such as Charles Dickens, William

Blake, Thomas More, Thomas Chatterton, John Milton, Oscar Wilde and T.S. Eliot, many of whom feature in both his fiction and his non-fiction. Ackroyd says: “London has always provided the landscape for my imagination. It becomes a character – a living being – within each of my books” (Internet Source 5).

Like all of Ackroyd’s London novels, *The Casebook of Victor Frankenstein* presents the city as a continuous spectacle of the streets, an incessant manifestation of its positive as well as negative energies. (Chalupsky, 2011, p. 29)

While composing his works, he provides characters and events taken from the history and culture of the society which he lived in. English culture and English community are the main themes of his works because according to Ackroyd, English culture is a good example to make literature in any art work. Especially London plays a significant role in Ackroyd’s works. London is his hometown and he generally adapts previous works to his rewritings by considering the current community. He realizes comprehensive adaptation for the understanding of the society in which he lived, this situation signifies the importance of England in terms of his hometown and Peter Ackroyd establishes relationships between London and the monster by making them resemble each other in *The Casebook of Victor Frankenstein*:

It was a street of black stone, with no doors or windows or openings of any kind. But as I walked upon it, the stone began to shriek – in agony, in fear, in consternation [...] a loud cry of pain, which came from the walls as well as the ground. (Ackroyd, 2008, p. 322 – 323)

These are the sentences which are used to describe both London and Frankenstein and also to create the horror atmosphere in the novel. Thus, London can be accepted as a metaphoric element in this novel which shows the disordered mind of Victor. His disordered mind also reflects the monster himself:

Various and provisional camp, theatrical, gaudy, mystical, radical, threatening, melancholy and comic, but ultimately unknowable, for it writes itself and erases itself even in those moments of apprehension when its identity seems understood finally. However, this does not prohibit either the novelist or the reader's desire to trace the unreadable, in the effort to make connections. (Gibson and Wolfreys, 2000, p. 172)

Ackroyd gathers nineteenth and twenty first century London together in his novel. He does not create any distinction between them on narration basis. He narrates his gothic story enthusiastically and the reader cannot understand the hints sneakingly put into the lines about the truth of Victor Frankenstein: "For Gothic of a city rather than just in a city, the city needs a concentration of memories and historical associations" (Migall, 2007, p. 57). *The Casebook of Victor Frankenstein* shows the spirit of London and the imaginative thinking way of Ackroyd by telling his story over London, and links these features with Victor's monster, in other words, his alter ego.

4.2 ACKROYD'S IMAGINATIVE DOUBLE AS VICTOR'S ALTER-EGO

In Mary Shelley's novel, the monster is a *doppelgänger* unity and the creature of Victor. In Ackroyd's novel, the monster reflects his creator like a mirror effect. The creature resembles his creator. Victor and the creature represent two opposite sides inside one body, the good and the evil sides of the character. The monster is an imaginative double of Victor, not another separate being.

Ackroyd shows his main character as a scientist. Victor Frankenstein seeks to learn about positive sciences to step forward for science, he wants to learn more about the power of electric and healing through electric. When the main character of the novel achieves to re-animate his creature, the creature runs away to discover life as a wonderer. He finds a cottage and starts to live there until the daughter of the labourer realizes him. The laborer's daughter sees the creature and

yells at him and the labourer takes his daughter and they both run away from the creature, which makes the creature be aware of his frightening body. The creature says: “I might have continued in this blessed state, if I had not become aware of my true being” (pp. 238–239), and asks Victor:

You saved me from the blank of death without my knowing that I had died; you lifted me out of the grave and led me once more into the light and the air where new springs of thought and feeling have emerged in me. I soon learned that to live against is to be frightful to all those who beheld me. My renewed form is a more odious type of yours, more loathsome even from the resemblance. I soon learned, too, that I would have to hide myself and cover my face from every living eye – to start if I heard a human step, and seek out some dark and silent corner. (Ackroyd, 2008, pp. 239–240)

The creature knows how he looks like. He is a grotesque character which gives horrors even to horses. The creature wants to see his sister and heads to the place where his sister lives in. He thinks that his sister can accept him as his brother as she used to know. His sister jumps in to the river when she sees the face of the creature and she dies over there by drowning, and the creature laments: “I was a being so repugnant that my own sister cast away her life in an effort to escape me” (Ackroyd, 2008, pp. 250–251). That loneliness makes the creature crazy and increases his madness and ambition. Out of all of this sorrow that the creature experiences he decides to kill people who are around Victor, for he intends to make Victor a lonely sufferer like himself. The creature Frankenstein hates himself and spreads terror to others around him. He chooses to be alone and lives in hatred. Actually, the monster represents the dark side of his creator, standing for the split personality of its creator. The mirror affect is used for Victor and his monster. Mirror effect is also used by intertextuality writers to reflect the works of earlier writers (Hanninen, 1997, p.3).

When, Victor waits for his dead bodies at Limehouse; he decided to apply electric current to himself. He thinks that a low level of current will be enough.

He applies current on his hand just for a few seconds. Then he feels wave and shaking. After this current he applies on himself, he feels how his subjects feel. During he waits, the electrical current which we used to know it gives live to dead bodies, this time, shakes Victor, and reaches to the real Victor by passing through his dark passenger. The electric makes Victor feel him like normal human being. Victor amazes about what he feels and how electric current feels, than he continues to reach the first goal of him. This low electrical current is not enough to get back Victor himself from his dark side. When he shakes, he takes a pen to see what this hand is going to write down.

I cannot think of external things as having an external existence, and I commune with everything I see as something not apart from but inherent in my own nature. To feel is to exist. I am suspended among uncertainties, mysteries, and doubts, without any recourse to fact or reason. (Ackroyd, 2008, p. 174)

Victor is a mentally disturbed individual. Thus, he is the unreliable narrator of the novel. He has conflicts inside and his behaviors can change any time. Victor's alter ego feeds itself with jealousy and darkness. Victor travels with his dark passenger, which refers to the evil side of him. He is busy with his experiments and dead bodies. He spends almost every day and night at his workshop, namely in his laboratory. He does not feel anything about the dead people; actually he stops feeling anything. He has nightmares but he believes that nights are the only thing which makes his life meaningful, for he feels better at nights: "Night became my home. In the light of day I found myself to be dazed and weary; looking up at the faces of strangers, I sensed hostility and resentment and thinly veiled contempt" (Ackroyd, 2008, p. 166). He becomes isolated and lonely and he regretfully realizes what he has done; that is the reason why he does not feel better under the daylight. Darkness refers to evil and darkness is the name of the experiments and targets of Victor. He knows darkness can come out of his experiments but he does not want to give up, especially when he is too close to awakening a dead body. He continues with his experiments on corpses although

he knows that what he is doing is not ethical. Therefore, he goes on, his ambition defeats him, and his dark side is foregrounded.

Even in the earlier parts of the novel, Victor gives clues to the reader about the inconsistencies in his story: "I did not foresee that I was destined to become the most wretched of human beings" (Ackroyd, 2008, p. 68). He suffers from what he did and he never ratifies it. It is not the only clue about Victor's unreliability. At the very beginning of the story, it can be clearly seen that Victor has doubts because he could not distinguish events between when he is dreaming and while he is awake. These conflicts which take part at the beginning of the novel give clues to the reader about Victor's double mind. At the end of the third chapter, Victor tells his dream in which he was being buried in a coffin and he remembers that a man lying over there close to Victor. After a few chapters, Victor tells this dream again and he realizes that he was not alone; there he was with a gigantic being.

In Ackroyd's novel, too many people are killed by the monster. At the end of the novel, it turns out that all these murders have been committed by Victor himself. Victor's servant Fred, Mary's servant Martha, and Bysshe's first wife Harriet are murdered by the creature. Daniel is hanged because he is found guilty of the death of his sister Harriet. In addition, Jack Keat's sister is drowned at the river and other innocent people are killed by the creature. One of the most striking points in Ackroyd's novel is that Percy Bysshe Shelley dies, as well. Victor is sneakily jealous of Bysshe, but after his death, he feels all alone. Loneliness is the food which feeds the split personality of Victor. Darkness feeds this evil side of his humanity.

Bysshe finds words for his words and develops his art, and he meets important characters like himself. He has lovers around himself. He is going to be more professional day by day. He gets flatteries from noble people and poets around him. He is going to be very successful in his field. The close friend of

Bysshe, Victor, is stuck in the point where he stays. The anger of Victor's increases gradually, and his ego-maniac attitude makes him more ambitious and jealous, which in turn pushes him to commit homicides. Bysshe's poet affects Victor really deep which makes Victor jealous:

I curse thee! Let a sufferer's curse
Clasp thee, this torturer, like remorse,
Till thine Infinity shall be
A robe of envenomed agony;
And thine Omnipotence a crown of pain,
To cling like burning gold round thy dissolving
Brain. (Ackroyd, 2008, p. 285)

Ackroyd creates his monster as a pure fantastic dreamer, then it turns to be a split personality killer. Except from Victor's own suspicious about the monster, Mary sees the monster. She is the only one who can see the demon except Victor himself and after she sees it, she tells her story to Victor "I will brood upon it Victor. I will nourish it secretly, until it is ready to enter the world" (Ackroyd, 2008, p. 354). Besides, Bysshe asks Victor "How long do you intend to remain content?" (353), which shows Bysshe being addressed this question to the alter ego of Victor. He does not see a demon somewhere outside but he has suspicious about monster.

Peter Ackroyd shows the human imagination in his intertextualized novel *The Casebook of Victor Frankenstein*. He puts two characters into one human being. It is like an iceberg and Victor is the tip of the iceberg. One face is different than the other side. The split personality of Victor is a monster. The reader can get this situation at the end of the story because until the end of the story the events creature did are assumed to be performed by the monster. Lots of horrible things in this story could not be performed by any human kind is the thing what the reader think but at the end it is understood that a split personality disorder can turn a normal human being into a monster. Peter Ackroyd also provides from Bysshe's

poetic imagination and the scientific imagination of Victor Frankenstein.
Literature, science and history are shaped in the hands of Ackroyd.

CHAPTER 5

CONCLUSION

By re-writing the previously written texts, Peter Ackroyd not only affirms his recurring style in his fiction, but he also makes brilliant changes in the genre while composing his texts. He believes that texts should follow other texts, and each text, inseparable from other texts, is a part of the literature produced. While Ackroyd re-writes earlier texts, he imitates earlier authors as his own interpretation work. In his *English Fiction Since 1984: Narrating A Nation*, Brian Finney's answer to the question "Why the obsession with plagiarism?" is that Ackroyd believes "true genius (especially true English genius) lies not in invention but imitation" (2006, p. 23). This belief of Ackroyd is enough to account for his adaptation and reinterpretation of the previous canonical literary works in his fiction to create free-play intertextual worlds. Julia Kristeva, who is accepted as the pioneer theoretician on intertextuality, is used to interpret Ackroyd's intertextual novel. Kristeva believes that: "each word (text) is an intersection of other words (texts) where at least one other word (text) can be read" (Kristeva, 1980, p. 66). In this context, to research Ackroyd's novels with Kristeva's intertextuality theory is fruitful.

Peter Ackroyd reinterprets Mary Shelley's novel, and gives ways to intertextual connections between the two novels. He uses almost the same plot structure and the characters of Mary Shelley, and adapts her text to the expectations and aspirations of the twenty-first century reader. While Ackroyd adapts and re-writes *Frankenstein* to create his *The Casebook of Victor Frankenstein*, he makes use of the original setting in Mary Shelley's novel, and

presents almost the same conflict. Yet, there are vital differences between the two texts, and initially, the readers of Ackroyd's novel cannot realize the important differences between the two texts. Later, however, as Ackroyd's re-writing assumes its unique tonality, a new *weltanschauung* emerges, satisfying the intellectual needs of the twenty-first century.

Mary Shelley's and Peter Ackroyd's Victor Frankenstein characters are really enthusiastic to learn more about the world and its secrets. Ackroyd's Frankenstein is a "scholar with immense hunger for knowledge, eager to solve all mysteries of the universe, and by restoring human life" (Chalupsky, 2011, p. 25). Analogous to Mary Shelley's Frankenstein, Ackroyd's Frankenstein seeks to reanimate a dead body, waking someone up from his eternal sleep. In both works, Victor Frankenstein wants to play the role of God by bestowing life to a dead body. He finally achieves to re-animate a "beautiful" corpse. During the awakening of the creature, this handsome body starts to change, and it turns into a horrible being. Horrified with the appearance of the creature, Victor abhors the creature, and the creature does not like him, either. When Victor tries to command the creature as a creator, his creation ignores him. Afterwards, Victor comes to understand the fact that he cannot be God, and he feels sorrow and regret. However, Victor Frankenstein characters in both novels are presented as ambitious characters to play the role of God. Therefore, a similar metamorphosis emerges when, in Ackroyd, Victor quits his ambition to bestow life, but to take the lives of living beings. This time, Victor tries to play the role of God, but in a different way: he is no longer the creator, the life giver, but he is now the destroyer of others' lives. If he is not capable to give life, he takes people's lives.

The ambition to play the role of God makes Victor Frankenstein turn into a psycho-killer. He is an ego-maniac, and now he desires to prove his capability to destroy. His alter ego captures his personality, and he wants to be a super-human. His creature becomes his *doppelganger*, his evil twin, and a wanderer, embodying in itself the subconscious desires of the scientist, chasing him all the time and

killing people who are near and dear to Victor. Doctor Polidori diagnoses this situation of Victor, saying: “You have lived your imagination, Victor. You have dreamed all this. Invented it” (Ackroyd, 2008, p. 295). Upon this, mentally disordered Victor kills Doctor Polidori like he killed the others. Hence, Victor’s monster is only the monstrous reflection of his wicked side. At the very beginning of the novel, Ackroyd puts clues about the mental disorder of Victor Frankenstein, and these clues are the supporting ideas for the presence of Victor’s own monstrous side.

Mary Shelley associates her monster with the nineteenth century and modern Prometheus story. Ackroyd associates his monster with modern psychology by using the Gothic elements of London. He resembles his monster to London:

What power human lives have in the aggregate! To me the city resembled some vast electrical machine, galvanizing rich and poor alike, sending its current down every alley and lane and thoroughfare in the course of its pulsating life. London seemed ungovernable, obeying laws mysterious to itself, like some dim phantasm striking through the world. (Ackroyd, 2008, p. 16)

What makes Ackroyd’s novel original is that he re-writes and re-highlights the *doppelganger* tradition concerning the split personality syndrome in the twenty-first century. Together with this, the conversations in the novel are not dialogues any longer, but monologues in a mad man’s head, who is the pivotal character of the novel. As a result, Mary Shelley’s gothic story evolves in the hands of Ackroyd to develop a psycho-killer character, and show the split personality syndrome of the main character. At the end of the novel, the main character’s personality is revealed: he is a mentally disordered man, who has been talking to himself, a patient hospitalized in the *Hoxton Mental Asylum for Incurables*. This is a surprise ending for the novel, because Ackroyd has made his readers think that the novel emerged through borrowing from Mary Shelley’s *Frankenstein*. To elaborate more on the finale of his work, Ackroyd’s disclaim

which comes through the “confession” that the story has been “given to [him] by the patient, Victor Frankenstein, on Wednesday November 15, 1822” (Ackroyd, 2008, p. 408), aims to deconstruct his own re-writing of Mary Shelley’s novel.

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APPENDIX
CURRICULUM VITAE

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EDUCATION

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| MA | Çankaya University, English Literature and Cultural Studies | 2013 |
| BA | Çankaya University, Translation and Interpreting Studies (English) | 2011 |
| High School | Kirami Refia Alemdaroğlu Lisesi | 2006 |

WORK EXPERIENCE

| Year | Place | Enrollment |
|-------------|--|---------------------------------------|
| 2011-2013 | ESER Consulting and Engineering Inc. | Translator and Contracting Specialist |
| 2010-2012 | Early American English by American Culture | English Teacher |

FOREIGN LANGUAGES

English (Advanced), German (Fair), Spanish (Fair), French (Fair).