

- Klages, M. (2012). Key terms in literary theory. London: Bloomsbury Publishing.
- Landry, Donna, and Gerald Malclean. 1996. *The Spivak Reader: Feminism and Critical Theory*. London: Routledge.
- McLeod, John. (2000). *Beginning postcolonialism*. Britain: Manchester University Press.
- Mikics, D. (2007). *A new handbook of literary terms*. London: Yale university press.
- Millett, K. (1968). *Sexual politics: A manifesto for revolution*. Radical Feminism, 365.
- Mohammed, A. I. 2014. GENDER STEREOTYPE IN KURDISH JOURNALISM LITERATURE. *Journal of International Scientific Publications*. Vol 8. no 7. Sept.
- Muama, A. P. P., & Mustofa, A. (2022). Colonization of subaltern women in the short story "Qisshatu Fathiyyah Al-Misriyyah". *JALi Journal of Arabic Literature*, 4(1), 1-17.
- Saadawi, Ahmed. *Frankenstein in Baghdad*. Beirut: Elgamal Publishing Company, 2013.
- Saadawi, Ahmed. *Frankenstein in Baghdad*. Translated by Jonathan Wright, Penguin Books, 2018.
- Saadawi, Ahmed. *Frankenstein in Baghdad And Mary Shellys*.
- Spivak, G. C. (2023). Can the subaltern speak?. In *Imperialism* (pp. 171-219). Routledge.
- Thounaojam, I., & Choedon, P. Voice of Subaltern Women: Rebel against the Patriarchal Society In Reference To Kabita Sinha's "Eve Speaks To God".
- Wagh, P. (Ed.). (2006). *Literary theory and criticism: An Oxford guide*. Oxford University Press.

Iraqi culture to liberate themselves from the patriarchal constraints imposed upon them for decades.

References

Abrams, M. H., & Harpham, G. G. (2009). *Handbook of Literary Terms*. India: Cengage learning.

Alhashmi, R. (2020). The grotesque in *Frankenstein in Baghdad*: between humanity and monstrosity. *International Journal of Language and Literary Studies*, 2(1), 90-106.

Al-Leithy, M. A. M. (2023). A Psychoanalytic Reading of Ahmed Saadawi's Novel *Frankenstein in Baghdad*. *International Linguistics Research*, 6(1), p12-p12.

Al-Shammari, Z. A. S. (2021). *Frankenstein in Baghdad*: A Contemporary Iraqi Dystopian . *Al-Adab Journal* 121-130, no.136 [March]. <http://search.mandumah.com/Record/1144874>.

Bajaj, Anand, and Parag , Kumar. (2017). *Oppressor and the Oppressed: A Postcolonial Reading of Marginalization of Women in Taslima Nasrin's Fiction*. *Contemporary Literary Review India*.Vol 4, no 2.May.1-13.

Bertens, H. (2012). *Literary theory: The basics*. routledge.

Bullock, J. C., & Henry-Tierney, P. (2023). *Translating Simone de Beauvoir's The Second Sex*. *Translating Simone de Beauvoir's The Second Sex*. <https://doi.org/10.4324/9781003363767>.

De Beauvoir, S. (2010). *The second sex*:

New York .VintageBooks.

Galhem ,R. J. (2022). *Revenge in Frankenstein in Baghdad* by AHMED SAADAWI.

Iraqi University Journal.Vol 57 no 1.

Gelles, E. B. (1989). Gossip: An Eighteenth-Century Case. *Journal of Social History*, 22(4), 667–683. <http://www.jstor.org/stable/3787543>.

Grandner , Catherine,Villanueva.2006. *Historical Dictionary of Feminist philosophy* .Lanham :Scarecrow Press.

Hasan ,Muna .(2022).*Dystopia in the novel "Frankenstein in Baghdad"* by Ahmed Saadawi: Analytical Study .Magazine Arab Gulf .Vol 50 no 4.Jan. <http://search.mandumah.com/Record/1351218>.

<http://search.mandumah.com/Record/1000228>

Kaiwar, V. (2018, November 20). *Ranajit Guha's Historiography of Colonial India*. *Oxford Research Encyclopedia of Communication* Retrieved . 22Jun. 2024,from <https://oxfordre.com/communication/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-770>.

Kaiwar, V. (2018). *Ranajit Guha's Historiography of Colonial India*. In *Oxford Research Encyclopedia of Communication*.

Khaleel J. R. (2018). *Horror As The Abject In Iraqi Fiction* Ahmed

Khan, H. (2019). *A Feminist Critical Discourse Analysis of Qaisra Shahraz's The Holy Woman in the Backdrop of Subalternity*. *International Journal of English Linguistics*, 9(5), 249-256.

Garrulous women

Society often overlooks subaltern women. Ahmed Saadawi's oeuvre centers on gossipy women. "gossip simply as the telling of the about a person or persons ...gossip develops a mode of intimacy that reflects not only the social but the psychological bonding of the teller and the listener" . (Gelles,1989,p. 667).The women congregated at a designated spot in the yard of Umm Salim's residence. The women engaged in superficial discussions on various themes, while also illustrating their subordinate status within Iraqi culture. The tight bonds among the groups prompted the women to engage in conversation. Umm Salim and the other women created an exclusive realm for themselves by collectively smoking shisha pipes. They dedicate hours to discussing distressing matters in the Bataween neighborhood, particularly concerning women. Men's egregious conduct is condemned, and following these discussions, every viewpoint dissipates like vapor from Umm Salim's shisha pipe, resulting in no improvement of their circumstances. Women endeavor to express their gender identities by opposing male dominance.

Conclusion

Ahmed Saadawi crafted his literary work to critique the 2003 U.S. invasion of Iraq, a catastrophic event that left the nation in ruins. The ensuing violence from car bombings to acts of terrorism subjected the Iraqi people to widespread suffering. The author created

the fictional character Whatsitsname. This entity comprises numerous elements originating from various individuals throughout diverse industries, symbolizing Iraqi culture. It represents the unification of individuals under a single banner, surpassing the negative effects of foreign occupations and conflicts, while also upholding the duty to bring justice to those responsible for homicide. He advocates for women who endured hardships throughout the conflict in patriarchal societies that regarded them as second-class citizens devoid of rights. This novel examines the realities of women inside Iraqi culture. It serves as a mirror, revealing their realities. They have endured subjugation for decades. Women are subjugated by men and endure dual colonialism from both colonizers and patriarchal communities, which perceive them as objects devoid of rights and as laborers unjustly labeled as fallen. Women in patriarchal environments lack the autonomy to voice their opinions. They must acknowledge masculine dominance. In these tribes, women had limited alternatives other than to acquiesce to male authority or resort to prostitution for survival, as observed in the Bataween region. In a patriarchal culture, men view women as objects. Despite educated women's attempts to challenge this norm, they ultimately fall short in influencing a culture where patriarchal ideals dictate women's acceptance. Ultimately, Saadawi seeks to inspire women to transform traditional representations of femininity in

the influence of patriarchal culture. Owing to Stereotypes are partial, subjective, and occasionally inaccurate depictions of reality, resulting from their simplifications and generalizations. They often depend on tradition and exhibit resistance to change. Although words can possess both positive and negative connotations, the latter is significantly more common. Despite the capacity of certain arguments to refute assumptions, individuals tend to regard them as oddities rather than alter their perspectives. Moreover, social categorization may compel individuals to affiliate with a specific group while disregarding genuine distinctions among its members. As the rate of decline escalated during the unique event, the perception of women deteriorated. Nawal al-Wazir, a film director, visited Saidi's workplace to aid her with the product film. Despite Nawal's respect, rumors circulated that every woman who visited Saidi's office had failed. Mahmoud al-Sawadi, Saidi's assistant, regarded her as though she had stumbled, reflecting the usual perceptions of women competing with men for employment in patriarchal settings. Mahmoud perceives Nawal as a lascivious woman. Nawal seeks to sway Mahmoud's perspective. She urged him to acknowledge her uniqueness compared to other women, although she could not convince him to alter his views on women, as men in patriarchal countries adhere to stereotypical representations. Nawal understands that Saidi is a sensual individual; thus, she ex-

plains to Mahmoud the rationale for visiting Saidi's office and the nature of their work activities. Nawal fails to recognize that the male-dominated patriarchal society of Iraq influences both Mahmoud and Saidi's views on women. The gardener expresses dissatisfaction over the portrayal of women:

Controlling image is used to describe the way that stereotypes have a specific function: to maintain domination over subordinate groups .Even if the stereotype of a group is a "positive " one , it limits or hampers that group or individuals of that group. It dictates what kinds of behaviour are "normal "and penalize those who step outside of or resist that image. Furthermore, as these images are set by the dominant groups, Individuals of subordinate groups many find that they have to work within these images to fulfill their own economic and social needs with existing power structures.(Gardener,2006,p. 50)

A patriarchal society shaped men's perceptions, so Mahmoud declined to alter stereotypical representations of women. Mahmoud requested a meeting with her to satisfy his need. Nawal acknowledges her inability to change Mahmoud's perspective following his distressing behavior and his attempt to embrace her. To portray herself as a woman rather than a fallen woman, Nawal must portray representations of women as both objective and malevolent within patriarchal culture.

figure to center her existence around; however, numerous societies view women as deviant. It appears that women themselves did not believe they possessed the right to own a home. Women have accepted the idea that they don't have the right to buy a home.

Worthless women

The Bataween district exemplifies Iraqi society. Saadawi perceives women as malevolent entities. Saadawi presents a disparaging perspective on women, emphasizing their portrayal as stereotypical seductresses. This suggests that men only depict women as sinners or objects of sexual desire, ignoring women's rights, while patriarchal systems depict all women as demonic. Saadawi illuminated the plight of women in patriarchal nations. Saadawi characterizes Zeina as a woman who engages in prostitution due to the dependence of women on males in a patriarchal society, compelling them to marry or resort to brothels when no other options are available. Kate Millet asserts that:

Throughout history women have been consistently denied all of these ,and their denial

today ,while attenuated and partial, is nevertheless consistent ...they are confined to

conditions of economic dependence based on the sale of their sexuality in marriage ,or

a variety of prostitutions.(Millet 1968,365)

Zeina is experiencing distress due to the influence of men. Violence signifies more power in patriarchal societies, constraining women's rights and liberties and inhibiting their participation in community affairs. Following Mahmoud's attempt to suffocate her during their last meeting, where he covered her mouth with his hand, Zeina resolves to cease communication (Saadawi 2014, 200). Saadawi illustrates that male aggression towards women exerts a passive impact, resulting in psychological and physical distress while also affecting their behavior. This perpetuates the subordinate role of women, as dictated by traditional norms. Veronica Munib, another character in the narrative, experiences oppression from masculine dominance. Abu Anmar's control over her as a servant at the Orouba Hotel forced her to acknowledge her son Andrew as his purported father. Her son Andrew is Abu Anmar, responsible for providing for her family. Financial resources enable men to exploit women due to a lack of alternatives. In a patriarchal culture, men and women experience unequal treatment. Women are assigned inconsequential roles in the workplace and are devoid of authority, while men are accountable for all matters, resulting in women's underpayment to maintain dominance over them.

The stereotypical image of women

Stereotypes convey individuals' perceptions of other groups. They are integrated through socialization. Our beliefs may originate from personal observations or

throughout the narrative. The idea of Elishva owning her own residence incited significant animosity among the Bataween men. Her solitary suffering induces She fails to satisfy the criteria for homeownership. She is also a widow, having lost her son in the conflict. Despite her daughters relocating to Australia and leaving her solitary in a spacious residence, she was not acknowledged as a proprietor inside a patriarchal society. Elishva may have experienced vulnerability as a result of the conventions of her patriarchal society. The elderly woman was likely anxious due to the persistent annoyance of men trying to escort her home. Patriarchal societies often deprive women of property rights. Notwithstanding endeavors Notwithstanding efforts by Hadi and Faraj to dispossess the elderly woman of her residence, she was resolute in her determination to retain it. Elishva's apprehension towards authority may have impacted her choice to accept Whatsitsname into her household and designate him with her son's name. She perceives Whatsitname as an individual capable of safeguarding her from male threats and discourteous conduct in the Bataween neighborhood. Women often lack the capacity to contest male power in patriarchal societies, especially if they own a home, which diminishes men's dominance over women. Elishva demonstrated idealistic behavior by safeguarding her home and the right to own it. Although she wished to follow her daughters abroad to Iraq, she resolved to remain at home. No

matter the circumstances, she remained in her residence. Her faith and commitment certainly led her to comprehend that, although she anticipated losing her life, she was not prepared to forfeit her home. Men often misunderstand this, dismissing women's spiritual and religious identities. The woman's financial autonomy exacerbates Elishva's predicament. Elishva receives financial support from the church and her daughters to avert male dominance. Men exploit women to secure financial dependence and maintain dominance. Women are often regarded as subordinate in a patriarchal society; for instance, Elishva is expected to have a patriarchal figure to center her existence around; however, numerous societies view women as deviant. It appears that women themselves did not believe they possessed the right to own a home. Women have accepted the idea that they don't have the right to buy a home. Her faith and commitment certainly led her to comprehend that, although she anticipated losing her life, she was not prepared to forfeit her home. Men often misunderstand this, dismissing women's spiritual and religious identities. The woman's financial autonomy exacerbates Elishva's predicament. Elishva receives financial support from the church and her daughters to avert male dominance. Men exploit women to secure financial dependence and maintain dominance. Women are often regarded as subordinate in a patriarchal society; for instance, Elishva is expected to have a patriarchal

observe a significant absence of psychological ambivalence in her character. Similar to her abandonment of the rest of the painting, which represents the saint's body due to its impurity, Elishva opted to detach the head of the saint who sacrificed her life, intending to take this fragment of the image with her when she departed her home to reunite with her daughters in Australia. She sought to distinguish between religious and secular values:

She went into her room and fetched some large sewing scissors ,then went back and knelt next to the picture .Shestarted to cut into the picturemaking a kind

of around his beautiful face .When the circle was complete, she removed the face .

This is the part she liked .(Saadawi 198)

Ultimately, Elishva's desire for motherhood prompted her to adopt Whatsitsname as her child. Upon seeing him, Elishva embraced him as her son and provided him with clothing belonging to her deceased son Daniel, who perished in combat before reaching the age of twenty. Consequently, Elishva experiences subalternity. Patriarchal terms characterize Elishva as submissive to the saint's masculine authority. The narrative evidences Elishva's subservience to male autonomy and her subordination to patriarchy. Elishva symbolizes subaltern women by her prolonged prayers to the saint for the return of her son, Daneil.

Saadawi underscores Elishva's possession of her own dwelling. This illustrates the significance of elderly women in a patriarchal society, where males dictate the roles women must assume while adhering to entrenched cultural norms. Women under patriarchy possess limited rights due to their prolonged subaltern status. Women have acquiesced to marginalization in patriarchal societies due to cultural and social constructs. Women in patriarchal society have limited options, primarily confined to residing in their husband's household or at a brothel. Elishva, a solitary homeowner of a substantial residence, has incited outrage among men who contend that women should not possess property according to conventional norms. Numerous men encircling Elishva proposed that she sell or lease the house, although she rejected all propositions. Faraj, the realtor, intends to acquire the property, whereas Hadi aims to procure the antique. Men endeavor to usurp Elishva's residence, believing that conventional norms inhibit women's rights to property ownership. In a patriarchal society, unwritten patriarchal traditions override legal statutes, making it unacceptable for women to make significant decisions or challenge men. Historically, people have viewed women as assets rather than complete human beings. Men in these civilizations believe they entitled to acquire all things, even women. Men were incensed by the notion of Elishva owning her own residence, and they consistently rejected it

positions, reinforcing systemic silencing. It will also illustrate the persistence of patriarchal coercive control. Women submit in shame to the oppressive masculine patriarchy. *Frankenstein in Baghdad* presents numerous instances of women experiencing ostracism, objectification, mistreatment, scorn, abuse, and silence. Elishva, the protagonist of the story, exemplifies women as wholly virtuous, while Zaina and Nawal-al Wazir portray them as predominantly sensual, objects of lust and moral decline.

Elishva woman of faith

The novel depicts Iraqi culture as patriarchal, characterized by the marginalization, oppression, and subjugation of women. Saadawi highlights the manner in which patriarchal women subjugate others. The book contains numerous examples of disenfranchised, abused, aggrieved, and subaltern women. Saadawi portrayed women as unstable entities, whether they were subalterns such as Elishva or merely sensual figures like Zaina and Nawal-al Wazir. The book depicts most female characters, including Zaina and Nawal al-Wazir, as lascivious. Saadawi portrays the majority of female characters in the book as prostitutes, reflecting the perception of certain young women as inferior. We concluded that the male-authored book draws male readers to the Bataween neighborhood, home to lascivious women. Saadawi portrays the majority of female characters in the book as prostitutes, reflecting the perception of certain young women as inferior.

We concluded that the male-authored book draws male readers to the Bataween district, home to lascivious women. Saadawi delineates the superfluous women in Iraqi society. Elishva, a Christian elderly woman, is one of the novel's most prominent female characters and has a crucial role in feminist interpretations. Throughout the novel, Saadawi indicates Elishva, Um Daniel, and Daniel's mother multiple times. After the 2003 U.S. invasion of Iraq, Elishva resided alone with her cat Nabu following her husband's death, assuming responsibility for raising her daughters abroad. According to neighbors, her son Daniel was killed during the Iran-Iraq. Umm Salim, who similarly lost her son in the fight, truly believes that Elishva is a fortunate woman as she protects the Bataween district from numerous horrific events, including car bombings, which commenced with the 2003 US invasion of Iraq. Elishva possesses two unique personas. When she stands out, it is evident that she gazes at her saint, to whom she has devoted considerable time. She gazes at the saint's photograph, and her appreciation for his exquisite visage leads her to overlook that her saint is a warrior who confronts dragons; thus he is not entirely virtuous. Therefore, she entirely abandoned the endeavor because of the photograph's realism. She consequently regarded him as two distinct individuals. As a combatant, she dedicated herself to praying for one, representing the face as the first and the body as the second. Consequently, we

subalterns: colonizers and the patriarchal system. Spivak examines female subalterns and their challenges against patriarchal authority, which diminishes and erases a significant aspect of feminine identity, leading to silence. Spivak argues that women, not peasants, are subalterns who lack the ability to articulate their legitimate rights effectively (Khan, 2019, p. 249).

The Subaltern Females in a Patriarchal Society

Patriarchy can denote various concepts. Anthropologists characterize patriarchy as specific social structures. A patriarchal family structure centers on a dominant male figure. According to feminist theory, as articulated by de Beauvoir, "one is not born, but rather becomes a woman.... It is civilization as a whole that produces this creature... which is described as feminine" (de Beauvoir, 2010, p. 273). Patriarchy constitutes a system of authority wherein men subjugate women through political, economic, social, material, intellectual, and psychological mechanisms. "The term 'patriarchy' refers to those system -political, material and imaginative -which invest power in men and marginalize women" (Mcleod, 2000, p. 173). Lois Tyson defines "Patriarchy which can be defined, in short, as any culture that privileges men by promoting traditional gender role. Traditional gender roles cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing and submissive" (Tyson, 2006, p.

85). Masculine culture perceives women as subordinate. They have long endured oppression, discrimination, and marginalization. This article examines the existence of women under patriarchal criteria as gendered subalterns. In his book *Frankenstein* in Baghdad, Ahmed Saadawi explores the challenges faced by Iraqi women. Saadawi possesses a keen acuity for social observation. He illustrates the diminished status of women in a patriarchal culture and seeks to emphasize that servile women are incapable of fostering a morally decent society. The term postcolonial studies denotes the historical marginalization of women, who have consistently occupied subordinate roles. A patriarchal system subjugates women and grants authority to men. Colonial and postwar societies viewed women as objects of desire, devoid of rights. They were compelled to adopt this system as the norm, signifying that the hegemony and subjugation of women's subordinate groups will persist indefinitely. Consequently, Rutherford and Petersen introduced the term "double colonization" (qtd. Mcleod). To illustrate how patriarchal and imperialist institutions oppress and subordinate women. Saadawi's novel examines societal decay, human nature, and subaltern women. Patriarchal societies often regard women as inferior to males, perpetuating the belief that they are mere objects. Women's inability to express defiance against their oppressors whether the harm is deliberate or unintentional consigns them to subaltern

concept emerged from a politically neutral context in Italy encompassing multiple nationalities and factions. Gramsci and Marxists perceived the downtrodden as a separate class from the rulers. David Mikics elucidates: "Gramsci used the term to refer to social groups under the control of an elite that exercises hegemony , or rule over a society's values and ideas." (Mikics, 2007, p. 289). Spivak employs the term "subaltern" to refer to marginalized groups in colonial and post-colonial countries, extending its meaning to include the unemployed, stateless individuals, impoverished agrarians, day laborers, and others. Spivak recognizes the categorization of individuals. Class-based comparisons may obscure disparities. However, Spivak emphasizes the inherent diversity of colonized subaltern individuals. Spivak coined the word subaltern to denote marginalized individuals or groups within cultural and social frameworks. Spivak's paper "Can Subaltern Speak?" (1988) examines the notion of subalternity, highlighting marginalized individuals who are non-elite and lack the ability to articulate their voices and experiences. Spivak underscores the fact that several colonized individuals have remained unacknowledged throughout history due to their inability to articulate their experiences. During colonization, numerous persons vanished without a trace. During the colonial era, patriarchal structures often marginalized women in colonized societies, hindering their voices. Spivak

asserts:" it is better to acknowledge that the subaltern as female exists as the unrepresentable in discourse , a shadowy figure on its margins .Any attempt to retrieve her voice will disfigure her speech " .(McLeod, 2000, p. 193). In postcolonial studies, Spivak employs the term "subaltern" to denote marginalized groups, particularly women who lack the means to articulate their voices. Spivak's thesis examines the role of women in developing nations, specifically addressing the reasons for their perception as subordinate characters in society. Women encounter subjugation, particularly in a patriarchal culture where men prevail over them.In this context, women's diminished status constrains their ability to articulate themselves within society.The preceding description indicates that the term "subaltern" possesses several connotations contingent upon cultural, historical, and social settings. Gramsci coined the word "subaltern," denoting the systemic subjugation of marginalized individuals by dominant groups. Second, Ranajit Guha uses the term "subaltern" to refer to all individuals in Indian society excluded from the "elite," such as farmers, laborers, destitute landowners, and those whose actions combine resistance and reverence for the elite. Ranajit posits that colonization can manifest within society not only between colonizers and the colonized but also among the elite and the broader populace. Third, Spivak employs the term subaltern to illustrate how women faced two categories of

alent designation for the colonial subject, originating from European discourse and subsequently embraced by colonized individuals. "Subaltern" is a British phrase denoting an individual of inferior military rank, derived from the Latin words "sub" meaning "under" and "alter" meaning "other" (Kalges, 2012, p.81). The term "subaltern" possesses meanings. In her book "Can the Subaltern Speak?" (1988), Spivak asserts that subaltern historians incorporate postmodernist theories and Foucault's notion of power relations into their work. Spivak critiques Foucault's Knowledge/Power paradigm for inadequately addressing 'third-world' laborers both domestically and externally. Spivak indicates to Michel Foucault and Gilles Deleuze, who assert that the interplay among power, desire, and interest is intricate and could jeopardize the legitimacy of the network. (Khan, 2019, p. 250). In postcolonial theory, this term denotes individuals from the colonized populace. Gayatri Spivak employs the term to denote the lower classes inside colonial societies. Both colonial and post-colonial societies often marginalize subaltern communities like the homeless, day laborers, and unemployed. (p. 81). Spivak's essay, "Can the Subaltern Speak?" (1988), examines the status of women as subalterns within the discourse between British and Indian cultures on sati, or widow burning. Spivak asserts, "My own definition of a woman is very simple: it rests on the word "man " as used in the texts that provide the founda-

tion for the corner of the literary criticism establishment that I inhabit." (Landry and Maclean, 1996, 54). Neither role directly involves women. Women encounter inequity. Spivak asserts "they were doubly unheard within the colonial regime." (Bertens, 2001, p. 211).

Spivak and the Attributes of Subaltern Theory

Gayatri Spivak, a prominent postcolonial theorist with a robust feminist perspective, claimed, " Since colonized women almost by definition went unheard within their own patriarchal culture ,they were doubly unheard under a colonial regime." (Bertens, 2012, p. 211). Her voice seems to deviate from that of the notable postcolonial literary theorists. Spivak often concentrates on the "subaltern," a concept in postcolonial studies. The phrase possesses multiple interpretations contingent upon the context (Cambridge Dictionary). The primary definition refers to a subordinate rank within the military. Critical theory defines subalterns as individuals who experience political and social marginalization from dominant power structures. In 1982, the term "subaltern initial" made its debut. Numerous nations employed this phrase. South Asia underwent colonization and participated in postcolonial studies. Historically, colonial powers failed to safeguard the oppressed, rendering them subaltern. The term "subaltern" stems from Antonio Gramsci and Marxist organizations. This

Keywords: Subaltern ,Postcolonial , Wom-an , Patriarchal society.

المستخلص

تدرس الدراسات الاستعمارية وما بعد الاستعمارية الديناميكيات بين المستعمرين والمستعمرين، إلى جانب تهميش بعض الفئات داخل الحضارات المستعمرة من قبل المستعمرين. نشأ مصطلح «المهمش» في عام ١٩٨٢ لوصف حالة الدول الآسيوية الجنوبية. يتعلق هذا المصطلح بأنطونيو غرامشي ويشير إلى الأفراد الذين يخضعون لسلطة النخبة. استخدم رانا جيت غوه هذا المصطلح لوصف الأشخاص الفقراء في المجتمع الهندي لا ينتمون إلى الطبقة النخبوية. يلاحظ رانا جيت أن حالة المهمشين تستمر حتى بعد أن حققت هذه الدول استقلالها عن مستعمراتها. استخدمت سيفاك هذا المفهوم للتطرق إلى اضطهاد النساء وحالتهن المهمشة. تهدف هذه الدراسة إلى توضيح شكل المهمش الذي يفرض على الشخصيات النسائية داخل المجتمع العراقي. تستخدم «فرانكشتاين في بغداد» نظرية المهمشين لتوضيح تجارب نساء مختلفات عبر الطبقات المتعددة للمجتمع الأبوي، مشابهة للتحديات التي واجهتها النساء خلال غزو العراق الأمريكي عام ٢٠٠٣. تشير نتائج هذه الدراسة إلى أن النساء واجهن عدة أنواع من التهميش والحالة المهمشة داخل المجتمعات الأبوية.

الكلمات الرئيسية: التابعات ، ما بعد الاستعمار، امرأة، المجتمع الأبوي

Introduction

This study aims to elucidate the term “subaltern,” utilized in postcolonial studies to describe the dynamics between colonizers and colonized individuals. Moreover, despite the autonomy of developing nations, colonizers continue to exert their influence. Gayatri Chakraborty Spivak used the phrase not only to characterize these nations but also to denote marginalized individuals, including farmers, the homeless, and impoverished landowners. In her 1988 book “Can the Subaltern Speak?”, Spivak used this concept to characterize marginalized women in India and across the Third World. Ahmed Saadawi's book *Frankenstein in Baghdad* examines the subaltern condition of Iraqi women. He composed it subsequent to the American incursion into Iraq in 2003. He seeks to examine the plight of women in patriarchal civilizations. He depicts the circumstances of women in Iraqi culture, which has seen several wars and experienced sorrow for its sons, exemplified by Umm Salim and Umm Danil. The Bataween neighborhood serves as the setting for the narrative. This neighborhood encompasses several faiths, including Jewish, Christian, and Muslim, reflecting the diversity of Iraqi society. Saadawi chooses an old Christian woman named Elishva to articulate her sentiments toward subservient women in a tumultuous, invaded nation.

The Concept of Subaltern

The term ‘subaltern’ has emerged as a prev-

Subaltern Women in Ahmed Saadawi's Novel Frankenstein in Baghdad

النساء التابعات في رواية أحمد سعداوي (فرانكشتاين في بغداد)

Assist.Lecturer . Wathiq Majid Jaber

Iraq -Thiqar / Ministry of Education ,General Directorate of Education in Thiqar , Iraq

Second AL-Mutafawiqeen Secondary School in Nasiriyah

Email: wathiqmajid@utq.edu.iq

م.م. واثق ماجد جبر

العراق -ذي قار / وزارة التربية , المديرية العامة للتربية في ذي قار
ثانوية المتفوقين الثانية في الناصرية

Abstract

Colonial and postcolonial studies examine the dynamics between the colonizers and the colonized, along with the marginalization of some groups within colonized civilizations by the colonizers. The term "subaltern" originated in 1982 to characterize the condition of South Asian nations. This term pertains to Antonio Gramsci and denotes individuals subjugated by the elite. Ranajit Guha employed this term to depict an impoverished individual in Indian society who does not belong to the elite class. Ranajit observes that subalternity persists even after these nations have achieved inde-

pendence from their colonizers. Spivak used this concept to address the oppression of women and their subaltern condition. This research aims to illustrate the form of subalternity imposed on female characters within Iraqi society. "*Frankenstein in Baghdad*" utilizes subaltern theory to elucidate the experiences of distinct women throughout different strata of patriarchal society, akin to the challenges women encountered during the 2003 American invasion of Iraq. This study's findings indicate that women encountered several types of marginalization and subalternity within patriarchal communities.