



The Magic of Policy and Ambiguity in Ahmed Saadawi's 'Frankenstein in Baghdad'

"سحر السياسة والغموض في رواية أحمد سعداوي "فرانكشتاين في بغداد"

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Abstract

Ahmed Saadawi's darkly funny 'Frankenstein in Baghdad' tells the story of a city devastated by a gruesome war and the slaughter that comes in its wake. In this atmosphere of chaos and despair, a man named Hadi al-Attag begins to assemble a corpse from the remnants of victims of violence who are scattered in public areas. However, the body takes on a life of its own and begins to contend with the remnant of the deceased person's life. The story unfolds in a series of overlapping narrations from a number of people, with many expressions of anguish and anger at the destruction of their fellow citizens. It is a story of life taking on an evil of its own, of why bodies take on lives which aid in the perpetuation of the violence and suicidal despair of the war-ravaged city. It is also a story of loss, loss of humanity in the corpses of men, women, and children, loss of spirit in the survivor's thoughts of were their deaths in vain, and so on. Saadawi's novel appropriates Mary Shelley's Frankenstein myth, which focused on the creation of a new life that took on its own evil in murdering its creator.

In the first chapters of 'Frankenstein in Baghdad', the reader faces the de-humanising effect of conflict and violence, typical of the genre of war novels. In a series of narrations, the reader meets the people left behind mourning their dead: a grieving friend who believes those missing are still alive, surviving loved ones who devote their lives to collecting missing persons' photographs, a mother searching the unknown streets of Baghdadi refugee camps for clues about her children's whereabouts; a physician gripped by grief and anger at the country's desolation. The novel offers sobering and ghastly statistics on the human costs of a strategy of genocidal war.

الملخص



رواية أحمد سعداوي المضحكة بشكل قاتم "فرانكشتاين في بغداد" تروي قصة مدينة دمرتها حرب مروعة في هذا الجو من الفوضى واليأس، يبدأ رجل يدعى هادي العتاق في تجميع جثة من بقايا. والمذابح التي تلتها ومع ذلك، يبدأ الجسد في اكتساب حياة خاصة به ويبدأ في. ضحايا العنف المنتشرة في الأماكن العامة القصة في سلسلة من السرد المتداخل من عدد من unfold تت. التنافس مع بقايا حياة الشخص المتوفي إنها قصة عن الحياة التي تأخذ. الأشخاص، مع العديد من التعبيرات عن الألم والغضب من تدمير مواطنهم شرًا خاصًا بها، عن سبب تحول الأجساد إلى أرواح تساهم في استمرار العنف واليأس الانتحاري في إنها أيضًا قصة فقدان، فقدان الإنسانية في جثث الرجال والنساء والأطفال،. المدينة التي دمرتها الحرب رواية سعداوي تستولي على. وفقدان الروح في أفكار الناجين حول ما إذا كانت موتاهم عبثية، وهكذا أسطورة فرانكشتاين لماري شيلي، التي ركزت على خلق حياة جديدة تحمل شرها الخاص في قتل خالقها في الفصول الأولى من "فرانكشتاين في بغداد"، يواجه القارئ تأثير الصراع والعنف الذي يزيل الإنسانية، في سلسلة من السرد، يلتقي القارئ بالأشخاص الذين تركوا. وهو أمر نموذجي في نوع روايات الحرب وراءهم ينوحون على موتاهم: صديق حزين يعتقد أن المفقودين لا يزالون على قيد الحياة، وأحباء ناجون يكرسون حياتهم لجمع صور المفقودين، وأم تبحث في الشوارع المجهولة لمخيمات اللاجئين في بغداد عن الرواية تقدم إحصائيات. أدلة حول مكان أطفالها؛ وطبيب يسيطر عليه الحزن والغضب من خراب البلاد مروعة ومفرعة حول التكاليف البشرية لاستراتيجية الحرب و الإبادة الجماعية.

Key words (Ambiguity, reality, Metaphor, Humor and irony)

الكلمات المفتاحية (الغموض، الواقع، الاستعارة، الفكاهة والسخرية)

Ahmed Saadawi: A Brief Biography

Ahmed Saadawi, born in Baghdad in 1973, is a prominent author and critic of the West-based cultural hegemony in the Middle East. His father, a school principal and member of the Ba'ath party, was expelled from the party for questioning its racist ideology. Saadawi's family faced economic hardship due to his father's expulsion. After the fall of Saddam Husayn's regime, they began publishing neoconservative novels advocating American occupational aspirations in the Middle East. Saadawi's 'Frankenstein in Baghdad' presents a reality contrary to this West-based cultural hegemony. His works have been translated into multiple languages and have received international awards, including the German Book Trade's Peace Prize in 2021.

Overview of 'Frankenstein in Baghdad'

Frankenstein in Baghdad is a novel set in the American-Iraq 2005 post-war period, where bombings leave limbless bodies in the city. A junk dealer, Hadi, finds the decaying body parts and offers them a proper burial in holy disguise, praying in Arabic. However, the holy disguise fails to honor him, as he is resurrected by a magical force generated from the neglected hatred toward the



political regime, its propped sectarian figures, and the war. The resurrected corpse speaks Arabic but wreaks vengeance on innocent victims. Hadi attempts to imprison the monster, but it wanders freely, unleashing its horror on the social margins. The monster explains the reasons, how, and efficacy of its resurrection, rehearsing the propped dead in Arabic. The novel explores the gender neutrality of the masculine monster of society, creation, and violence in Baghdad.

Themes of Policy in the Novel

"Frankenstein in Baghdad" explores political themes in post-invasion Iraq, focusing on the destruction of Baghdad's Abu Hanifa shrine and the aftermath of the US invasion. The novel highlights the effects of American policies, turning Iraq into a place of violence and targeted killings. Sarhan al-Janabi, a character in the story, reflects on the new means of political power and questions the effectiveness of these policies. Sarhan al-Janabi's sarcastic stance on gun ownership underscores the severity of the situation in Iraq.

Corruption and Its Implications

In "Frankenstein in Baghdad," Saadawi's narrative expresses how diversely horrendous and brutishly corruption can abound in an ineffective and unprofessional context where the loss of moral values is rife. Corruption is a form of organization that induces violence, terrorism, and unemployment, multiplies the number of war victims, pains and disfigures the populace, and impoverishes their life and education, and neglects them completely when they set out for a personal gain (Abu Shehab, 2022). It is also a profoundly accurate and clear representation of the corruption which matches Saadawi's statements about the gross and ghastly visions, with never witnessed horrors, ever experienced there incontrovertibly. Besides, hunting and killing in that horrible, soul-deadening and color-blurring atmosphere, with blood being spilled and smeared everywhere and wars continuing on palpably, the eye gazes desperately for color, sweet flavor and song like in the "heart plucking darkness." Only dreamed images could deliver some kindness and comfort, including "grandma's blessed hand" which could "scrub the body and spoke love words gently". Nevertheless, a perceived object could be a part of something more extensive and absurd than itself; the Mahdi could take hold of and inhabit that black stick similitude. There was a shoveling stuttering sound with a perceived gentle flash that dimmed and melted the eyes; a vision pained and drunk the creature's senses seeing crushed-headed bodies judging by eruptions squeezed from the famed grand mosque, "pride and idol of



black,” at the heart of Baghdad, which was its first wife (the saint of the funerals murdered); and above it, there were many pointed stars of different lengths celebrating a jubilant end, dancing in its no-matters-for-whom of sky longing eyes. Now it was dreaming; the blighting pageant entered its schedule of forthcoming merriments; display; glory and singing; it was granted furtively a proclivity of venom and malignance (for Translation & Literary Studies and Aziz Mahmood, 2021).

Societal Responses to Policy

The novel explores the ambivalence between the utopic promise of the American invasion in Iraq and the vast repression unleashed by the Bush inscription of the second Gulf War. It follows a junk dealer in ruined Baghdad who recreates a body for the sake of its soul, resembling a famous character. The creature transforms into a talisman, akin to undead zombies, yearning for a sense of identity and a resolution to the enduring mystery of its creator. The novel also explores the decline of myths, democracies, and crime, with human beings being progressively turned into tainted carcasses. The novel is a frenzied, engrossing, and unrelenting farce, replete with jokes amidst the debris and moments of unmistakable, heart-wrenching brutality. The novel highlights the complexities of the human condition and the complexities of the human condition.

Ambiguity as a Literary Device

The specific ways in which the imaginative and real are intertwined is complex and ambiguous in the novel. Though outrageously absurd and fantastic events happen, they are presented as if they are actually occurring. In a magical story set in a war-torn city, it is plausible that a creature amasses some human parts exploded in bombings, is brought to life by a mad man and starts killing people—a magical account may even supply comic relief to the grueling silence following the grating bombardments. The narrative connects with a newly emerged phenomenon of 'politics of the bone' after the invasion. Here, it becomes ambiguous where actual politics and artistic imaginations begin and end. Such intricacy is comparable to other works in a postcolonial/sectarian/frame-breaking context: it raises readers' awareness about the absurd reality while inviting them to interpret the coming twist. This localizing tendency signifies the source of ambiguity, but the novel's criticism goes much broader, questioning how parts of bodies, and bodies thanks to shelled bones, can become fragments of subjective imaginations, and public events. In contrast to other works, the characters in this



novel lack their own agency: instead of acting on their own, they are more like puppet-actors, being puppeted and monitored by politics.

While the narrative style of this novel is in many aspects shocking, global consciousness cannot explode the imagery of the creature's mix-numbered head. Repeatedly appearing in the novel, the creature's distinguishing aphasia raises questions on the very narrative of the novel. What is the implicit expectation about the audience? Who are the addressees? This exploration leads to the exploration about these two related notions. The first notion of target audience refers to national, regional and global audience. The second one refers to how the author designates the addressees of his writings, a scholarly inquiry of literary research. In this regard, aside from global audiences, the lack of 'until' about the audience converges with that of the creature's complexity. Ironically, this ambiguity also prolongs the inheritable insanity the imaginary universe is about. The ongoing writing on this social unconsciousness about agency induces readers to ponder crucial ontology about citizenship and corporeality, blessing and curse of the written, horrible and mating of the auto-narrative.

Symbolism and Metaphor

Once in a town in Iraq, there was a junk dealer who collected parts of dead human bodies. He created a new body but left it without a head. Hence, he accidentally made a suicide bomb without knowing its intention. The bomb blew itself up in a shrine and killed many people. Such horrible and devastating incidents have been exceptionally common in the war-afflicted cities. Monsters, in the contemporary sense, can be contemporary beings affecting today's life. The comparative quest for ambiguity must, therefore, introduce ambiguities not only into the texts but into the interpretative process. Ambiguity must be central to the comparative questioning of meanings and critical stakes. This paper traces some dimensions of that ambiguity with two novels that raise oppositional questions regarding the nature of authorship and cultural ownership: Mary Shelley's *Frankenstein* and Ahmed Saadawi's *Frankenstein in Baghdad* (Abu Shehab, 2022). There is both a literal and broader comprehensive translation of the monster. A monster can be created from different aspects, parts, bodies, voices, and languages. Monsters, thus, can be inquisitively perceived from communicational, literary, cultural, and sexual perspectives. The emphasis on the novel as female creature's confused authenticity can be read as a metaphorical representation of cultural pretext, off-shoots, and upshots against the hostile West. Yet the understanding of all this is warped by feminist commentary from



different historical, cultural, and personal expectations of being viewed as monstrous (for Translation & Literary Studies and Aziz Mahmood, 2021). The construction of the two novels does not easily allow for the transfer and provision of one (post-colonial) reading. Cultural policies are so flexible and manipulable that almost anything can be adjusted into each system and retained as part of it. As a very simple example, there are yet some cartoon films wholly reanimated into different languages, sometimes without any narrative alteration. By and large, classic literary texts are retold or translated throughout the world, but this is never a straightforward act of selective borrowing. With best intentions, Jack & Jill's clever and clevering act of retelling Canterbury Tales can sound as disgraceful as disappointing regardless of readable language provision.

The Intersection of Policy and Ambiguity

In light of the effects of the policy and ambiguity of reconstruction in Iraq (2003-2020), this paper studies the microcosm of the ambiguity of the newly emerging entity (Haunted) in Ahmed Saadawi's satirical novel "Frankenstein in Baghdad" by "after effect" rhetoric. The two policies of redevelopment and the situation of "Ambiguity in States and Entities" were revealed during the postcolonial regimes' literature. Firstly, the US Administration's policy after the invasion of Iraq was deeply indirect, or deliberately ambiguous, in the selection of the man who either rules or governs the state. It was often asked by some researchers, "Does the invader himself or the people select the authority that governs them?" (Abu Shehab, 2022). Thus, the policy ambiguity did not only pass through the vagueness of the names of these authorities or entities, but it also extended to the vagueness of these authorities themselves.

The term "Haunted" that Ahmad Saadawi widely repeated in the third section of the novel is, as it is supposed to be in accordance with the habitual meaning, a kind of transient apparitional manifestation of a spirit or soul. At the macro and state level, it may denote the absent or vague or unclear entity of "ambiguous and absent authority" by which the country is currently run as it does not show clearly at the governmental or the political level. Rather, the self-definition of this entity of authority is itself enveloped in mystery. The state of ambiguity or absence of authority was clear during the policy of reconciliation, which was lodged only in the media as a kind of hopeful rhetoric. This state was often the reason for and heavily compounded the many problems on the political and security scene in Iraq.



Secondly, the finance and funds that were injected to reconstruct a demolished city like Baghdad after the 2003 War was widely ambiguous if it was supposed to exist. The care taken of the reconstruction of the structures that were miraculously, or in spite of all expectations, preserved in extensive flexibility as Al-Haramain Café and Al-Hindia Bridge reflects a clear awareness that these edifices are extremely witnessing of dishonorable acts worth holy heritage and culture. But this was not the case with many other sites of importance, let alone not accounting departments of charges and costs. Thus, this state of ambiguity in policy and funding reflected would always have bad repercussions on the city.

Creating Tension

The second chapter deals with the creation of tension in Ahmed Saadawi's *Frankenstein in Baghdad*. This book is set in post-Saddam, America-invaded Baghdad during 2005, and describes how a bomb explosion ruins a building, creating corpses. The narration of corpses is placed in bitterly humorous scenes in the novel. The tension arises from the political policy of America, which conquers Iraq to rid it of evil and promote democracy. America succeeds in dismantling the Ba'ath regime in Iraq, but brutal chaos is unfurling throughout Baghdad. This chaos is exacerbated by the lies of government officials, which fail to conceal the reality of imminent collapse. After the explosion, corpses are stolen for money: there are, metaphorically, "no corpses, no voices." Saadawi's wrenching anxiety in this state of body politic generates ambiguity in the roles and truths of corpse, creation, and reanimation, which are concerned with the desire of the author for narrating bodies (for Translation & Literary Studies and Aziz Mahmood, 2021).

Chapter Two begins with the academic scene where Ahmed Saadawi meets Bakhtin's theory on grotesque realism. Grotesque realism provides a better framework for understanding creation process compared to Frankensteinian capitalism. Saadawi's oral history and grotesque realism are also addressed. Saadawi's grotesque realism is rooted in existentialism. It is about the comic nature of this tragedy, such as corpses being recycled by scavengers while a memorial is held. The grotesque is devoid of innocence. Saadawi tries to express the tension of this precondition through the grotesque. Saadawi fictionally describes other lives. The grotesque is about voicing the "mute," while the service staff try to silence the "speaking" characters. Moreover, the birth of a corpse is narrated through Bakhtin's grotesque realism as grotesque atrocities, such as dismemberment. The voices of the dead and voiceless blur the boundary between



life and death, creation and reanimation, truth and lie. The exploration of grotesque elements also attempts to prevent the multiplication of the monster in society.

Reflecting Reality

“Frankenstein in Baghdad” reflects the effects of the neo-colonial era on the present time, represented by the United States’ invasion of Iraq in 2003, and the civil war that followed. Iraq appeared as a new and strange place at this historical time and location. American soldiers were the uninvited guests, and bullets replaced the roses. The text was able to reflect that historical period realistically within the post-colonialism context in an imagined text. The text presented some features of the post-colonialism novels, especially the textual depths, textual representations, textual phrasing, textual effect at both levels of the text and language, and the possibility of achieving all these features (Abu Shehab, 2022).

The text influences its audience because it is a novel written in an aesthetic matter that makes it a worthwhile reading experience. This text reflects reality in a way; thus, it is a tough task to classify it as a pure novel. The realistic aspect of the text pushes the audience to ask what the realistic aspects are in the text before asking how the novelist achieved such reality. It also interests more the audience who had witnessed that bloody era, and it is a good reading experience for them because it reminds them of what they previously lived in. The text, with its speaking band (an imaginative long-nosed creature) reflects that reality in an innovative and imagined way, floating down with the dust and the torn pieces, thinking about them, and trying to reconstruct the murdered ones. As a tomb aesthetic invention, it can speak of experience texts on a narrative level through its characters.

Character Analysis

In Ahmed Saadawi’s novel, *Frankenstein in Baghdad*, an Iraqi junk dealer named Hadi who collects the parts of the bodies slaughtered by car bombs in Baghdad puts them together and resurrects a body. This newly resurrected, yet nameless, creature reflects the dangers of the body, when everyone is terrified of being in close contact with it. Like in Mary Shelley’s original *Frankenstein*, this unnamed creature rampages in order to take revenge on those who annihilated originally innocent bodies deprived of humanity (for Translation & Literary Studies and Aziz Mahmood, 2021). First, he takes the revenge on the miserable unarmed corpse, then of those who saturated the canister and blasted him to pieces. Lastly, he enters the mosque with the deadly rampage of a massive bomb.



Unlike those many who have the same flesh and blood in Mary Shelley's original *Frankenstein*, everyone on the streets of Baghdad witnesses with terror that the nameless body killed unjustly innocent people. With the essence of the massive desecration puissance dripping off perpetrated bodies, this nameless body bears down on terrified peoples. As a marionette of indiscriminating carnage, he forces neither the ignominious bang nor its omnipotent hands to confront his deformed mass of remnant body, nor then does he refer to their atrocious doings; rather with perplexity, he induces them to accuse and feel guilty for the slaughter and terror. In other words, the enormity of feeling non-innocent by being riddled with fear daunts them with total chaos, so that everyone accuses everyone, and no one is innocent.

In conclusion, Ahmed Saadawi's *Frankenstein in Baghdad* is set in a post-war context and adopts an Iraqi context for Shelley's original *Frankenstein*. The nameless creature newly constructed by a Baghdad junk dealer named Hadi and its rampage reflect the disastrous consequences of the destructive war on formerly innocent flesh and blood. The machine-centric world in the post-war context is demonstrated in the novel through the depiction of technologies such as cameras, transportation, minds dwelling on the past, and computer networks.

The Monster as a Metaphor

Chapter Five of Ahmed Saadawi's *Frankenstein in Baghdad* reveals the monster's violence the day after his birth. Despite Hadi's assurances that although the beast would sometimes jeer at the people and scavenge rubbish, this belief was shaken when one of the shop's regulars came to complain that his wife had been snatched that morning. "Hadi listened in horror and astonishment. It cannot be believed, but what further frightened him was that, aside from the woman's disappearance, a butcher had been slaughtered the same morning in an act of barbarity so grotesque that Scازل seized the butcher's knife and carved the corpse as if he were sculpting a statue of some heroic figure." In this chapter, Saadawi traces the monster's first movements in the new environment and his corresponding sensory visions. Just moments after birth, the monster walks and takes in a sweep of movements, which is rendered through an images-driven segment.

This is a reflection of the unresolved problem of violence and collective exclusion in Iraqi society after the war. What is required in Saadawi's posthumanist re-imagining of Shelley's text is alternative creative perspectives on the forces shaping the monster whose potential inclusivity becomes an avenue toward a possibility of peace. The monster, depending heavily on its reading of the



composite identity derived from other's blood and the newly posthuman, receives an artifice of hearing that alienates people worried about the newness of information. The monster's bodily configuration visible in its matted hair, spines protruding like needles, is a point of anxiety foreshadowing a signifier of violence. The creature now enters the open air that leads to Baghdad streets from which it learns about otherness.

The reception of the media melds into the monster's open eyes that have ingested every detail in the city (for Translation & Literary Studies and Aziz Mahmood, 2021). The monster first witnesses "the wheel of a car passing by,

Supporting Characters and Their Significance

The Islamic blind man, who appears in the book during the meeting of the characters in Karbala Hall, is vital for the plot. Throughout the novel, he comforts Sadik with his wise quotes. In contrast to Ahmed al-Wadawi, who does not believe in anything and is suspicious of everyone, the blind man supports Sadik, who has become depressed after learning about the tragic death of the child who visited his hairdressing shop. The wise sayings exclaimed in his quaint dialect, such as 'Sometimes you ask God to gift you sight, but God knows your eyes prefer to be blind...' carry wisdom far beyond mention.

Mustafa al-Khamis, the journalist, initially comes across as a character who believes in the power of media, speaking at length of believable questions—from whether a cigarette-stained body is Salafi or not, to whether a terrorist is a man who blows himself up among Shiites, or a plane driver on 9/11. However, in each sentence, it is difficult to tell whether Khamis thinks so, or whether he is hiding something. The further this character develops in the plot, the more emphasis put on his depicting in the text gradually slakes curiosity. Eventually, however, it becomes evident that Khamis is not a warrior against injustice. Rather, he is eager to be in high-profile jobs, even getting them due to underground connections.

A very interesting character is the artificial police officer, Wald Khasa, who confronts Salwa in Tahrir Square. He gives a noble political speech based on Hugo's *Les Misérables*, surprisingly written without any grammatical error or typos that should have otherwise come from a mechanical hand. However, the wonder vanishes entirely after the man passes a point, revealing that he stutters when asked with ambiguous questions, such as whether a bomb in Karbala is Shiite or Sunni, or when he comes across thoughts of misguided rebellion against police bicentennial tyranny. In the end, it remains unsure whether he is built or



remodeled by the former dictator. The confused excitements, arguments, and failures revolving around him encapsulate the main concern of the novel. Does the fallen regime fall on the whim of historical winds, or is it engineered by hands inspired by uniquely local thoughts?

Cultural Context and Its Influence

In *Frankenstein in Baghdad*, the main thematic thrust gravitates around the events occurring in Iraq, especially in Baghdad, after the US invasion in 2003. The policy behind this canon is composed of clear points, less clear points, and ambiguous points; as for the less clear points some would see it as bounding and some wouldn't; as for the ambiguous points, there'd be clarity concerning it on one hand whereas less clarity on the other. Ahmed Saadawi utilizes ambiguity alongside the clarity within the frame of the contours of the policy. Yet, the political frame seems unsuitable to present the juvenile's childhood and the taxi driver's first inheritable home; and it is unconvincing how they are put even if one sees them as furnishing; however, their mention seems unsuitable with even a believable political frame as well (Abu Shehab, 2022). The ambiguous points within the policy needed to be clearer or unproposed; and the narrated climaxes ought to be somehow grave or normally partly seen to be human; they do not suit the reputation of monstrous, savage writers and there are many instances of a curse with it. To press reviewing instances those with a deeply acerbic frankness or embodying bumps are preferable. The interpreted war writers and writers of subordinate textual categories, a stamp with the sign "others", appear outwardly savage licentious. A stamp such as that, if at a higher degree of ingenuity, would not seem futile or something tolerable merely for the notions of pointing it against an older stamp of savageness or upon a progenitor stamp of colonialism (for Translation & Literary Studies and Aziz Mahmood, 2021).

Iraq's Political Landscape

The September 11 attacks inaugurated the global war on terror, which ultimately led to the United States' invasion of Iraq in 2003. Since that time, Iraq has been mired in chaos, and its social and political disintegration continues to expand. In *Frankenstein in Baghdad*, this unending chaos is portrayed through a narrative about the horrifying and complex circumstances that an Iraqi feels. The loss of land, identity, and the impact of death is unfailingly perceptible in the novel. Set against the backdrop of the global War On Terror, it slowly unfolds the fallacies of the contradictory and hypocritical clash of civilizations, drawing a parallel between its absurdities and Islamic extremities. Iraq's political landscape has



been tumultuous since the regime change in 2003, which has led to a systematic failure of governance and rampant corruption (for Translation & Literary Studies and Aziz Mahmood, 2021).

Following a decade of uneven and largely dysfunctional political processes under domestic and international supervision, Iraq held a second round of multiparty elections in January 2005. The elections occurred under U.S. power, mainly after direct military action and obstacles to simple democracy led to a clear surge in voting. Despite the prevailing official rhetoric asserting "the right of the Iraqi people to choose their future freely," U.S. Commander General George Casey and President Bush wielded authority over the vote count and formulation of parliamentary coalitions and arrangements. These authoritative elections were buttressed by a highly orchestrated public relations campaign. Consequently, the newly established power took the form of participatory Islamic governance reiterating U.S. values through the reconstitution of sectarianism that fostered civil war (Abu Shehab, 2022).

Despite the parliament being convened in March 2005, the new leadership formulation phase had begun. The political scene was again overtaken by rotating intrigues and negotiations tied with outside influences. Each block, initially political parties and religious movements, attempted to forge transversal coalitions without officially going beyond civilizational and ethnic groupings.

Historical References in the Novel

In the novel, one will find references to the detonation of the two atomic bombs on Hiroshima and Nagasaki, which was referred to as "the Japanese atomic bombs." The novel also alludes to the fact that an eye got hurt when a shoe was thrown. The name of the shooter provokes an ironic smile at the dreadful view of a people who allege their own sovereignty while they are all under a terrible illusion of colonialism and neocolonialism. Other historic figures include one who says, "I came for the honor of the lions" as in the folk story and as poetical victory above upheavals; another who said, "I do not know which one of us is inferior, me or you," to an inquiring body; and another, whose saying, "Why did you bring me here?" sends pangs into the heart of a killer diabolical detective.

The novel also mentions names of proverbs which often speak volumes on matters concerning the conditions of others. To name some proverbs: "Blind begets blind," "Twelve ruined thirteen," and "The son of the lion eats a lion." A woman who puts a hoof of a horse in her mouth is another reference. All the



references above are not rendered into any foreign tongue as they beseech the attention of all translators as figures of speech in the text. Other typographical material such as archaisms, indexes, call/frame letters, stricken items, alternative spellings, colored letters or variation of font size can be found in the novel like in "A brief history on the impossible island." These are self-explanatory. All this evidence above shows not just the variety of topics covered in the novel, but also the precise mastery in literature, quotes, proverbs, riddles and the variety of languages, cultures and literatures enjoyed in which the author has been totally immersed. The author has an enviable library which helped pen some encyclopedic text with infinite wisdom mirrored therein.

Critical Reception of the Novel

Ahmed Saadawi's 'Frankenstein in Baghdad', through the narrative of a haphazardly assembled creature from human body parts, was able to realistically reflect the impact of the neo-colonial era represented in the United States' invasion of Iraq in 2003, which launched a new stage of colonialism in the twenty-first century (Abu Shehab, 2022). The cruelty of the bombings by the American troops and the existence of the creatures, which were a result of tightening the relations between the invaded people, impure bodies, and the new occupiers, pure bodies, was all embodied in the life of the creature. Saadawi excellently reflected this historical period in terms of the post colonialism context through an imagined text. However, it should be noted that the imagination does not finish with the invention of monstrous creatures and wronged innocents but lead to an adventurous, detective move, which leads to a fun conclusion, exposing the stupidity of the politicians on either side. Dreadful massacres, horrific scenes of bombings and zombie-like bodies in haphazard heaps of flesh and blood characterize the story's ambience. But such realistic text does not end with repeating agonies ad nauseam. Rather, it reflects the pain through a character that is a monster, not a different race of creatures, who can grieve calamities and shed tears for human corpses. The novel is related to the misery and nostalgia of true biological creatures such as the British Rahman Rayhan and the post-modern pretext of missing the emotion for bloody slabs of corpses by American or other colonizers. Terrorizing and terrorized bodies, though they seem like those hunter men grumbling against monstrous criminals, are also bats with horror of what they pursue and tremble under breathing fevers of death (for Translation & Literary Studies and Aziz Mahmood, 2021). It reflects the features of the post-colonialism novels excellently, such as the textual depths, representations, phrasing and effect. The textual aspects of the history of former colonies such as



loss of land, existence and significant culture and tradition, and cultural superiority, linguistic gender and change were all depicted crudely and shockingly through Nakhal's brutal activities under the evolving influences of colonization. The acceptance or rejection of hybridity as a product and influence of the merging of two cultures was reflected philosophically in terms of the fangs and claws of a creature, as well as the flesh and blood. The transitions of homemade monsters into multi-cultured tales were exquisitely reflected in a distributive, shifting, episodic and discursive narration on the bodies and concepts. It is transferred through a concentrate imitation of a fragmented, separated text referring to a historically recognized horrendous fiction, or the basics of humanity, the monster and horror of a creature. A comparative study which focuses on textual representations between these two representations can have many new aspects and depth for further understanding and a better analysis of post-colonialism texts.

Reviews and Analysis

In her critical article, the erudite Karzan Aziz Mahmood who holds a master degree in English Literature declares that the key characters of the whole story are universally innocently considered as creators and creatures. However, this innocence is appropriated and re-contextualized. The originally innocent characters of Frankenstein transform into monsters against the background of injustice and isolation, paralleled to take place upon the entire Iraqi people. In this context, Hadi, as an appropriation of Victor Frankenstein, similarly creates a monster- a person on behalf of the deaths of others- that passes through scenes of exile. The mindless, meaningless expeditions and actions of the monster and its officially legalized autopsy metonymically narrate the fate of the innocently created monster where a monstrous power is generated (for Translation & Literary Studies and Aziz Mahmood, 2021). In "Post-Colonialism Ahmed Saadawi's Frankenstein in Baghdad" Rami Abu Shehab states that the US invasion of Iraq in 2003 opened a new stage of colonialism in the twenty first century but this time taking the myth of the freedom and democracy. This invasion had its political, military and economic consequences with the rise and dominance of financial capitalism, neo colonialism and the rise of the privatization state and its contradictions and ambiguities. The uncontrolled and unlimited invasion of countries has become a common phenomenon and a new norm politically and militarily in this period. This has created a new political opponent who is unknowable politically and morally and has arisen the search for new fictional possibilities. Ahmed Saadawi's novel Frankenstein in Baghdad



reflects this new post-colonial period and its ghostly ambiguity (Abu Shehab, 2022).

Comparative Literature Perspectives

The theorization of ambiguity by philosophers and other disciples incorporates a number of differing perspectives. These disagreements touch on relatively minor points or on executing illustrative examples but will still concern matters such as types and varieties of ambiguity, its degrees or levels, and its implications or effects. Ahmed Saadawi is notably interested in ambiguity as a vital feature of the society he depicts. This can be seen in his novel 'Frankenstein in Baghdad' when it touches on these theorists' arguments, many of whom clearly contradict each other. More broadly, the same concern extends to certain closely connected concepts within the parameters of these theorists' authoritative treatises, which invites further scrutiny on these non-Islamic discourses by Islamic scholars. To bring this out, an illustration of the conventional literary notion of ambiguity at its most basic is presented, in order to later contextualize and subsequently resolve the issues accompanying its theorization.

This traditional position holds ambiguity to be the lack of necessary clarity in thoughts, ideas, or expressions in the sense of several possible meanings possessing or protecting a sense of truth. Take the word 'bank' as an example. It means 'the top of the hill' (of the river), 'the financial institution,' and 'the means of acquiring; to acquire a sense of property.' The beauty of this term is the representation of all the three meanings as equally truthful in their respective contexts. In this context, which is normally narrower than debates on the broader matter of the people and societies it depicts, ambiguity can be easily identified and illustrated with no room for disputes, in terms of the literature of any society. Saadawi's 'Frankenstein in Baghdad,' for instance, narrates the explosion of a bomb on the bank of the Tigris while the people were waiting for their salaries. This microcosm of the society of Saadawi the Iraqi can project the macrocosm, which is the Islamic origins and relevance of this theologico-political conflict: the Holy Qur'an insists upon the just balance, or the notion of equal and opposite necessarily existing, and on the pervasive temporality which forbids one actor consistent domination over the others (Abu Shehab, 2022).

The Role of Humor in Addressing Serious Issues

Ahmed Saadawi's 'Frankenstein in Baghdad' is a darkly humorous tale of contemporary Baghdad, focused on the city's catastrophe, madness, and violence that took place during the American occupation and after it. This makes it a



tragicomic novel where grotesque events are masked under a veil of comic incidents. The novel portrays various tragic events that take place in Iraq, such as the terrorist opera and the car bombings in al-Muqafaqi, but by adding humor as a means of survival in tragic situations. One can laugh bitterly to ease the tragic incidents of extreme violence from the unexpected tragedies of the death of his beloved one, to an abnormally sewn explosive new creature, the homicidal monster, which terrorizes the city and churches.

Saadawi presents humorous characters throughout the novel, and the political, social, and cultural tragedies become comic incidents in Saadawi's hands. These literary tools help to depict the absurdity of the depicted serious events, and additionally, they serve the purpose of saving faces, which makes the readers laugh bitterly. The characters offer a contradictory humorous image of the tragedy depicted in the novel. Most notably, their varied backgrounds are depicted in a caricatural manner; for instance, seeking misplaced shoes in the hope that they would guide them to hidden treasures, burying excrement under the pillow to get wasta, a rude woman ordering her husband not to scream by saying "buncha bygones," clergymen laughing all through the sermon, and a car bomb waiting momentarily to detonate at the moment of caprice to cause the greatest havoc while halting at a red light signal. Attaching grotesque comic actions on top of tragic truth renders it much more absurd.

This denial of tragedy is covered with a comic display: "Half-burnt bones and corporeal remains lay stuck to the pavement" is undescribed in a stone-like manner where no remorse nor reflection of madness is left, "Khalaf had a strange rapport with his dead wife," whose "vicinity" becomes more precious after the tragedy, and, "On the dead man's head were neatly arranged two puzzled eyes surrounded by dark rings dwarfed by disappearing hair and a curious tragically-plucked beard," obsessed grotesque details are adduced with dry emotionally short phraseology which offers a distanced narration for "two puzzled eyes" that underscores the consequences of lacking comprehensive awareness to furnish this void.

Satire and Irony

Literature mirrors reality and imbues it with a symbolic puissance. The physical world around us is invariably soaked with events or interactions; simultaneously, fiction records them despite being subject to further scrutiny and questioning. Nonetheless, such a projection is not an image of reality that passes unaffected. The events blur and twist; allegory ferments them into new forms. Specification



gives way to hints, markers. Meaning does not remain static but sparks through angles and references. The resultant text does not stem from the writer's fountain solely but also edges reality inwardly. Involuntarily, untamed forms arise; enclosing signs that trigger the reader's participation. No longer 'just' a reader, the reader is mobilized by the text's playfulness in tracing possible meanings, finding substance. Text and world appear in a new light.

Horrors like war and terrorism are events that recur but exist with obscured borders as certainly as death and life. The literary production of a world drunk on oblivion stirs engrossing equations between reality and fiction. The embellishment or reduction through fiction naturally at once captures and shrouds. (for Translation & Literary Studies and Aziz Mahmood, 2021) attempts to sketch the metaphysical reality of the present crisis in Iraq through his novel; the overarching effect is at once isomorphic and autonomous: it revolves around a veiled conspiracy, a proliferating cocktail that defies axes and impossibilities, a grotesque yet reasonable new body, one that is dangled and concealed through a fogged room. All through the projection, a teeming discourse emerges and enshrouds. Names are either abstracted or cut; all is deniable and acquirable. Power is exerted residually; satire and irony emerge. This excess garnishes excess, guilt, and innocence, disallowing them to settle inevitably.

The fantasy is obscured; the mode of receiving effects no longer constitution of clear understandings. The optic is both real and fictive; the sense is startling yet believable. On the whole, it takes neither a side nor a position. Unlike other productions detailing one side alone, giving logs apart to the "great politics" and politics of everyday life, what is at stake is neither justified nor deposed but rather both it and out. Both are evoked as a collocative, horrendous fund. An added irony compounds. evinces that an event is neither absolved once not attributed nor shelter, nor coextensive. There is an insistence on 'with'. Despite the endowed and gotten they share inwardly, they together share unhelpful blindness, and corporeal fastidiousness, rising monstrosities unsettle on a par. transposes the lesson from man to reification, via. Hence, the opacity of ideology will enshroud positivity that incipency engenders devices. A manifold transit of body replaces certainty; no longer is there a position but stagnant vexing.

Comic Relief in a Tragic Context

The tragic context of the novel is often punctuated with moments of comic relief. The text employs a number of comic scenes, puns, and humorous references, like Hashem and his fighting crows that have made a long shift from carnage in



Baghdad to the Catacombs in the heart of France. Yet, these jokes remain tragic, for they signal a life battered and molested by terror. In this Baedeker manual of Baghdad, a land bristling with ‘screams and laughter,’ Fredo’s crews have universalized the tragedy, diversified it, and made it speechless; or, they have translated it—and thought it more ‘distressful and affrighting’ than ‘to see all the pictures in a gallery gone mad!’ Such moments reflect ‘the magic of policy and ambiguity,’ where many interveners have a chance of I-becoming, of ‘existence’—not only through the text, but also as material, human signifiers. And sometimes, a bitter joke at the expense of an engaged means of representation becomes sad, too. In bringing forth things from their unknown, disintegrated in-view, with time, nothing is ensured—not the existence of a seeker or the relevance of what is seen. The text’s last moment is tragicomic. The spinning wheel teetering to collapse rhythmically recapitulates epilepsy of its time. At Walid’s crumbling house lies a dubious collection of dead bodies; one, its ensemble a bundle of limbs, stitched from ten corpses, goes in search of its ‘mad’ creator, who has just addressed furtive jokes to a gathering of reporters on the doomed ‘Oct’ (eaber event. Acceptability of his utterance multiplied, however, as he quoted the man with the twinkling smile and a rather conspicuous nose: ‘Whoever advised you to break down your manhood, kill him! Kill him out of the house and place!’ The Crescents have indeed swarmed, the text admits, and ‘other waves of Apocalypse,’ new skull-tingling devices, Zasluskaos, animation telepathy, and gibbering creatures, improvised and dubbed ‘assolve the affairs in waives, along with descendants of ants and birds, roam about the teeming cities seeking hire’ (Abu Shehab, 2022).

The Impact of War on Identity

“Consider yourself childless; consider yourself rejected. Do you think, miserable devil that a child born from a rancid mother would be better than one born from my fair womb?” The impact of wars in the modern world has had disastrous effects on countries’ identities, peoples’ minds, and modus operandi. The invasion of Iraq in 2003 carries with it the postwar phrase of “Don’t ask,” as a fundamental means to rearrange the identity of a nation, changing its entire organizational plan, and rearranging visions of everything. This postcolonial condition reshuffled notions of the homeland; to survive is to outgrow your name and land. Thus, confronted with a conceptual chaos derived from a contradiction between obligatory freedom and the nature of facts, everybody invented a condition in which everyone is both right and wrong, dictators and free; each party produced secret law in the absence of law. Therefore, disappointment and



loss became surrounding context. The world turned upside down, dreams were tarnished and diminished, uncertainty, misery, lunacy, and madness were the only certainty. The author tackles these concepts and phantoms in his novel via a multiple-character approach embodying both a micro and macro perspective of the modern-era monster. The Iraqi monster is methodologically narrated through many discursively heterogeneous narrating voices, reflecting different angles for the evils, phantoms, and loss-riddled reality.

The author adopts the genetic approach of the original tale to narrate the embodied-real monster of the modern world; policy and ambiguity characterize this monster, which is sinner and sinner-object at the same time. Mostly, this is an abstract, impersonal monster shaped by a woven-fabric perspective of recurrence and reissues. The tale starts as a single story of a body-part collector, a scavenger, who confused the incognizance of bodies craving a story with the incognizance of phantoms clamoring to be imagined; the monster is born when these parts are assembled, thus originating a materialist monster from ignorant parts, untold stories of death, sorrows, and regrets, resulting a madhouse tale. The author narrates an additional genesis and contextual background for the monster—an unembellished reality of an invasion. The notion behind this monster's birth is a conflict in which everybody believes themselves as puppet masters controlling the nation; everybody operates in secret determination for meek things that constitute the foundational block of aberration toward a grander effect of madness and horror.

Fragmentation of Self

The explosion wrecks the city of Baghdad's Cathedral District on a Tuesday evening, on July 10, 2005. This explosion kills the victims and leaves bloody arms, legs, heads, and stomachs scattered across the road. The life of the protagonist of the novel is introduced, Hadi (a junk dealer). He owns a shop where he collects things that are no longer useful to those who throw them away. Hadi works for the municipality for forty years and monitors the streets and sides of the roads. However, this post-Iraqi-growth country is too familiar with the very recent war. It has become another place where junkies and scavengers thrive. Hadi struggles in the rubbish, and only his job helps him survive, which most of the time is no different from limping along and starvations, boredom, and fear of the citizens belonging to one sect.

Polyphonically narrated by several characters present in the various cyphers, the novel offers the stories of both Hadi and the brought-to-life creature. The subplots



of these characters and their kinship weave the whole from some perspectives. In other words, to know the Hadi story, he must be examined polychromatically to reveal a significant part of quantitatively examined literary narrations. Most of the story of Hadi's invented creature is microscopically narrated by Hadi himself. Even if the other characters step aside to describe Hadi's first monstrous creation, the whole remainder of the on-going tale should be viewed through the eyes of Hadi. Nonetheless unmatched in real time consuming, the fragmentation of Hadi's lot can be revealed first, because it is here discussed how the fragmented pieces build his character; bring him to a one-time off-screen amalgamation of pieces of individuals.

The eyes, hand, hot blood, leg; head are some of Hadi's body elaborately brought live by the inconvenient juncture of the creature. With these, the creature becomes more miraculous than its invention. It could walk, see, hold, think, and feel like any individual, but it is anthropomorphized not as a perfect human. It cannot hold and manipulate things as continuously as a normal one. Its can open and close its hands clumsily, as an ornery child. Most notably, the creature is phenomenal as it is more than human in polyappearances. Multi-headed, multi-eyed, and multi-handed, it can see everything at one gaze and hold many things at once. Otherwise, the homage on the ichthyocentaur brings the misunderstanding of the creature. However, it takes its innocence between two fates either good or bad, looking at its grandfatherly junk dealer innocently, turning an orphaned unwizarded.

Collective vs. Individual Identity

Frankenstein in Baghdad is a novel that explores the tortures of identity in wars, focusing on the racial questions of identity and belonging. The story follows narrators, including writers, scholars, and psych killers, who are haunted by their past memories and the racial questions surrounding ethnic and national identity. The novel shares similarities with Saadawi's Hoji, who becomes unintentionally drawn into the chaos of post-9/11 Baghdad, where he becomes a part of the gruesome arrows, explosions, and vendettas sweeping over innocence.

The Narrative Voice and Its Effect

"Frankenstein in Baghdad" is a novel that uses a frame narrative to explore the city's awakening and its inhabitants. The narrator, a city itself, recounts a long night in Baghdad, using metaphors, images, and personification to describe the



events and effects of the invasion of Iraq. The use of a third-party narrator highlights the chaos and the impact of the invasion in the city. The story is filled with warmth and irony, with the narrator narrating parts from their perspective. The story ends with the narrator blaming the characters for the chaos outside. The author's ability to incorporate magic, vividness, and depth in the narrative is impressive, with characters providing witty comments and insights while immersed in confusion and chaos. The narrative voice interacts with characters, providing a comprehensive understanding of their situation and the larger world.

12.1. First-Person vs. Third-Person Perspectives

The first part of the present section compares the first-person perspective of Victor Frankenstein in chapter 24 of Shelley's novel with the third-person perspective in Saadawi's novel. This comparative view shows how the two authors view the contexts of the deaths of the innocents differently because they portray their characters' perspectives differently. The second part examines these texts' rhetorical strategies—the life of the innocents and their deaths—at both macro-level (narrative perspective) and micro-level (diction). The contrasting perspectives have led to notable rhetorical differences.

The two universes inside the texts are different, which leads to their characters seeing their worlds differently. For Victor, his nightmarish universe consists of some immediate people, one of whom is his creature. However, a monster like a creature doesn't arise in Saadawi's Baghdad, which is an unbound massacre that ranks on a bigger scale and has larger numbers of innocents. There are no immediate perpetrators because death is by an uncertain hand, therefore, the perspectives vacillate from the scene of a prior serious single death to the overall situation of mass and vague later deaths and vice versa. The animal-like acts of the creature foreshadow the larger-than-life monstrosity of systematic violence. Victor's obnoxious deeds, however, are on a smaller scale and therefore deserve smaller retributions that Baghdad imposes on its perpetrators.

On the other hand, there is also the micro-level diction as a systemic difference. Victor innocently recalls the quality of his murdered friends and family, which forms a stark contrast with his monster's cruel deeds. In contrast, Saadawi's narrative sardonically catalogs the lives of ordinary people through a few short and dry examples, some of which ironically deal with the absurdity of it all. These rhetorical strategies of the life of an innocent person in the first-person narrator's text portray the depth of the monstrosity of its creator's killing and lead



to the comparison of the text-types portrayed in the above sequence of this section.

Saadawi's Use of Magical Realism

Ahmed Saadawi begins, in 2013, his very successful novel "Frankenstein in Baghdad". A junk dealer by the name of Hadi al-Attar collects the dismembered body parts of war victims in sectarian Baghdad. He then stitches them together and calls them a name: Whatsitsname. He guilelessly believes that Whatsitsname can live among people, but the latter's life leads naturally to chaos and destruction. Saadawi's use of magical realism and political ambivalence qualifiers successfully reconstructs the farcical condition of post-invasion Baghdad. Traditional magical realism employs magical elements/events astonishingly beyond the characters' controlled social world. The magical events treated as normal generate absurdity although they underscore tragic and solemn meanings. Insulted by the long night and reeling ghost, Whatsitsname assembles dead body parts along with various tropical objects denoting the inconstancy of the social order. In conjunction with bombed out buildings, a dismembered body part and abused organ become a ghost. Whatsitsname lifts it back and eventually ends by taking an incalculable number of lives. The political agency behind the magical realism genre is deceptively obscure. Saadawi voids and disordering all human powers ascribed beforehand through Whatsitsname's escape from every form of control. Governments, militant groups, and the Ballad's cypher improbably enchant themselves into a regime oscillating between abject impotence and absurd madness (Abu Shehab, 2022). Hence, the sketch map of the territory of power becomes all the more indescribable. Hadi's guilelessness, anxieties, and visions absurdly verge upon the unforeseeable painful fates dealt to him, the physical form of Chaos, Chance, and Banishment personified, through ludicrousness. The absurdity underpinned by guilelessness skillfully sketches the ludicrous side of farcical tragedies, which infallibly touch universal humanity and should speak towards the post-9/11 warfare against states soured into tragedies in post-Fallujah Baghdad.

In summary, in 2013, Iraqi novelist Ahmed Saadawi began writing his very successful novel "Frankenstein in Baghdad". The protagonist Hadi al-Attar, a junk dealer by trade, collects the dismembered body parts of war victims in sectarian Baghdad. Hadi then stitches these body parts together, in the hope of tending to and giving the corpse, which he calls Whatsitsname, a name and a life. Saadawi's use of magical realism and political ambivalence qualifiers reconstructs



farcical conditions in post-invasion Baghdad. Traditional magical realism employs magical elements/events astonishingly beyond the characters' controlled social world. The human characters' casual endurance of preposterous impossibilities provides a necessary precondition for the normality of the social context within which no supernatural agencies prevail. In conjunction with bombed out buildings, a dismembered body part and abused organ become a ghost (for Translation & Literary Studies and Aziz Mahmood, 2021).

Examples from the Text

Monsters, often depicted as symbols of historical apparitions, have become a central theme in Mesopotamia's art, reflecting the city's historic status as the birthplace of civilization. The Babylonian god of wisdom, who created humans from clay, created these creatures from corpses. The struggle for existence is common to both ugliness and beauty, with the ugliness often influencing idealist forms like poetry and love. As the post-colonial period loomed, monsters became more inclusive and diverse, encompassing disabled individuals, severe monsters, and disfigured molders of mockery. These ambiguous productions have created parallels with art, skeptics, instincts, and inclinations, showcasing the complex relationship between creation and beauty.

Philosophical Underpinnings of the Novel

The serious nature of political representation and its implications was examined in *Frankenstein* in Baghdad. The aim is to assess the writer's viewpoint about society and politics and the methods he employs to convey his sentiments. Policy and ambiguity notions explain the way political coverage acts in a society. A fresh idea on untangling the connections between comprehension, action, and appropriation of political representation in representation devices is offered by an overview of the contemporary and postmodern philosophical backgrounds of the philosophical assessment of representation. The core notion is that these are central to recent political practice and theory, highlighting caveats dealt with by an objectivist notion of in/in causality and political coverage (for Translation & Literary Studies and Aziz Mahmood, 2021).

The setting is political visualization within the confines of a certain unveiling, with reference to certain periods in modern Western and social theory connected to social theorists and politicians, in general. It is also expanded to cover a certain notion of political multi-visibility that is essential for grasping contemporary non-representative countries of political coverage. Policy, for Saadawi, is closely



attuned to power, a notion that includes the various varieties of the covered information process, including political and media events and advancements (Abu Shehab, 2022). The inadequacies and amplified discretion abusive coverage has today are examined in consequence of the theory that policy refers to assessment of power. The significance of choosing various strategies to view and acknowledge the excesses of current policy is stressed in light of the breadth of the reflections above.

Existential Themes

Frankenstein in Baghdad is a novel that explores the creation of an artificial man from dismembered parts in a state of war. The story follows Victor Frankenstein, a monster created by Saadawi, and the resulting tragedy of isolation, hate, and revenge. The monster, despite lacking distinctive human features, is fueled by unjustified catastrophes in Iraq. It transforms into a retaliatory explosion, despite the guilt of its creator. The novel resonates with the current political climate, creating policy absurdity, bureaucratic indifference, and ambiguity that could apply to any political climate.

Ethical Dilemmas Presented

The novel 'Frankenstein in Baghdad' examines the timeless theme of vengeance against its creator, featuring a monster composed of human remains appropriated from corpses and cemeteries. The entity, 'What's-His-Name' and 'Narrator,' pursues retribution against those accountable for the devastation of Baghdad? The tale depicts power as harsh, elusive, and ambiguous, shaping the formation and policies of authority. The work underscores the uncertainty and emptiness in our cultural imagination, especially following invasion and civil conflict. The ambiguity of the policies is exemplified by the idea of 'retention,' which reflects the postmodernist tensions of 'watching' without 'seeing' the alienated social environment.

Conclusion

Policy and interpretation across many settings are always evolving and negotiating, leading to ambiguity and violations of meaning. Geographic epistemic circumstances significantly influence the interactions between the dissemination of knowledge and its interpretation. The experience of diaspora, together with anxiety and conflict, can undermine authority, since the body serves



just as an instrument for recalled concepts. Monsters, including horror, aquatic, refuse, and ugly forms, symbolize challenging negotiating states and subjugated positions beyond boundaries. The intricacies of evolving meanings are chiefly shaped by the narrative structure, wherein individuals assume the role of narrators and inanimate things serve as focalizers. The adaptable conception of God provides a divine opportunity for free will, with the characteristics exhibiting polymorphism, polyglossia, and polytheism. Every aspect of hominization, policy, and interpretation arises in relation to diverse agents and contexts, influencing their ideas, acts, and existence.

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