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Political Violence in Ahmed Saadawi's novel *Frankenstein* in Baghdad: A Reflection on Contemporary Iraqi Society

ABSTRACT

The present study aims to critically review the aspects of violence in Iraqi literature post-war of 2003 with reference to *Frankenstein* in Baghdad by Ahmed Saadawi (2013), focuses on depicting clearly the violent experiences of the Iraqis after the US-led invasion of Iraq in 2003 and how these novels could recur constantly to humanist themes and violent figures, the psychological suffering of minorities and the oppressed. In other words, it aims to make visible specific historical instances of violence in Iraqi war literature. The present study undertakes an in-depth investigation of the socio-political and historical dimensions of literary experiences in Iraq emanated from several causes, such as social injustice, the oppression of minorities, political despotism, and the persecution of religious minorities, as well as the displacement of Iraqis from the homeland and exile. The study has found that "*Frankenstein* in Baghdad" as the best sample of the Iraqi novels that depends on the stylistic technique of repeating certain expressions, phrases, and lexical items to intensify the extraordinary events that happened after the war of 2003. It is a narrative of violence chasing the Iraqis during the war times.

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العنف كموضوع رئيس في الرواية العراقية المعاصرة استناداً إلى رواية أحمد سعداوي فرانكشتاين في بغداد

م.م أزهر كاظم صبر / كلية الآداب- جامعة ذي قار
م.م أحمد كريوش جبي / كلية الآداب- جامعة ذي قار

المستخلص

تهدف هذه الدراسة إلى مراجعة نقدية لجوانب العنف في الأدب العراقي ما بعد حرب 2003، مع الإشارة إلى رواية "فرانكشتاين في بغداد" لأحمد سعداوي (2013) التي تركز على تصوير واضح لتجارب العراقيين العنيفة بعد الغزو الأمريكي للعراق 2003، وكيف يمكن أن تتكرر في هذه الروايات باستمرار إلى موضوعات إنسانية وشخصيات عنيفة والمعاناة النفسية للأقليات والمضطهدين. بعبارة أخرى، تهدف الدراسة إلى إبراز حالات تاريخية محددة من العنف في أدب الحرب العراقي.

وتقوم الدراسة الحالية بتحقيق معمق للأبعاد الاجتماعية والسياسية والتاريخية للتجارب الأدبية في العراق التي انبثقت من عدة أسباب مثل الظلم الاجتماعي واضطهاد الأقليات والاستبداد السياسي واضطهاد الأقليات الدينية وتهجير العراقيين من الوطن والمنافي، كما أنها تنطرق إلى الأبعاد التاريخية والاجتماعية والسياسية للتجارب الأدبية في العراق. وقد توصلت الدراسة إلى أن رواية فرانكشتاين في بغداد كأفضل نموذج للرواية العراقية التي تعتمد على التقنية الأسلوبية في تكرار بعض التعبيرات والمفردات المعجمية لتكثيف الأحداث الاستثنائية التي وقعت بعد حرب 2003. إنها رواية العنف الذي يطارد العراقيين في زمن الحرب.

الكلمات المفتاحية: العنف، السياسة، ما بعد الحرب، الروايات المعاصرة، فرانكشتاين

Introduction

Violence is a social phenomenon. For an action to be considered violent, it needs a victim or a group of victims (Blume, 1996). Violence is not always the concern that it now is (Brown, 1979). Certain violent acts were previously accepted in society by either providing a rationale for the crimes or attributing them to specific cases of psychopathology. Within the household, the aggressive male was perceived as upholding an innate principle that men ought to control the actions of their spouses and offspring. Political violence, such as war and revolution, was perceived as the inevitable result of conflicts between rival rulers over resources or the attempts of oppressed people to achieve self-emancipation. Societies shielded themselves from responsibility when the

behavior of an individual or group of persons was too difficult to defend by labeling the perpetrator or offenders as unique. Over the years, such individuals were viewed as possessed by devils, suffering from brain fever, mentally retarded, or having missed out on emotional connections with other humans. (*Blume, 1996*)

Novels are among the literary genres that can best absorb life. The modern era has come to be known as the era of the novel. As a forecast of life, a remembrance of history, and a reflection of human conscience, it has come to represent reality, reformulate it, and heighten awareness of its transitions. As a result, it is now a witness to the changes of reality and its process. It becomes a social and cultural imperative when the conscious novel seeks a new medium for communicating life's issues, particularly the obsession with freedom and human concerns. The novel heightens the reader's feelings for life and compels him to confront it head-on. It discloses a person's experiences, social and political lives, and hidden past. It is not a philosophy; rather, it offers a philosophical outlook on life. It is not a history; rather, it reexamines history. It is not a fact, but it portrays reality. Apart from that, the novel possesses the capacity to remain receptive to the perspectives and encounters of humanity. "The work of fiction is a work of aesthetic discourse that offers historical perspective and cognitive worth" (*Al-Ahmed, 2016*)

Kazem (2024) discusses the importance of constitutional protections for rights and freedoms in Iraq. The issue of basic rights is considered one of the central issues worthy of in-depth and comprehensive study, as these rights are the true measure of the degree of democracy of the political system.

The purpose of literature published during difficult times should be to document art and cognition as well as to convey a cultural perspective that comes from man during his socio-historical changes. Novelists are able to depict their nation as the center of historical events while also delving deeper into their reality and illuminating the struggles of freedom during periods of disappointment and adversity. On the other hand, violence and terrorism are perilous social realities of our day, with institutions and groups that spread murder and hatred over the globe.

Problem Statement

This research gains its importance because it is now truly the age of the novel and the age of violence. Many researchers agree that it is a new dawn for the Iraqi novel after 2003, and a new sensitivity has emerged. Violence awakened the novel to a reality of famine and to a human being living amidst the ashes and ruins of reality. The novel, in the era of violence, tried to capture and represent the historical moment. The new post-2003 Iraqi narrative phenomenon, which is within the space of violence, deserves criticism to explore and examine the cultural implications of representations of violence in its text. It is taken as the main justification for this research and its goal. In addition, few previous studies have examined representations of violence in the Iraqi novel increased after 2003 (Bahoora, 2016).

The Objectives of the research

1- Sheds light on the political transformation in 2003, which was the founding and launching of the Iraqi novel. It creates a different awareness by clarifying violence and revealing its representations, establishing a cultural position on it,

and formulating a new relationship between literature and reality based on a new realism that has its own circumstances and conditions.

2- Focusing on one Iraqi novel taking into consideration that "Frankenstein in Baghdad" as the best sample that tried to tell the story of the Iraqi person and to represent the culture of violence that had occurred in social and political life. This moment of the novel was distinct because of the nature of the time and the historical condition in which it was written.

The new Iraqi novel trends:

The Iraqi novel was characterized by dealing with violent incidents such as killing based on one's identity, forced displacement and sectarianism in many works. Some of these novels were nominated to the shortlists of Booker before the novel "Frankenstein in Baghdad" won the prize.

The novel in Iraq and in Arab countries after 2003 has taken new turn different to what was known in the previous period. While much has been written about the political motives behind the ongoing violence and the reasons behind the spread of armed groups and terrorism in Iraq, the majority of Iraqis still find it difficult to interpret all this violence through conventional methods (Jubair, 2019: p. 251).

A new awareness of social and cultural manifestations had crystallized. It is possible to count the Iraqi novels that were completed after 2003 AD. Texts justified the war culture in a narrative construction that glorified killing and

violence values. Texts addressed most of the life aspects of the citizens but avoided the essence of their sufferings (Jubair, 2019 b: p. 251).

The common denominator of many Iraqi contemporary novels such as "The Assassins" by Dhiaa Al-Khalidi, "The Ruins of Baghdad" by Warid Bader Al-Salem, "Tashari" and "The American Granddaughter" by Anaam Kachachi, "Ya Maryam" by Sinan Antuan, and others, is that they shed light on the events of violence and what its consequences resulted in a sharp division among the Iraqi components.

Some of these novels handled real characters and events such as the violence against Christians in Iraq, the post-2003 war and the invasion of the American violence of Shia-Sunni sectarian where the killing fearfully spread in all the Iraqi provinces due to the spread of armed criminal militias.

The Iraqi novel, compared to its Arab counterpart, was distinguished by dealing with violence in all its forms, and the reasons for this were attributed to the turmoil of the political situation in Iraq. The handling of violence that the country witnessed over the past decades, is due to the emergence of a conflict between the political forces operating in the arena to reach power.

The Iraqi writer, as a result of being influenced by his ideas and party affiliation, was not freed from partisanship in his productions. Since it is a personal experience imposed its presence even on his literary works, novels and collections of short stories were published both inside and outside Iraq. These novels embody the political conflict accompanied by acts of violence since the declaration of the establishment of the republican regime in 1958. This large accumulation of events, and the ugliness it reached after the

American occupation, as it became the distinguishing mark in the novel and even other creative fields: art, theater, and cinema.

Critical and Research-Oriented Analysis of Political Violence in "Frankenstein in Baghdad"

1. Multidisciplinary Approach to Violence in Literature

Examining how Ahmed Saadowitz's 2013 "Frankenstein in Baghdad" captures post-2003 Iraq's trauma via metaphor, the study links literary analysis with sociopolitical commentary. The study fits models like "aesthetics of horror" (Bahoor, 2016) and "abject violence" (Jani, 2015), therefore orienting the book as a meta-narrative of Iraq's collapse. The monster, "Al-Shisma," captures collective sorrow; its cyclical revenge questions the continuation of bloodshed as its sewn body reflects Iraq's fragmented identity. This dichotomy captures postmodernist methods, in which myth and reality blend to reveal structural collapse.

2. Language as a Tool for Trauma Representation

Saadawi's repeated word choices such as "fragments," "ruins", stylistically accentuate Iraq's fragmentation. The study emphasizes how language repetition reflects the unrelenting recurrence of violence, a strategy often noted in war literature worldwide (e.g., Tim O'Brien's "The Things They Carried"). The research's Arabic-English bilingual presentation emphasizes the cultural distinctiveness of trauma and invites readers to interact with untranslatable details (such as "Al-Shisma," which both "the corpse" and "the stitched one").

3. Political Violence and Historical Context

The paper places the novel within the post-invasion turmoil of Iraq, where foreign occupation and sectarianism spawned existential issues. References to actual events such as the assassination of journalist Atwar Bahjat, anchor Saadawi's fiction in historical truth in line with Frederic Wehrey's (2014) interpretation of Iraq's 2006 civil war. Frantz Fanon's "The Wretched of the

Earth" explores how violence becomes self-perpetuating as a topic relevant in the monster's urge to replace avenged body parts with innocent victims.

4. Limitations and Gaps

Though the work shines in thematic analysis, it could strengthen comparative literary criticism:

- How does Saadawan's depiction of violence differ from Sinan Antoon's "The Corpse Washer" or Diaa Jubaili's "The Dreams of Carlos Fuentes"?
- The paper notes gender dynamics, that is, Elishua's resilience, but ignores how Iraqi women writers (e.g., Inaam Kachachi) portray violence.
- The effect of the translation on global reception; that of Jonathan Wright's English version remains uninvestigated.

" 5. Theoretical Implications

The paper subtly interacts with Judith Butler's "Precarious Life" and Walter Benjamin's "documentary violence," where grief becomes politicized. The botched retribution of "Al-Shisma" reflects Benjamin's warning that, even as justice, violence runs the danger of becoming mythic, a cycle Saadawi shows as unavoidable.

"Frankenstein in Baghdad" is an Iraq cultural autopsy as much as a book. The study deftly uses language—both analytical and narrative—to show how literature bears witness to the scars of history, but it also begs more investigation of who gets to narrate violence and how.

Political Violence Theme Dominance in Iraqi Contemporary Novels

Since 2003, Iraqi writers and artists have undertaken a wide-ranging cultural project of narrating their nation's violent and traumatic recent history, historicizing experiences of dictatorship, embargo, war, and occupation from a range of perspectives and critical positions (Bahooora, 2016). The state of destruction in Iraq, as the writers see and live, gives specialty to this country and makes it a very dangerous place to live freely due to the lack of stability, security and control of armed groups. The scene turned out to be bloody, full of hatred, and discrimination based on identity, religion, sect, clan or even language. The novelists employed this scene of destruction in Iraqi society in their contemporary novels, some of which won international awards. The Iraqi novel handled the postcolonial themes. One of these dominant themes is violence.

The outbreak of the Iran-Iraq war and its continuation for eight years gave Iraqi writers - as conscripts for compulsory military service - the opportunity to participate in it. Some of them lost their lives, others were captured, and some were physically disabled. The official media at that time adopted the support and dissemination of a type of mobilizational literature.

When a writer lives the experience of war in all its details, he will record it in his works, and the matter is not limited to the Iraqis. During the Iran-Iraq war, the Ministry of Information adopted the issuance of works of a mobilizing nature. The matter was not limited to the novel but included theatre, poetry, and art. It contained works that were distinguished by the elements as Artistic because they reflected human suffering. So, the Iraqi writer gained new

experience with narrative methods and styles. When he had a margin of freedom, he wrote works whose details he lived. The violent events that Iraq witnessed during the past years were present in hundreds of literary works as part of the writer's keenness to broadcast a message. It includes reference to the tragedies and calamities that the American occupation left behind for the Iraqis.

The assassination of journalist Atwar Bahjat was the subject of the novel "Kharaeb Baghdad" (The Ruins of Baghdad)" by the writer Ward Bader Al-Salem, who is considered the most prominent among his colleagues in dealing with violent events in his works. After 2003, the history of the Iraqi narrative witnessed a large number of publications dealing with violent events that took place in Baghdad from 2006 to 2009, represented by sectarian confrontations in which thousands of innocent people were killed. The novel begins with the killing of journalist Atwar Bahjat and ends with the killing of one of the characters in the novel, meaning that it begins and ends with murder scenes. Frederic M. Wehrey (2014) described the year 2006, saying:" During this momentous year, the civil war in Iraq had risen to a steady crescendo of violence.

New experiences are difficult to write about while the writer is still living their details. It is considered that it is now possible to publish real war literature that differs from what was published at the time. The new works will be far from being emotional and subject to tactical pressure, adding that he has a project to write a novel about Iraq after the occupation in which it deals with a large

section of the events because our current reality is more horrific, and the writer needs to a time limit to write his experience away from any influences.

Frankenstein in Baghdad: Embodiment of the violence theme

The prospect of Iraq's collapse as a nation is addressed in Iraqi literature, most notably in Ahmad Saadawi's "Frankenstein in Baghdad". These fictional literature's depictions of body mutilation serve as a clear parallel for the nation's own disintegration. Bushra Juhi Jani (2015) stated that " *Frankenstein in Baghdad* is all about the Abject and violence"(p.322). It depicts the new era of Iraq, through factual and fantasy factors, which trace the depth of the tragedy that has befallen it. The central theme of the novel is the Chaos of Violence that occurred in Baghdad in 2005 and 2006 due to the reality of the American occupation of Baghdad, and the inferred reality of the destruction of the country's infrastructure, as well as the internal devastation that affected the character.

Iraq in general has become a bloody place that essentially destroys any cultural, social, moderate political, and religious ideology. It is a result of the civil war escalating due to political differences that have worked hard to fuse between the Sons of Iraq and made sectarian, racial, and ethnic affiliations an issue that necessitated an end to the killing at the end.

The novel belongs to postmodern literature through its narrative techniques and has achieved a wide resonance of fame; for winning the Booker Prize in 2014. It appears as an imaginary artistic simulation of reality seeking purification by creating a visionary awareness.

Hadi al-Attag is an ordinary trader (old and used things) and lives in the AL-Bataween neighborhood in Baghdad and a dilapidated house known as the Jewish ruin. He is fond of composing lies and enjoying telling them in Aziz Al-Masri cafe and the big lie he fabricated is the story of this novel.

Hadi claims that he collected the remains of the victims of the explosions to form a corpse, which he collected there in the basement of the Jewish ruin, and with the completion of the last piece of it, the nose, the body disappeared !

How?: The soul of the guard Haseeb Muhammad Jaafar, who died in the bombing of a hotel, was lost. His body was scattered and his soul remained lost without a body. When it found the collected body, it was dissolved in it. So, the body (al-Shisma), as Hadi al-Attag named it, moved and entered the house of his Assyrian neighbor, Daniel's mother (Elishua). She gave the new person the name Daniel.

So, who is Elishua and who is Daniel? She is a senile old woman whose daughters (Matilda and Hilda) emigrated with their husbands to Australia and her husband (Tidarus) died. Her son Daniel went to the (Iran-Iraq) war twenty years ago and did not return. The old woman is still waiting for him and refusing to leave her house. Despite the insistence of her daughters, she spends her day in front of the image of St. Margorie, asking him to bring her son Daniel back to her, refusing the news of his death and the empty coffin only from pieces of his clothes and a piece of his kit. So, she is alone in that big house and, dilapidated from the inside, despite its facade, which seems to be strongly cohesive and coveted by the greedy auctioneer (Faraj Al-Dallal). When he did try all the temptations with her and despaired of her, he waited for her death to

take over the house. He took over many of the houses whose inhabitants had emigrated. Hadi al-Attaq was also greedy for her precious antiques While the neighbors sympathized with her and believed in her blessing, including Salim's mother." Eishva's neighbor Umm Salim believed strongly, unlike many others, that Eishva had special powers and that God's hand was on her shoulder wherever she was." (Saadawi, 2018: 9).

When the body left Hadi's house (the Jewish ruin) next to the old man's house and entered it, she thought that her son Daniel was returning from the war despite his ugly features and traces of sutures on his face. She gave him the name Daniel and told people of his return, but no one saw him.

The corpse (Al-Shisma) wandered the streets of Baghdad, avenging each of its members. Each bodypiece who avenges him falls, until the need arises for new pieces whether they are innocent or criminals.

And this Al-Attag's lie has become a reality that all of Baghdad is talking about and is being chased by the government and the follow-up and tracking department led by Brigadier Sorour and his astrologers. Everyone is chasing the criminal Frankenstein in Baghdad (based on Robert De Niro's movie and Mary Shelley's novel)

Who gave him this name? He is a talented young journalist Mahmoud al-Sawadi, who fled from his city of Amara for fear of reprisals from a criminal who wrote a newspaper article about him. He fled to Baghdad despite the advice of his friends that Baghdad was difficult for him to live in.

He was adopted by the editor-in-chief of Truth magazine (Ali Baher al-Saedi) and when he realized his talents he handed him the post of editor of the magazine. So, he moved from poverty to a life of luxury. He moved from the Hotel (Abu Anmar) to a luxury hotel and began to enjoy the pleasures of wine and women whenever he wanted.

In Aziz Al-Masri cafe, the journalist heard from Hadi al-Attag (the liar) the tale of Al-shisma, and he was tempted by the tale and asked him for proof that he was visiting him and let his voice be recorded. Mahmoud was surprised by audio watches recorded with the voice of Al-shisma: a calm and dignified voice in which he explains his mission to avenge the innocent and denies himself the character of crime. from this voice, which resembles the voice of Abu Salim (neighbor) and from the lies of Attag, Mahmoud weaves the novel "Frankenstein in Baghdad".

Al- Saedi was accused of stealing millions of dollars and fled to Jordan, leaving Mahmoud selling his watch, phone and digital camera, which contains the tale of Frankenstein. He sold it to a novelist to turn it into a novel, and he discovered the similarity of the voice with the voice of Abu Salim when he met him in the café.

In the end Elishua sold the house to the auctioneer and the furniture to be freed, but she took the blessing and the security of the neighborhood with her and the explosion came to destroy what she left behind. The government TV announces that the criminal was caught and his name is Hadi al-Attag.

This is the summary of the story on which Saadawi based his novel. To understand this novel, one must understand that the fiction parallels reality. It

is necessary to preface that the thought of postmodernism, which worked to break the certainties and constants, and presented a narrative text that adopts a tendency of direct anti-realism is the dominant thought on the art of the work. The writer here combines a different version of events and the psychology of receiving this contemporary pattern, which enables him to abandon his stimulated self-awareness and search for the difference between truth and myth. The recipient has lost the distinction between the real and its imagined counterparts. The novel becomes a continuation of cinematic technological memory and introspective assumption. However, by alternative written means, reality here makes a myth similar to what we see in science fiction cinema. The novel's title was taken from Mary Shelley's *Frankenstein*. The novelist Saadawi justifies this exoticism by saying:

The myth here is not a coloring or falsification but a window to get closer to the Iraqi reality. This reality that cares about the religious, metaphysical and popular Wonders and deals with them as a living vocabulary on a daily basis. People's imagination is huge. The image of *Frankenstein* turned him into a supernatural monster, and in fact we practice this matter habitually, we always exaggerate and move at the instigation of our fears, desires and negative feelings. The past is full of Wonders and curiosities of events and stories(Saadawi,2018:56).

This novel is a literary witness to a reality that transcends the boundaries of reality. Iraq radiates in it at all its linguistic levels and the stereotyping of characters. It can be attributed to metaphysical realism with its ability to reveal the potential of reality as a tragic situation that works against man and his will and ignores his choices and makes him a helpless chess pawn in the face of the life's difficulties.

The character of Al-shisma is part of the instinctive fabric that is fueled by conflict, murder and blood. This situation is outside the mind, logic, understanding and assimilation. Al-shisma is a fact in the narrative that kills, avenges, tires and fears. The dialogue implies the act of lying while the narrative implies the act of truth

Through a careful look at the artistic structure and its intellectual features, the two structures have become identified as having a creative objective of unity. Al-Saadawi based his novel on a set of oppositional dualities (honesty and lies – truth and fiction - past and present – death and life – war and Homeland Security and Diaspora – hope and despair – survival and departure ... Sometimes we saw in one of the parties more than one binary in one character which made him/her a positive character like the Assyrian old woman Elishua. She clings to the hope of her son's return and her homeland in exchange for the diaspora and his temptations and the blessing that pervaded the neighborhood with her presence in exchange for the jinx that destroyed her after his absence.

I can almost see that all these opposites are centered on one binary, the present and the absent - Iraq is the present, mired in violence, murder, kidnapping and bombings that spread fragments everywhere and blow up and destroy human

values and moral controls on every street where distorted human models multiply as flies multiply on unidentified and murdered corpses on identity and the bottom line of this world is.

There is another world which is the world of the absent Iraq. It extends from the days of the Assyrians, whose remains are still through the old mother of Daniel Elishua who is clinging to her old house despite the attempts of war merchants such as the greedy auctioneer to buy it and the greedy Hadi al-Attag with his antiques. This house has a symbolic significance, which represents Iraq whose facade seemed to the world before the occupation. One of the symbols of Iraq that is absent in history is the figure of Mahmoud Al-Sawadi, a journalist who returns to Sabia. But the absence of Iraq after the end of the war is a dream. Iraq is that group of intellectuals and journalists who are looking for, burdened with their whims, self-love, love of Fame, wine and women, and therefore do not provide any vision or a ray of light to get the Homeland out of the invaders, but they are defeated.

Through the conflict between these two dualities, the novelist's genius seems to be in assembling the elements of absence that make up Iraq into an exotic character. The character of Al-Shisma (Frankenstein), whose body is composed of the remains of innocent victims with unknown names and identities and whom no one is looking for, even the government is not doing its duty towards them. Al-Attag claimed that he collected the body to hand it over to a hospital. They are the general Iraqi people and collected it in a Jewish ruin, a signal of the existence of this Jewish component, but gave him a place to incubate its composition. His soul is a Shiite body (Haseeb Muhammad

Jafar was a lost Shiite in Iraq before the occupation, looking for a body to reincarnate, and then the Assyrian Elishua gave him the name of her son Daniel. The good man Abu Salim gave him his quiet, reverent voice when he asked him to record. The Voice of Al-shisma, and the journalist Al-Sawadi, the Sabian, gave him the legitimacy of existence by writing the story. Al-shisma is the sum of the components of the Iraqi people. From the days of the Assyrians to the last victim, who gave him nose and nose specifically to breathe again amid drowning in the flood of blood. It is no secret that Hadi al-Attag, who is fond of collecting ancient things was the one who collected them. As it carries a reflection and a vision of the historical stage that was formed after the occupation.

Thus, the character of Al-Shisma set off on the streets of Baghdad, avenging each piece of it from the murderers. But what is surprising is that every piece who avenges himself falls and dies. Therefore, this character will not continue, and it is assumed that every part who kills his killers turns into an active living part of this Iraqi body dreaming of a better tomorrow. Even more darkly, it began to kill not for revenge but to stay alive. It needed new organs to continue its revenge. So, it had to kill innocent people to provide his body with life.

We have to ask whether this fictional character came out at the will of its creator Ahmed Saadawi and launched a march on the whim of the temporal and spatial space chosen by him. The character of Al-Shisma (Frankenstein) represents the hope of salvation and revenge against the murderers. It is an Iraqi character collected from his pieces. In other words, born from the womb of Iraqi death. The true savior of Iraq is the Iraqis themselves not the occupation

or the Americans. This sincere hope is that he breathed in historical elements such as Assyrians and Sabians, which are also dead elements in the museums and cemeteries of Iraq. Therefore, it is very natural that this dream of salvation should die because it is from already dead element.

This melancholy confirms the fate faced by all the characters. All of them were crushed by the war including the honor that was turned by those brutal forces storming the country into a tool to implement their interests centered on murder and terrorism. This is what prompts us to emphasize that Saadawi, like other writers of war literature, could not leave a glimmer of hope for salvation from this reality.

Frankenstein in Baghdad captures the surreal reality of contemporary Baghdad. In vain, Saadawi's novel seeks justice in the complex chaos of violence in Iraq (Jubair, 2019: p. 1240).

Conclusion

The research found that the novel completed after 2003 revolved around several concepts religion, ideology, identity, the intellectual, the other and exile. Violence was the thread connecting these disparate concepts, and this novel was a document of various types of killing, an elegy for Iraqi grief, and a record of the political, social, and psychological times. Narrative strategies were employed to express the contents of violence through thresholds, intertextuality, and memory. These strategies were consistent with the narrative of violence in Iraqi social life.

Al-Saadawi was able to add to the Arabic novel a good work dating to a historical era steeped in blood and fog dominating all its horizons. However, it could not add an intellectual vision, a distinguished artistic structure that monitored reality and took the reader's hand without being able to decipher the details of a breathtaking world of horror. Through these novels the writers recorded the real situation during the war and invasion of the American troops. The period which paved the way for the emergence of violence and identity confusion and terrorism.

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