



The Homogeneity of Surreal Contradictory Images in "Frankenstein in Baghdad" by Ahmed Saddawi

(From Bretonian Surrealism View)

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Abstract:

The crafted novelist Ahmed Saadawi has been able to leave his own literary mark and make a unique approach for creative writing and storytelling. *Frankenstein in Baghdad* proposes a different vision of the soul and world. It gathers unrelated things (organs), makes them relevant, then reconstructs a world of scattering fragments. The world, which penetrates the depth of the soul, dismantles its complexities, contradictions and shortcomings, and then reconnects them to make surreal harmonious images in terms of form and content as well. The title's intertextuality of his work connotes the fragmented structure of the pivotal character which can be found, with its diversity, similar to humans of our real world. To do so, Ahmed Saadawi collects these images all in a smaller world called "Whatitsname". However, the contradiction grants "Whatitsname" a starring role, which in turn reflects the contradictions of Iraqi society and absurd political practices. The novelist's message is that the contradictions themselves are not the problem, but the inability to employ these contradictions in a harmonious and complementary framework is the problem.

keywords: surreal, contradictory, image, homogenous

تناسق الصور السريالية المتناقضة في رواية "فرانكشتاين في بغداد" للروائي احمد سعداوي
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الملخص

تستدعي الدراسة الروائي العراقي احمد سعداوي لما يتمتع به من حرفة ادبية رفيعة الطراز في روايته الموسومة "فرانكشتاين في بغداد". حيث ترك بصمة أدبية خاصة به ومنهجاً متفرداً في الكتابة والسرد القصصي. روايته تطرح رؤية مغايرة للنفس والعالم وأن تجمع أشياء بلا رابط فتجعلها وثيقة الصلة وأن تعيد بناء عالم من الشذرات والشظايا وأن تتوغل في أعماق بعيدة من النفس فتفكك تعقيداتها وتناقضاتها ونواقصها. ثم لتعيد ربطها من خلال صور سريالية متناغمة في الشكل والمضمون على حد سواء. يحيل تناسق عنوان الرواية إلى دلالات تشير بتباعد الشخصيات المحورية في النص التي تشبه في اختلافها وتنوعها تنوع البشر في العالم الحقيقي، استطاع سعداوي ان يجمع كل هذه الصور بهيئة عالم صغير أسماه "شسمة" *Whatitsname*. فمنحه بذلك دور البطولة في البناء الروائي. "شسمة" لعب دوراً محورياً في رسم صورة تعكس تناقضات المجتمع العراقي والسياسات العنيفة المتبعة تجاهه. تختتم الدراسة بإيصال رسالة السعداوي مفادها ان التناقضات بحد ذاتها ليست المشكلة وانما عدم القدرة على توظيفها هي المشكلة.

الكلمات المفتاحية: سريالي، تناقض، صورة، متجانس



Introduction :

The more one reads it , the more certain he becomes to assume that reading Saddawi's *Frankenstein in Baghdad* acquires stopping mental activity. Saddawi succeeds to juxtapose very paradoxical images to portrait a surrealist tableau. The twisted events of the novel help its imaginative author to make such an integration for worlds of two opposite-pole binaries: the unconsciousness /consciousness, realistic/imaginative, and believable/ unbelievable. Saddawi, in his masterpiece, attempts to bridge these opposites to create his own world. In other words, he tries to hybridize what is inside most characters with the brutal reality. Then any reader, who lives the world of the novel, has to accept the result whatever it is. Definitely, the Shelly's creature-Frankenstein (whatitsname) is Saddawi's favorite method of what he tends to send the reader his own message. It can be claimed that most people of *Frankenstein in Baghdad* refuse what is happening to them, yet they have to accept this bizarre reality, with which they are trying to fit in. Probably, those people have, in such a degree, a tolerance to believe what is unbelievable. The researcher is in the viewpoint that most events of Saddawi's novel are not only about how this monster is created, but also why is he created? From these two inquiries, the study's hypotheses are launched.

The critical analysis of Saddawi's work is launched from surrealist perspective. The researcher has found that surrealist school is more suited to the novel for many reasons: first Saddawi's novel has many bizarre events; the "whatitsname" is the most remarkable phenomenon in the story, secondly it discusses what is going on the unconsciousness of some characters; Elishava is probably the best example to discuss, thirdly the novelist tries as much as possible to display some contradictions of some characters, places, and manners. It targets the contradictions between the truth and illusion, the conscious and unconscious, and the bright political slogan and brutal reality. Finally, the novel is full of strange events that seem irrational to the reader, for example the killing, bombing, and displacing need such an explanation to understand.

To apply surrealism approach, the paper deals with Andre Breton. He is one of the most famous surrealist figures. He actually has coined the concept of *automatism* in writing. It is a technique that keeps flow of writing without any interruption. Saadawi makes full use of this Bretonian style that helps his characters to keep the flow of their narration. Many Saadawi's characters have benefited from this technique, Alisha and Hadi Alatack are the main characters who have used it most. Those characters have the ability of gathering so many ideas or events to tell.

The study has a great deal with Saddawi's characterization. " Whatitsname" and Hadi Aattak are the most pivotal characters in his work. Both of them actually exemplify Saddawi's ability of how unifying binaries of contradictions , i.e.



the (conscious/subconscious), (reality/dream), (criminality/innocence),(liberation/occupation), (war/peace), and (soul/body). The character "Whatsitsname" shows the harmony between self and subject, and between man and the world. Undoubtedly, the novel, and any novel, is based on the concept of man, as a primarily social being. Thus, it represents the problematic human model that is attracted by these binaries with varying extents of controversial tension—the tension which can be expressed in terms of self, subject, ego, other, private, public, inside and outside and other synonyms ..Within these tremendous lot of conflict, Whatsname is , by no means gaining new awareness with the same time he is producing a renewed awareness, i.e. ideology for producing new ideology, seeking harmony with a world that denies humanity. Finally, the study concludes that no scape from contradictories in our life. They live inside us , and the best means is to function them to live peacefully .

The philosophy of contradiction

Saddawi's philosophy lies on how to form a harmonious relationship for opposite sides. He believes that the identity of such a thing can be proved by its alignment with its opposite. Actually, his philosophy is based on single idea that the white, for example, can only be proven, by putting it alongside the black color. Based on this approach, Saddawi has been found to hybridize and function the contradictions to prove each other's identity (Breton:1969) .So Attak's creature (whatitsname) is not only a product but also an instrument through which he aims to prove what the novelist aspires to.

Nietzsche (2003) assumes that the “fruitful” man is only “ of being rich in contradiction”. However, literature tends to reflects that kind of a human being—the contradictory. Hence literature, in return, has acquired a contradictory nature. This means that contradiction governs most of the relationships that exist among the elements of literary work. Perhaps it is the attraction secret that lies in any successful literary works. The attractiveness of any particular literary work is highlighted by the author's prowess in how these challenges are adapted to appear harmoniously, even their elements appear to be the opposite. However, the paper addresses Saadawi’s craft of how to harmonize the paradoxical images in his work *Frankenstein in Baghdad*.

To decode Saddawi’s codes, the paper finds surrealism the best approach to do so. It is an art of homogeneity—the art that lacks logical connection between reality and illusion. It seeks to highlight the two paradoxical sides of man with the “ absence of any control exercised by reason” (Breton,1924). However, surrealism has long been a call for psychological and artistic adventures and attempts to discover the darkness of the soul; its pioneers believe that it is not enough for man to be limited to reality in which logic is only realized; but they see in the human soul such a bottom that is not explained by logic or mental

rules. If the human mind could have understood sciences and interpreted laws of nature, how about the complexities of human self-creation for which the most intelligent minds have been unable to understand to this day!

Since the entire work is weaved by irrational, and imaginative events, the researcher finds that the surrealism is best suited to have a new reading of the work. Saddawi's plot is considered as a matrix. It is something from dream which is sometimes inexplicable. So, being hardly chained, the plot demands awareness not only in surrealism, but what is beyond it. Surrealism is interdisciplinary concept. To get a better understanding of the novel, the paper adopts two approaches to analyze- psychoanalysis and structuralism. The paper is in attempt to dismantle the events at a time, then to construct them again forming the idea that can be discussed within surrealist scope . it deals first with the unconscious of some characters for hopeful interpretation of the event resulted from, then group these events that form characters' behaviours or even their phenomena.

The attempt to find such an interrelationship between surrealism and Saddawi's novel doesn't require any valiant effort . Any reader, who has rare and simple knowledge about surrealism, it would be precious for him to observe this connection. From the very beginning, Saddawi juxtaposes incidental and paradoxical events which help interweave the plot. The contradictory, which looks significant, has been formed in terms of individual's behavior, the place , function, and collective behavior of some characters who have peopled the novel. In other words Saddawi tries to form an image resulted from two realities: the internal and external. The realities have always complemented and promoted one another. Within this context Saddawi probably follows the surrealist whose "image hinged on the principle of the meeting of incompatible realities." (Hopkin:2004 -p- 65)

Bretonian automatism:

The core of Bretonian surrealism is highly based on what is so called " automatism". To him , the concept of automatism is such a method to retrieve what lies in the memory with no association to the reality. The unconsciousness can be expressed by different ways, verbally or written word. Breton defines surrealism as :

"Psychic automatism in its pure state, by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern... Surrealism is based on the belief in



the superior reality of certain forms of previously neglected associations, in the omnipotence of the dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life " Breton,1972.p.26

Some people of Alsaadawi's novel have in their unconsciousness a lot to contradict their realities. Actually those people live their dreams, thoughts, past or even previous experiences as if their real life. Saddawi's technique of story telling follows the Bretonian's *automatism*. It is, by no means, the best method that interprets most of his characters. These characteristics are similarly found in surrealism. Swedenborg (2009) defines surrealism as " a movement in art and literature...characterized by a fascination with bizarre, the incongruous , and the irrational to release the creative power of the unconscious mind" (p,611)

Elishava is definitely one of the most influential characters in the novel. She is that entity or crucible that helps Saddawi mingle both reality and imagination in one body. Elishava is often accused by inhabitants of madness. Yet some , like Umm Salim, assume that Elishava has *baraka*-spiritual power. Elishava always tells her neighbours " bizarre stories about things that happened to her—stories that no reasonable person would believe". Therefore, people like Faraj the estate agent, and Hadi the junk dealer are sure that she doesn't " have special powers and [is] just a crazy old woman" (Saddawi-pp9-10).

Elishava tries to impose her own reality ,though it is unbelievable, upon her people. According to the inhabitants, she has something irrational. Alishava's son, Daneil was lost during the first Gulf war. Yet she claims that he is still alive. She has been promised by the saint George to know the truth. In fact, the novelist surpasses creating this character through which the contrast and conflict vividly flow. Elishave embodies both the reality and imagination. Furthermore, Saddawi makes this character live in a private world in which we can see a monologue between the two opposite realms—the real and unreal world. She has her own life. She lives with " three ghosts. They are considered as her relatives: the patron saint, Nabu the cat, and Daniel " who was bond to return one day" (Saddawi-p15). The following dialogue shows how much Elishava suffers, and she is in the hope that what is unreal becomes real one day. The patron saint addresses her:

" You're too impatient, Elishava, ...I told you the Lord
will put an end to your torment and bring you peace
of mind, or you will hear news that will bring you joy



, but no one can make the Lord act a certain time"

(Saddawi-p 16)

Hadi al-Attak (the junk dealer) is probably recognized as the most prominent character among the people of the novel. He is a dynamic element which is responsible for linking events, though contradictory, reordering them that help build the surreal scene of the novel. Hence Hadi al-Atak is considered as al-Saadawi's efficient instrument for creating his anecdotal matrix. Since he is trying to paradox contradictions , then to be one of his tales , he is often accused of lying . Al-Atak , like Coleridge's in Kupla Khan, has gained a fertile imagination to weave his plot. He has the ability to transform a dream into reality—the realty that demands others to believe. He narrates confidently strange and incredible events . Despite it is unreal , attendees listen to what he tells , keep his flow of narration without any interrupting to complete the fun of listening. If there are any " logical objections, they are " usually left to the end, and no one interfer[s] with the way the story [is] told or with the sub-plots Hadi [goes] into." (Saddawi, p, 26)

Not surprisingly to find out that the ambivalence is not only folded in term of event, yet it goes beyond to include even the multi-ethnic or nationalities that form his characters. For instance, the German journalist , the Palestinian photographer, the Egyptian owner of the café, and both the narrator and the translator are Iraqis.

Liberal Hadi al-Attak , who does not embrace religion much as a basis for behavior, has acquired a hyper- memory of creating , then connecting events." He remembered all the details of things that happened to him and included them every time he recounted his experience." (Saddawi, p. 17). He never forgets the sequence of events, even he is interrupted by such accidental or urgent incident that leads to cutting his narration. Though some try to embarrass how accurate his sequence of events is, he , with no help of others, continues of what he has reached last time. He follows the Bretonian automatism to act a role of a surrealist. Hadi evokes the images with no help of others:

“It is true of Surrealist images as it is of opium images that man does not evoke them; rather they "come to him spontaneously, despotically. He cannot chase them away; for the will is powerless now and no longer controls the faculties."(Breton1924 manifestoes p.31)

The plot of *Frankenstein in Baghdad* is a chain of juxtaposition of surrealist images. These images are often contradictory, yet Saddawi, within surrealist

approach, has successfully managed to harmonize the constituents (images) of his eventful plot. The images of Saddawi's work are representing two contradictory realities: the reality people live in and the other who dream for. The more contradictory the image is, the more expressive is the work. Andre Breton says: "The image is a pure creation of the mind....The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be." (Breton, 1972, p. 20)

Surrealist school is actually a school of how to write. It teaches the writer how to storm his brain. Ken Wach (1993) assumes that , 'the surrealist movement could not be seen as a style of painting but rather as a school of thought. These thoughts are usually called or evoked in forms of images. Within a fertile imagination, the talented writer is able "to stabilize and harmonize " these images . However, Saddawi may be influenced by Bretonian method to portray Iraqi society , especially after 2003.

Surrealist work revolves around imagination and contradictory ideas. The characters of this work are free from the constraints of realism. In such a work, the author is left with his creative imagination to form imaginary creatures or ones that contradict reality to be described as illogical.

In general, human beings are very complex. It often combines the opposite of qualities. Stinginess/ generosity, arrogance/humility, recklessness/ sobriety, debauchery/ chastity, laziness / diligence to the extent that his actions or behavior are inexplicable or inexplicable. The thoughts to them , as Breton says :

"“Thoughts came to me so rapidly and continued to flow so abundantly that I lost a whole host of delicate details, because my pencil could not keep up with them, and yet I went as fast as I could, my hand in constant motion, I did not lose a minute. The sentences continued to well up within me, I was pregnant with my subject. Apollinaire asserted that de Chirico's first -paintings were done under the influence of cenesthetic disorders (migraines, colics, etc.)”⁸

(Breton, Manifesto of Surrealism, (1924).

The people of the novel, then, serve as a response to the challenge posed by economic, social and legal transformations to the modern-day human being, which surprises and confuses him. The novel, too, represents a proposition of



some kind of problem in the relationship between man and history, or a kind of awareness of history. So it's the relationship between man and history that can be the keys to understanding the novel .

The novel thus promises a kind that can be called a history that history does not write or mention, it is the history of people in their individuality, the history of morality in relation to social reality, and the history of individual responses to general social and human transformations. The worldview here means a specific vision of existence, based on a clear position on the issues of the historical phase, including the elements of the conflict in social reality. It is, at his, the finest form of consciousness, and it is the product of the individual's deep personal experience. "The finest expression that distinguishes its internal nature, while reflecting the important issues of the times in an eloquent way.

Hence the importance of the novel, which can dive beyond these curtains and complexities.

Concerning narration, Saddawi adopts many direction to portray the contradictory images. He may adopts Bretonian method of automatism. Firstly, he is attempting to portray reality in such a way by using a perspective based on the absolute alienation of man, and his existential torment is eternal and latent in the nature of life, which is not explained by any moving factors outside of the individual. This is by stabilizing the human landscape, and considering anxiety, disorder, oppression and nihilism as indescibility. This trend thus gives its efforts to formal experimentation after its perception of man and his destiny which have been decided to be granted .

The second direction is the natural trend, which stands at the opposite end of the previous direction in that it focuses on the environmental and biological factors driving man. It can only be effective. While the third direction is that of critical realism, which is based on the perspective of faith in the movement and development of history and reality, and on the constant search for a better human being as an influential social being and influenced by its surroundings. This is by introspecting the rich inner depths of the world and of man. Saddawi's portrayal is based on determining these conflicts that reach their most intense and stereotypical intensity, which are appropriately expressed by good factual detail often includes a judgment on these conflicts.

Hence, the novelist's perspective of critical realism is not based on the mere portrayal of the social and psychological diseases of contemporary society, but he is also portraying it within the framework of the whole community, as a phenomenon that possesses its underlying causes at the specific historical stage, and in the specific social situation.

Whatitsname: the Saddawi's surreal image



Generally, Saddawi's characterization has played a vital role in harmonizing the contradictory . *whatitsname* , the central character, is considered a problematic character . Though he could be seen as a legendary hero, he has acquired a multidimensional figure, contradictory visions and tendencies, surrounded by a complete conflict situation, whether within or with outside, between them or with them. To be so, this character must be based on a certain view of the world, whether it is visible, declared, or embedded. So *Frankenstein in Baghdad* , by its crafted writer, has achieved the task of portraying the problems and contradictions of Iraqi society. This can be seen through paradoxical images which are framed skillfully by surrealist harmony. So the novelty is linked with the concept of harmony . However, Saddawi deals with the concept of harmony on a specific social reality, i.e. on the basis of the conditions set out by the social reality of living, with regard to the relationship of man to his world.

Whatitsname is a phenomenon that polarizes all contradictions found in an individual and society as well. He is, in return, a meeting place for mutual and interlocking actions within human practice or human framework. His conflicts are representing an essential form of these mutual acts full of contradiction. Yet , the reader is fully satisfied by the sense of harmony since the paradoxical image are compered themselves well. Actually, this character is , with supernatural qualities , could achieve the depressed hopes of a person whose possibilities are limited or abstract that only result in illusion, despair, isolation, and possibly suicide, into real. However, this can not be done without a skillful ability of how to manage or control the conflicts this character has.

So we can therefore figure out two types of conflict between the character and his world: the first is the conflict that exists through a dialectic unity between man and his world. Saddawi aims at creating such a character that is qualified with considerably depth, cohesion and strong human significance. The second conflict is based on the destruction of the fabric of complex relationships between man and his environment, and instead of being based on the dialectic unity between them, then it creates an absolute separation between the self and the world, which leads to the disintegration of personality.

To talk about Saddawi's craft of how creating a harmonious portrait from paradoxical images , it has been required to go deeply through the character *whatitsname* . This character has occupied a great position in the structure of novel. *Whatitsname* is a dynamic character that has discursive power of the text, also has the ability move most characters around. It helps to expose the connotative elements , then reach to the hidden meaning of the text. It is both the tool and the cumulative result of a an environment made by full of contradictions. It participates to spin the prosy fabric of the novel in which it locates itself in such a place where all temporal and spatial coordinates get crossed. Actually, Saddawi brings us back to the legendary character of Robin

Hood. The popular hero who helps the poor. Yet *Whatitsname* adopts a very violent and bloody method to revenge from those who oppressed much innocent and powerless people.

Saddawi , in chapter ten, explains vividly the real purpose of having this pivotal character in his work. He describes this character as " conduit , the answer, the savior" in his community. So his real existence is to find " an end to injustice and for revenge on the guilty" (Saddawi.p.137). *Whaitsname* is a multi-task creature. He is actually a conflicting task-creature in term of many sides. The body, behavior, and aim have all been made contradictory way.

At the body level, *Whatitsname* is made of body parts from the dead. Each part belongs to such a corpse. He is created from various and different parts of dead people. Saddawi wants to make *Whatitsname* as an entity that represents the whole Iraqi society. Though difference, the all parts are unified for single purpose, single aim which is the revenge. Saddawi assumes that this character is not merely a speaking corpse. *Whatitsname* is the creature that

" who don't die when [he's] shot...the bullet goes into [his] head or body, but he just keeps walking and doesn't bleed....[he] wasn't really a corpse, because ' corpse' suggested a particular person or creature....[he] was enough to make your hair stand on end....a face with lines of stiche, a large nose and a month like a gaping wound" (Saadwi: 74-85)

In term of behavior or target, *Whatitsname* is not found with such a clear and stable behavior. He is neither a very noble one nor a very criminal. He may suffer from schizophrenia. He is a dual personality character. This can be proved well when we with make a comparison with the type of his targets , prays, or victims. Once he kills criminals, other time kill innocent people. Within this context, his victims don't belong to such a category. Some of them belong to terrorist (Qaeda) others are from militias. Some are sunni criminal, while others are shii.

It is so common to observe this behavioral disorder in *Whatitsname*. He has already been created by accumulative results of a society which, in return, suffers a lot. The hard circumstances have made this society fall apart into disintegrated parts , instead of being unified by its variety. So many challenges have been mounting in Iraq. Meften says that foreign and civil wars, lack of wise political leadership and economic stability, and falling oil prices. No



effective real reforms have been carried out over many decades ago. Moreover "Corruption and cronyism are widespread within the institutions of a state whose administration relies on the principle of political quotas for influential party forces. (Meften, 2020, p. 6).

Andre Breton called for the *interior model*. It is the primary tributary of conscious and subconscious in a process of creation which inspires any literary writer, or surrealist, to "deny reality and throw it into turmoil" (Breton:1969). Saddawi, with the help of Alattak, succeeds to create this surrealist interior model—Frankenstein(*Whatitsname*). This creature is driven by unconscious disorders that deny the reality he lives in. to some, he looks insane, strange, or even savage, yet Saddawi follows Breton's philosophy to claim that "the insane may be more precious than the sane" (Andrews,1988:xii). Frankenstein is a mongrel creature who is created by contradictories found in the society he lives in. Definitely, such a hybrid looks strange to inhabitants. He is the creature who transcends the man's mentality, i.e. the surrealist model which is "transcending the real" (Smith,1984:181) . The Saddawi's society has been suffering a lot. Out of a crucible, unfreedom emerges such a creature who has extra dose of both pain and hope to rid his people from repressive rule or system which is violating the most basic human rights. So we can say that Frankenstein is not merely a character born by the author's imagination, it is considered the symptom and revelation as well.

Iraq is, by no means, a multicultural/ethnic country. Different cultures can be transformed into opposite . that is due to inter or outer changes which move around the society. The social injustice can be the major factor which makes any society turn into a fragile fabric. Then this society is definitely structured by heterogenous groups. Therefore, the *Whatitsnames'* project is how to achieve justice.

The Saddawi's philosophy of ontology:

Saddawi's novel addresses the ontological nature of humankind through the body-soul relationship. He raises a metaphysical question about the issue of how significant role of both body and soul play through their interaction. In chapter 5 , he argues that human is merely made of two opposite things, that is to say two opposite images—the soul and body. It talks about the "influx " of one to another. A strange interaction between the soul and the body though each one belongs to another entity. Here we have again another unfamiliar image of contrastive content. Generally speaking, the most philosophers assume that the nature of this relationship is paradoxical. To them, the soul is opposite of body. The soul is something immaterial, immortal, perishable, and divine . The body is , in contrary, material, mortal, unperishable, and earthly. Emanuel Swedenborg (2009) assumes that "the soul is a spiritual substance, and therefore purer, prior, and interior, but the body is material, and therefore grosser, posterior, and



exterior" (P.318). The process of soul transition from Habeeb to *Whatitsname*; to another physical entity that does not belong to, carries lot of controversy and complexity.

The controversial debate of body-soul interrelationship is not currently found in Saddawi's philosophy, but has a long career that it is traced back to the ancient philosophy, particularly Greek. Since that time, the body-soul relationship had been described as a problematic. It had been conceived, then discussed deeply in term of similarity/opposition, unity/separability, and dependence/independence. Saddawi, with his subtle technique, tries to homogenate these opposite views in Hadi's strange creature *whatitsname*. On the one hand we find Saddawi support Aristotle's philosophy about the monist view of the body-soul relationship. On the other hand Saddawi agrees with Pato's dualist view of this relationship. The researcher dares to say that the *whatitsname* does not reflect Saddawi's opportunism, yet it shows his skillful ability of how finding a consensual, successful, and harmonic philosophy that accommodate all these opposites concerning the body-soul relationship.

The Greek philosophers, for example Plato and Aristotle, had been the first to touch upon the controversial question about the nature of soul-body relationship. It can be said that the most of them assume that nature of this relationship is paradoxical. To them, the soul is opposite of body. The soul is something immaterial, immortal, perishable, and divine. The body is, in contrary, material, mortal, unperishable, and earthly. Yet the independence of each side (soul/body) had been the question that all of them struggled with.

The soul is found surprisingly with no body to be buried. In fact This soul is for a Hasib Mohammed; the twenty-one year poor guard, who belongs to a working class, hardly earn to live. He was killed by a suicide bomber at hotel. His family received nothing from his dead body except some of his private belongings which are:

" his civilian clothes, a new pair of socks, a bottle of cologne, and the first volume of al-Sayyab's collected poems. In the coffin they put his burned black shoes: (Swedenborg, Interaction of Soul and Body, 2009)his shredded, blood-stained clothes; and small charred parts of his body" (Saddawi, 2018, p. 33)

To confirm its identity, Saddawi tries to find the opposite part—the body to attach with. However, the issue of the two opposites existence has come for

through the dialogue between souls in the graveyard. Actually it is one of Saddawi's significant techniques to let the soul speak and then have an action to be one of his characters. Throughout his technique, Hasib's soul is in process of searching of its opposite part- the body. Therefore, the reader can find dialogues even between souls. While searching, Hasib's soul met a teenager's soul in Najaf cemetery. Through their dialogue, Saddawi shows the importance of body to the soul. The boy (teenager's soul) tells Hasib (the soul) that he " should stay close to [his] body....better find out where [his] body's gone" otherwise his end will be worse. (Saddawi, pp36-7) .

Concerning the body, it is created from scattered parts and each part belongs to such a body, yet Al-Saddawi was able to collect scattered pieces to create a body that looks like a human body, although its shape is somewhat strange. This body cannot prove itself and perform its function unless it has . the opposite - the soul.

Conclusion:

Assadaw's novel is a tail of city, named Baghdad, which overflows myriad of contradictions. It is about the city where a lot of people are carrying paradoxes inside too. Each one of them may represent the contradiction itself. Alssadawi wants to say that we are cities of contradictions. In side us there is an arena which gives these contradictions space to fight. It is the fight between consciousness -unconsciousness, soul-body, love-revenge, reality-illusion, hospitality-greedy, and egoism-altruism. The novelist , with highly crafted ability, could have used these opposite binaries to portray a very surreal plot to prove the inevitable existence of the contradictions in our life. No one can escape them since they live inside each one of us. So Frankeestein (Whatitsname) is found in every one. Once he is the creature that represents the opposite dark side of what we have, another time he is the collective unconsciousness of Baghhdadians, in return the city of Baghdad. He is, by no means, the result of the complete chaos that has been occurred after USA invasion.

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