



Revenge in Frankenstein in Baghdad

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يهدف البحث الى دراسة وسبر اغوار شخصية الوحش في فرانكشتاين للسعداوي في بغداد المسمى (الشسمة) وهو نتاج تجميع الأجزاء الممزقة والمتناثرة من جثث الموتى في بغداد. وظف أحمد السعداوي شخصية الوحش في تصوير أهوال الحرب إبان الغزو الأمريكي للعراق عام ٢٠٠٣ حيث يقدم السعداوي شخصية "فرانكشتاين" مع عديد من المشاكل للتأكيد على الوعي المأساوي المعتاد والمكون في النظام الاجتماعي بأكمله في العراق، يهدف من خلالها تحديد أصول الهجمات المتطرفة التي دمرت البلاد. حيث ان الوحش في رواية السعداوي يعتبر نفسه العدل الالهي في الأرض وهدفه الوحيد هو الانتقام من هؤلاء المجرمين الذين تسببوا في إزهاق أرواح الأبرياء في شوارع بغداد. لذا فإن البحث الحالي يهدف إلى إلقاء الضوء على الافعال الانتقامية التي يقوم بها الوحش والتي تصورها الرواية. علاوة على ذلك ، ستطبق الدراسة آراء فرويد فيما يتعلق بالانتقام لاكتشاف الدوافع النفسية وراء أفعال الوحش

Abstra

The current paper wishes to study and examine the character of the monster in Alsaadawi's Frankenstein in Baghdad, which is named as Al Shesmma that was created from the shattered parts of the corpses of the dead people in Baghdad. Ahmed Saadawi employs the character of the monster to depict the horrors of war after the American invasion of Iraq in 2003. Saadawi presents his "Frankenstein" with a series of problems to affirm the ordinary tragic consciousness retained by the entire social system in Iraq, and in doing so, he attempts to define the origins of the extremist attacks that have devastated the country. The monster in Saadawi's novel regards itself as God's justice on earth, and its sole aim is to take revenge from those criminals who caused the loss of the innocents' lives in the streets of Baghdad. So, the current paper aims to shed the light on the acts of revenge that the monster take, which are depicted in the novel. Furthermore, the study will apply Freud's views regarding revenge to discover the psychological motives behind the monster's acts Keywords: Frankenstein, Saadawi, Revenge, Freud, Frankenstein in Baghdad.

1. Introduction

The Iraqi novelist, Ahmed Saadawi won the 2014 International Arabic Literature Award for his portrayal of Baghdad following the 2003 American invasion via the tale of Mary Shelley's Frankenstein monster. Iraq has been plagued by violence ever since, and Saadawi tries to trace its roots back to those events. To put it another way, the fear of the "death drive," as Butler (1922) called it (p. 130), in which sudden and violent death is still common and depends entirely on the actions of people we don't know and whose motives we don't understand, is the primary motivating factor behind the violence in Iraqi society. Since the Baath Party dictatorship, when aggression was the primary weapon in the state's arsenal of techniques to punish the populace and assure subservience to the one-party system, fear has permeated every aspect of Iraqi society. The state fostered terror among individuals through the imposition of heavy fines for any acts of disobedience and the organisation of spies and interrogators who caused the average Iraqi to fear communicating political opinions even to the most intimate of friends and family. Adding insult to injury, even after the prior government was toppled, the climate of fear persisted, resulting in further violence and civil strife as a result of the Iraq war and policies of the Alliance Transitional Authority. This book documents the story of the unrest that occurred during the occupation and tries to determine the causes of the subsequent rise in extremism and violence.

2. Discussion

It is possible to analyze *Frankenstein in Baghdad* as a murderer case study in which Al Shesmma wants to avenge the people who were killed in bombings attacks in Baghdad. As regards the psychoanalysis method, Al Shesmma reveals a distinct kind of psychological force in his nature: the drive of vengeance or destruction. The psychological interpretation by Sigmund Freud indicates that it can be recognized that Al Shesmma sense of vengeance reflects a form of instinctual drive that eventually serve to form his mind. In addition, in *Beyond the Pleasure Principle and Other Writings*, Freud (1922) promotes this idea of the drives, in which he states: A death drive based on biological concerns was proposed as a mechanism for bringing living creatures back to inertia. (p. 130) In other occasion, Freud also states: When unicellular primitive organisms fused into multicellular organisms, their death drive was presumably neutralized, and its destructive impulses were transferred to the external world through the mediation of a special organ, witnessing muscle tissue. The death drive is thus now expressed, but it is most likely only in this external world. (p. 131) When finding vengeance for keeping justice, people are sometimes assumed to be intellectually capable. People feel distressed as people are treated inappropriately, according to equity principle (and formulations), people feel

fear. By preserving equity, vengeance will enable victims to reduce their misery (Donnerstein & Hatfield, 1982, p. 24). Revenge cannot eradicate the tragedy, however the equilibrium between the victim and the violator may be preserved. Punishing both the victim and the offender would help maintain power dynamics. (Frijda, 1994, p 264). The Frankenstein of Saadawi acts as the saviour, and the reaction to the cries of the miserable Iraqi, among many other depictions: will heed the poor's cries for help, rectify the situation, and punish those responsible. I intend to serve justice to all lawbreakers with the help of God and the heavenly angels. No more waiting in heaven or after death for justice; I will finally deliver it to the people of this region. Finally, the rusty and concealed levers of law that never woke up are loosened. Calls for help from those who have been harmed or their loved ones are greeted with a collaborative effort to pull secret levers, and I was created to be the savior, sought, and hope. (Saadawi, 2013, p.157). Due to his birth from the bodies of the victims, this beast, which the journalist later dubbed "Frankenstein," is as innocent as any newborn. His popularity stems from the fact that he represents hope for vengeance and, perhaps, a new beginning for the country. Frankenstein is the Iraqi quintessential for old Madman: it comprises of portions of the populace in both industries. Frankenstein acts as the old Madman's tool of destruction, opening the door to the arrival of the saviour and allowing the appearance of the saviour imminent. As with the old Madman, Frankenstein is the Salvation. At first, Frankenstein seems like a saviour. He aims to seek vengeance against murders, abusers, and bombers. Ironically, though, the three homeless people who assault him and who threaten to strangle one another are his first victims. Brigadier Surûr notes that, other than the traffic lamps and the dim street they were staying on, none of them were absent. As his next victim, he intends to take out barber Abu Zaydûn, who during the Iraqi Iranian War against Iran was responsible for the deaths of a large number of young people, including Daniel, the elder madame's sole son, and Salîm, her neighbour's son. The portion of the body would collapse as Frankenstein seeks retribution against one of the entities he stole from. This suggests that in order to build up the missing pieces, Frankenstein must begin to destroy. He started to kill innocent citizens in order to remain alive and formed filthy tendencies. The bulk of protagonists in the book appear to have a trait that is selfishness dominant. A popular response to anxiety and fear is selfish desires. Solomon describes revenge as "a socially constructed emotion that can be cultivated not only to contain its limits, but also to fully appreciate the general good and the law" (Solomon, 1999, p.145). A positive view of vengeance is also provided by Solomon. Therefore, vengeance should be handled in a way that safeguards the victim, as it is an accepted part of society. This book delves into the characters' responses to their "precarious" lives and the Hobbesian way of life. Yet, even before the current wave of terrorism is addressed, the story reflects the fear of Iraqis living under the Baathist system, which is linked to authoritarian dictatorships. In the novel, Frankenstein embraced existence again, but this time it was different; in the midst of disaster and inequality, he took the time to re-emerge hope. Furthermore, he claims, the beast's support "it —bear(s) self- knowledge, human knowledge- and discourse all the more sacred as it arises from the outside" (Cohen, 1997, p. 21). The monster represents an internal or current emergency. This is inferred. Considering their current predicament, Iraqis are eager to witness any kind of change in order to restore a sense of justice that has been lost to them. Ironically, however, the definition of monstrosity in the novel is an ideological departure from 'lack' or 'mean.' The beast develops fresh positive opportunities and possibilities that pluralize its original path of purpose and post. As Hadi argues, the creature "wasn't looking for stardom or a chance to show off or display his strength. Nor did he intend to frighten people. He was on a noble mission and had to carry it out with a few complications as possible" (Saadawi, 2013, p.133). He continues that "he [Whatsitsname] had killed Abu Zaidoun to avenge Daniel Tadros, and he had killed the officer in the brothel because he was responsible for the death of someone whose fingers Hadi had taken for Whatsitsname's body." (Saadawi, 2013, p.133). Whatsitsname is the one to seek vengeance on those implicated in the massacre of the Iraqi citizens, overcome with justified outrage. The creature also killed certain offenders who participated in the assassination of ordinary people and who were not prosecuted by the law in order to carry out his mission. This creature appears to be "the only justice in this country" and it said: Hadib Mohamed, the Sadeer Novotel security guard assassinated by a Venezuelan mercenary, was one among several people killed by his security company's suicide bombers. Hadi fixed my face after the massive truck explosion in Tayaran Square that the al-Qaeda leader in Abu Ghraib had caused. The victim whose nose Hadi used was among the dead. (Saadawi, 2013, p.155) In "Whatsitsname," the author's focus is on justice, which is analogous to the concept of the great saviour found in many religions. The Iraqi people's desire for justice is exemplified by this fictitious figure. This is a lesson that the monster and his followers are taught again and over again. Though Saadawi strives implicitly to ensure that fairness is feasible and appropriate for social

riform. Already the beast claims: I shall exact my vengeance on all offenders with the assistance of God and the angels in heaven. I will bring justice to the planet, and no one will have to suffer in anguish any more while they wait for it to arrive, whether in heaven or after death. (Saadawi, 2013, p.145).Saadawi believes that spreading the principle of hope and fairness by breaches of societal distinctions and social conflicts is necessary. Recognizing the causes for discord and immorality can take civilization past its current state to a healthier future. The traumatic tale "Whatsitsname" is a mechanism that stresses the contrast of privilege and inequality where there is little personal and social protection. In the quest for a "thing" or sign to stand for lost justice, US invasion, violence, assassination, religious and secular struggle are all concerned. "The Whatsitsname is upset about how the public has reacted to his arbitrary acts of revenge. He says, "The worst thing is that the people have a bad opinion of me." They say I'm bad, but they don't realise I'm the only one who can bring about justice." "Saadawi, 2013, p.104". It's ironic and symbolic that this monster-sweetie presents itself as a defender of equity. The bitter paradox is that the case ultimately comes down to the claim that only by resorting to extreme violence can an inhuman monster feel liable for his actions in the face of oppression. In the other hand, the beast himself can, as he claims, stand for the long-sought integrity of the land. Because I am constructed from the bodily components of people of wildly varying cultural backgrounds, racial and ethnic origins, religious affiliations, and sex expressions, I am a living representation of a fusion that has never before been attempted. I am the first true citizen of Iraq. '(Saadawi, 2013, p.113). In this specific passage, the cynical tone of Frankenstein represents aspects of his nature. That's some serious self-assurance and wrath right there. It has to do with being able to tell who did what in a world where death, disaster, and catastrophe are the norm. "The Whatsitsname was now at a loss for what to do. He knew his mission was essentially to kill, to kill new people every day, but he no longer had a clear idea who should be killed or why" "Saadawi, 2013, p. 201". Frankenstein proposes additional abstract meanings. "a body without spirit"(Saadawi, 2013, p. 41). He is fear, confusion, horrible societal incidents, terror, the hysteria of the dreadful period, a weapon of death and the ugliness of war, if not fighting itself, the villain of the century. It is the method of the dictator business. As the victim who becomes a revolutionary and then becomes a dictator with the touch of control, he begins his position. Since it suggests all these meanings, Hadi, his maker, names him Al-Shesma (Whatsitsname). Saadawi (2013), describing the explanation behind all these interpretations, says: "I am trying to bring together all of the elements of the Iraqi experience" (p. 5). AlShesma is a polyhedral cube with many different sides. the implications of terror in the horrific experiences of Iraq portrayed by Frankenstein are like ghosts in men's bodies. They slept and slept in those bodies without anyone being aware of them, or could wake up and break out and step outside of people's bodies only when people became scared. In an interview, Saadawi notes that Saadawi portrays the civil violence in Iraq by constructing a creature that involves all Iraqi races and sects in a futuristic, realistic, detective, dramatic, and even some form of black comedy book. According to an interview he gave, Saadawi claims that [AlShisma] features contributions from Iraqis of many different ethnicities, religions, and cultures. The extraordinary events of the novel occur in the middle of Baghdad, in the neighbourhood of Al Betawin, whose residents come from a wide variety of ethnicities, religions, and sects. It's ideal for the victims of all walks of life to band together and form Al Shisma. All of Iraqi society is represented in his body—people of different faiths and ethnicities, law-abiding citizens and criminals alike. For any sect, he was known as their saviour. As he travels between the predominantly Sunni Abu Ghrab and predominantly Shia Sadar neighbourhoods, he eliminates an Al Qaeda agent. Indeed,' Each of the three pictures in "What's its name?" depicts a different character grappling with the idea of violence. The first frame of abuse is his corpse, which at first consisted of the helpless victims of the Al-Batawin bombings, where both ideologies and sects coexist. This suggests that the beast stands in for all Iraqis who take revenge on themselves under the guise of one of the three judges (God, the law, or street justice). This is why people within one religious group have been killing each other. AlShisma's proclamation ushers in the new scene.It is also worth noting that Al-story, Saadawi's which begins in 2003 in post-war Baghdad, has a dark, strong figure that may be described as a Gothic beast. Baghdad's terrible reality appears to be conveyed by this character's pursuit of revenge, and how this beast reveals its difficulty in redeeming itself from its inevitable shock. The narrative is ridiculous, and a human cannot believe it. Between 2005 and 2006, the events that take place in this book are centered on the emergence of Al Shesmma as a new character. War has wrecked this city in one of Baghdad's locations, inhabitants have fled, and American occupation forces have invaded the city. With a bad quality of life and a large number of bombs, killing, and blood, crime, chaos and sectarianism have risen. He searches the location for the remains of those killed in the blast, collecting the corpses' fragments, wrapping them in a

blanket, and then making his way out of the area. As soon as he gets back home, Hadi begins to collect the many parts and pieces and then weaves them together into a cohesive whole. If the body is to be handled like other deceased persons and buried properly, Hadi claims he "made [it] complete so that it would not be viewed as garbage." The nose from the day of the bombing is the only relic of the corpse's perfection. Using the remnants of the bomb victims, Hadi assembles a hideous bleeding corpse and gives it the moniker "Al shesmma." Others call him "Criminal X" because of his use of the moniker "Al shesmma." He was horrified and fearful of loss and absence when he went home from work one day and didn't discover the corpse. The decaying body, which was purified yesterday afternoon, has been gone. He may have been swept away by the storm and never found again. To find it, he flipped everything in his home upside down. In order to find it, he was very wary about breaching his own personal space. Then he went looking for it, his heart racing, and he forgot about the ache in his bones. He was so terrified that he was wondering where the body had vanished to. (Saadawi, 2013, p. 42) For this book, the protagonist clarifies how the dead pieces of the victims of the blasts transformed into a body through which the spirit emerged and in pursuit of vengeance started to enact its intentions of embodiment. The pursuit of justice by members of society and vengeance for the persecuted and murdered offenders who during the war in Baghdad triggered the spread of terror, panic, and blood "he was created to obtain revenge on [victims'] behalf...so they could rest in peace" (Saadawi, 2013, p. 133). This reanimated corpse is a bloodthirsty beast bent on revenge against the murderers who slaughtered locals and symbolised what was left of Al shesmma's body. Human remains left in the wake of horrific violence are at the heart of Hadi's harrowing project, which he is working on quietly. The title, viciousness and style Frankenstein is built are all inspired by Mary Shelly of Frankenstein. Not only does the name Saadawi come from the mysterious beast described by Shelly, but also from the theme of aggression, which has become increasingly valued in the postmodern era. Nonetheless, Frankenstein's Baghdadi version contains the historical and geographical history of Saadawi's book. Contemporary satire interpretation offers a distinct path than the traditional one. Instead of similarities, this underlines differences. Throughout this phase, in his "Frankenstein." Saadawi has various aims to improve social traumatic understanding, shared by the whole structure of Iraqi society. Frankenstein in Baghdad, by Saadawi, the encoder or author of a fictional book, and the decoder, the Iraqi reader, shares the linguistic surrealism of a violent world, as stated by the central feature of contemporary parody. In this sense, parody in Saadawi's narrative is aimed at debate. Hutcheon says that "is the parodically doubled discourse of postmodernist intertextuality" is Saadawi's book (Hutcheon, 1988, p.128). Saadawi's Whatsitsname allegorizes a common sentiment by comparing it to the first monster written by Mary Shelley. A parody, like "Frankenstein in Baghdad," imitates the style of the original work while drawing attention to a current issue. In light of this post-war social and political instability, Saadawi makes a sombre observation about the unequal distribution of poverty. In Al-Shesmma, this character (Whatsitsname). Take revenge as a means of accomplishing a purpose. For him, there is no clear route in his bitter pursuit for justice. As a result, a vicious cycle of violence and murder is perpetuated: A growing number of individuals on my hit list increased as I lost body parts and new victims were added to the mix, until one night I realized I would have to deal with an endless list of people to exact vengeance on. In order to complete my objective, I had to race against the clock, and I prayed that the bloodletting would cease, removing my source of victims and enabling me to vanish into thin air. (Saadawi, 2013, p. 152)

3. Conclusion

Via his novel Frankenstein in Baghdad, Ahmed Saadawi affirms what it entails to survive in everyday trauma. Saadawi portrays it as a dismembered entity that is ripped apart by the influence, sectarianism, and international interference of religious and political parties. Iraq's traumatised personality, whether it consists of recurrent suffering or a regular one, is reflected in Shesma, the enigmatic figure in the horrific stories of Saadawi, the raptured individual of Iraqi culture. A conceptual character whose human-like body reflects the collective traumatised personality of Iraqi culture is Saadawi's Frankenstein or Shesma. Any portion of this enigmatic identity belongs to a specific social sector that is eager for vengeance. We will see that through the analysis phase and details, the creator of this novel has invented a character that reflects the numerous sections of the post-war depressed and marginalised community. This individual went under the moniker Al Shismma, and he regarded himself as a means of bringing atonement to the world and exacting retribution on those who had fallen in recent terrorist attacks. As a result of this work, Al Shismma's character has been influenced by the revolutionary spirit and the desire for justice, which pushed him to achieve his pre-death goals. This individual went under the moniker Al Shismma, and he regarded himself as a means of bringing atonement to the world and exacting retribution on those who had fallen in recent terrorist attacks. As a result

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