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# Al Shismma's Character as a Justice Seeker and an Avenger in Ahmed Saadawi's Novel "Frankenstein in Baghdad"

Ahmed Ghazi Mohasien

***Abstract---** The present paper aims to examine and study the monster's character Al Shismma that created from the parts of dead people of the war in Iraq. Saadawi sends many messages throughout his dreadful and supernatural character, such as the misery life and lousy situation in Iraqi society at that time and also the harsh reality and negative side of the war and its consequences on people. Ahmed Saadawi takes the same story of Mary Shelley's Frankenstein monster to describe the terrors of living in the city Baghdad after the 2003 United states illegal invasion. Saadawi tries to identify the origins of the terrorist activities that have ravaged the country and introduces his "Frankenstein" with a set of issues to strengthen the ordinary tragic consciousness held by the entire structure of Iraqi community. The character of AL Shismma considers himself as the only justice in the earth, and his duty that he comes for his revenge, he plans to get revenge from all the criminals in Iraqi society and revenge for each part in his body that belongs to the victims of war. The purpose of this paper is to show how Al Shismma transforms his supernatural power and strength to spread justice and help the Iraqi victims and also get revenge from the criminals of the war. Saadawi represents his abnormal character or monster as the only rescuer in his country and reflects the harsh and tragic life of Iraqi community during the American invasion.*

***Keywords---** Al Shismma, Revenge, Justice, Supernatural, Victim.*

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## I. INTRODUCTION

Frankenstein in Baghdad is a novel written in the Arabic language by Ahmed Saadawi, and this novel has been translated into several languages, including the English language. Also, this novel won the International Prize for Arabic Fiction in 2014, the story of the novel revolves around a painful story of post-war events in Iraq and its impact on Iraqi society. The writer was able to mix the society parts of postwar Iraq and depict panic and chaos situations at that time. Away from the similarity in the names and the creation of the patchwork monster that caused the spread of violence and terrorism, the narrator Ahmed Saadawi is not associated with Mary Shelley's Frankenstein; or, The Modern Prometheus (1818). The writer begins to weave the events of this novel in 2005 in the crisis of war, conflict and murder. The writer copies Mary's Shelly monster to highlight and clarify the brutality and difficulty of life after the American war in 2003. Al-Atak, Hadi works as a merchant and collects body parts for people who die due to terrorist operations and explosions in Baghdad and works to stitch them together in the form of one body. After each explosion, Hadi goes to collect the remaining parts of the victims and works to sew them with the rest of the body. When stitching a piece that belongs to a victim, it comes to life and returns in search of revenge against the people who caused his death. One day, Hadi returned and did not find the body he had collected, which made him afraid and think about the case of the disappearing of the body. Hadi could not understand that the

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corpse had turned into a monster in search of revenge and justice from those who killed and innocent people.

## II. LITERATURE REVIEW

Ahmed Saadawi uses a creature consisting of innocent people of all ages of life to represent all kinds of violence that Iraqis experience. Saadawi represents the common fear generated by the different kinds of violence. 'What's-it's-it was a composite body of all religions and different ethnic groups of the Iraqi community, innocent and criminal. The former regime and US occupation were considered him as their saviour. Citizens losing their humanity are becoming part of the violent cycle in Frankenstein in Baghdad. Violence is relentless and renews itself by producing more violence. personality, both moral and mental, is corrupted by violence. In this novel, Frankenstein's 'What is it' is a simplified representation of the existing problems in Iraq. During the time covered by the novel, the Frankensteinian atmosphere of horror was prevalent in Iraq. In his article, Hani Elayyan (2017) concludes that Saadawi succeeds in recognising Iraq's terrorist origins after the US occupation. Terrorism is born of insecurity. Fear is the beast which was unleashed by the fall of a central authority, resulting in what Judith Butler called 'precarious life'. However, the power struggle in Iraq leads to egoism, demagoguery and manipulation among the new players. This novel emphasises the need to accept that nobody is blame-free. Recognising that no one is simply a victim or a victimiser, and taking responsibility for one's actions, might offer hope of a way to transcend the horrors of civil strife and carnage. Hani Elayyan also notes (2017) that vengeance is not the solution, restoring to astrology and fortune-tellers. (any twisted religious or ideological solutions that are not based on empirical evidence) The transition we seek can not be assured to a coercive State security apparatus. politicians who want more income are playing with fire and eventually burn them. The process of National Reconciliation can only start if all parties to violence understand that they are responsible, that there are not pure victims or victimisers. additionally, Qasem Sabeeh (2019), , reveals that his research focuses on post-traditional monster idea by exploring ways in which a monster is associated with a common desire for better position in multiple social crisis. Other than an abject or something, it is a privilege to build a new monster is to bring a new. The reader sought optimism and redemption rather than the frail spirit of the post-modern collapse and devastation. The paper establishes three forms in this formulation that explicitly address the desire of a utopian: the body, the name and the intention or the message. Moreover, the article reveals a new level of monstrosity, described as a utopian re-enhancement, in Iraqi literature. The paper concluded that, unlike its conventional picture of Gothic literature, the monster is given a new voice and vision to embrace in symbolic order. finally, FB communicates the desire to reconcile literature and the social world, and this is an exception to post-modern literary works. This creates the desire to provide justice as a reaction to basic human ethics. Saadawi has responded to the Iraqi crisis because he believes that FB will change or at least provide an alternate environment, with its social meaning. The consequence is that Gothic narratives continually shift their attitude towards social issues, their representation and their attitude to the world change process. Saif Manthur (2017) also notes in his analysis about how contemporary fears are conveyed by the monster in the novel of society So what kind of monstrosity fears are emphasised. The various roles of the unknown monster in Frankenstein in Baghdad are analysed to illustrate this claim. This study also explores the key theme in the novel, and the way violence is portrayed in the social system and the reflections of violence and political aspects in Iraqi society in 2005 to 2013 by the supernatural monster in Ahmed Saadawi's Arabic Booker novel Frankenstein in

Baghdad, 2014. Violence in the novel represents the same form of violence of our world but, where possible, the opportunity to modify the means to accomplish this violence in the novel. In literature, violence is widely used as writers, and their readers want to know what are the true causes of violence in society. The definitions of violence in the literature are expanded by Franzak and Noll in 2006, which notes that violence [in the text] is multi-faceted, much as violence in our culture. Finally, the most recent analyses of the situation under the American occupation at the time have been oriented to the pursuit of justice, covering inequality and brutality, and failure of the perpetrators at the time. The events of this novel overshadowed the entire work by its violent and brutal nature. It is also evident that the characteristics of the fact of Iraqi society and the complicated situation in which citizens and the political class coexist in the presence of occupation and the propagation of the sectarian conflicts between the citizens are the root cause for killing and violence.

### III. AL SHISMMA'S CHARACTER AS A JUSTICE SEEKER AND AN AVENGER

In this novel, the writer weaves a dark and strong character and leads the bloody conflict that started mainly in post-war Baghdad in 2003, and this character can be described as a Gothic monster. The idea can be counted as unrealistic, and a person cannot believe it, this character appears to express the tragic reality in Baghdad And how the character began to search for revenge, and how this monster highlights issues of salvation from its inevitable shock. The events of this novel revolve around the formation of the character of the Al shesmma, which appeared between 2005 and 2006 in the era of war, chaos and destruction. In one of the places in Baghdad, The war destroyed this city, people fled from the city, the American occupation entered Baghdad, and violence, chaos, and sectarianism spread with the low standard of living in the city and a large number of explosions, killing and blood. Blood, debris and smoke, Hadi searches for the remains of the victims of the blast, where he collects the remaining parts of dead human bodies and wraps them in a cloth and leaves the place. After returning home, Hadi collects the individual parts and stitches them together to form a whole body of several individual parts from different people. Hadi declares that "I made it [the corpse] complete so that it wouldn't be treated as trash so that it would be treated like other dead people and given a proper burial"(Saadawi, 2013, p.27). The nose from that bombing day was the remains of the crown that perfected the corpse. In the spring of 2005, Hadi penetrates the human remains of the victims of the explosions and stitches them together to form an ugly bloody human body, after making a whole corpse he gives him the name ( Al shesmma), while others call him the criminal X, one day, Hadi returned from his work and did not find the corpse in his house Which made him terrified and afraid of the idea of loss and disappearance of the body:

**The corpse has been lost; a rotten corpse that was refined yesterday afternoon. He might have been lost or flown by the thunderstorm. He turned his pieces of stuff in his house upside down to look for it. He was very cautious about entering his bedroom to look for it. He then searched for it with his heart beating fast, and then he started to ignore his pain in his bones. He was even in the feeling of fear, wondering where was corpse was."**(Saadawi,2013,p.42)

The writer clarifies for this novel how the dead parts of the victims of the explosions turned into a corpse in which the soul returned and began to implement its plans of embodiment in the search for revenge. The achievement

of justice among members of society and revenge for the oppressed and kill criminals who caused the spread of terror, fear, and blood during the war in Baghdad "he was created to obtain revenge on [victims'] behalf...so they could rest in peace." (Saadawi, 2013, p.130). This corpse that is called Al shesmma is a bloodthirsty monster and revenge on the killers who killed the people and represented the remaining parts of Al shesmma's body and took revenge on behalf of the victims. Frankenstein in Baghdad, as the title indicates, moves around a central symbolic character that is Frankenstein/Al-Shesma/Whatsitsname. This symbolic character is employed within jerky and suspended footages of interconnected events and an innovative narrative fuelled by Iraqi dialect and traumatic details. Hadi is particularly obsessed to place his fragmented, scattered corner of the Islamic world in order of wholeness. He is worried about the car bombings on the periphery: "It [a bomb] cut electricity wires and killed birds. Windows were shattered, and doors were blown in. Cracks appeared in the walls of the nearby houses, and some old ceilings collapsed. There was unseen damage too. All inflicted in a single moment"(Saadawi, 2013, p.21). There are human remains on the periphery of the rubble which Baghdad Emergency Teams carelessly consider as waste. He stares at firemen's blood from water and debris down urban storm drains, never taking time to differentiate between rubble and flesh. In large part, Hadi's horrible project is a hushed act of repentance, crying and healing for human remains that have been left behind in the scenes of horrible violence. The activities for the corpse buried inside the Bataween district changed from another suicide bomb. A dynamite-lined truck at the door of a hotel kills Hasib a security guard. Hasib's soul wanders in Baghdad to search for the incinerated body after the deadly blast. His spirit is admonished by another itinerant urban soul, who predicts, "You have to find [your body], or some other body, or else things will end badly for you" (Saadawi, 2013, p.38). Where only a charred corpse remains, forcing a family to bury the coffin without a corpse, and there are many similar cases at that time, the grave is not a place of eternal rest but is a sign of the topography of life. Eventually, Hasib's soul became part of the body of Frankenstein, the character that made by Hadi, who was rebuilt and easily attached to the body:

**Overwhelmed by heaviness and torpor, he lodged inside the corpse, filling from head to toe, because probably, he realised then, it didn't have a soul, while he was a soul without a body' (Saadawi, 2013, p.40).**

A series of murders and violence is spreading in the city. Rumors dominate that there is an unknown and strange corpse, or "Whatsitsname" or "Criminal X", as the Iraqi prosecution and prosecution department calls it, he is a super-ruthless person who cannot be controlled. Exist in Hasib's spirit, Whatsitsname chases the streets and areas of Baghdad to kill and revenge Everyone responsible for the death of any part that makes up his body, as he justifies his mission to kill these people "noble mission". He knows well that before he can kill another victim, parts of his body will begin to rot and melt He will need other hands and eyeballs to make up the rotting parts, Whatsitsname must kill many guilty people in order to build the rotting parts of a body as he knows the physical conditions of his brutal function. In order to survive and complete the goals for which he came, the Whatsitsname character becomes involved in a vast killing and blood network that spreads across political and sectarian factions. Implicated in Many dynamic characters whose lives are uncomfortably interwoven with everyday brutality are inferred in the Mystery of Baghdad Frankenstein: Mahmoud al-Sawadi, an anxious journalist; the wizened Elishva, who sees Baghdad Frankenstein as her son who, after years as a lost person of battle, incarnated; Ali Baher al-Saidi, a pioneering but

mysterious writer of an important magazine; and Faraj These characters move each other through the life, all of them directly and indirectly influenced by the bloody machinations of the corpse in Saadawi's novel. The posthumous character of Sadaawi's has tremendous hermeneutic power – a specter of outrage; a jinn of dismay (:); a spirit of lost war. However, the minimal potency of Sadaawi's allegory is especially disturbing, which has, sadly, been vitiated by its physical composition and which is almost entirely the amalgamation of aged, competent, male bodies. B Curiously omitted, if the readers want to interpret "the" Whatsitsname, the figure is, in reality, the allegory – an abstract hyperbole – of cyclical sectarian violence carried out to the point of absurdity. Baghdad Frankenstein's blood, fluids and limbs of people, Baghdad's children and elderly, Nonetheless, readers may ask about the benefits of developing a male entity primarily to think of human life at the core of the conflict. The novel by Sadaawi often reflects on frontier fragility and fluidity, the turbulent mixing of admixtures and pollution, and (im)the possibilities of amalgamation. External and inner worry, fires and implosions and boundedness' and 'unboundedness' reveal the weakness of theological, political and social boundaries. Yet the novel's innermost tragedy is that the Baghdad Frankenstein is not – Concerning its original attempts to seek revenge, a war messiah is trapped in the relentless Hammurabian retribution with its powerless victims. As circumstances deteriorate in Baghdad, Saadawi's novel shines a dubious light on the difficulties of resolving the tensions between sects in the Islamic world.

The name, ugliness and manner in which Frankenstein is constructed are all influenced by Frankenstein's Mary Shelly. That makes the novel noteworthy is that Saadawi borrows from not only the enigmatic beast of Shelly, but also the topic of violence, one of the most esteemed characteristics of this post-modern period. The historical and geographical backgrounds of Saadawi's novel nevertheless include Frankenstein's Baghdadi edition. The contemporary comprehension of parody gives the conventional a different direction. This underlines variations instead of correlations. Throughout this way, Saadawi has numerous goals to boost social traumatic consciousness in his "Frankenstein." Shared by Iraqi society's whole system. Throughout this way, parody throughout Saadawi's narration is directed at discourse, according to the principal aspect of contemporary parody, Frankenstein in Baghdad has added to the linguistic surrealism of Iraq's violent environment, exchanged between Saadawi, the encoder or author of a fictitious novel, and the decoder, the Iraqi reader. Hutcheon claims that Saadawi's novel "is the parodically doubled discourse of postmodernist intertextuality"(Hutcheon, 1988, p.128). Saadawi's Whatsitsname uses Shelley's first monster to allegorise a common feeling that "every day we're dying from the same fear of dying." In Frankenstein in Baghdad is a satire intended to mimic an actual original work to reflect on a contemporary issue. As a consequence, Saadawi provides a pessimistic argument on the uneven distribution of deprivation inside a socio-political uncertainty post-War setting. Al-Shesmma character (Whatsitsname). has mission and this mission will achieved by taking revenge . There is no definitive direction for his vengeful search, which aims at seeking revenge. This adds to a constant period of aggression and assassination:

**My list of people to seek revenge on grew longer as my old body parts fell off and my assistants added parts from my new victims until one night I realised that under these circumstances I would face an open-ended list of targets that would never end...Time was my enemy because there was never enough of it to accomplish my mission, and I hoped that killing in the streets would stop, cutting off my supply of victims and allowing me to melt away.(Saadawi, 2013, p.153)**

Many definitions of justice are accessible. In his analysis of John Rawls theory, David Schmidtz says, "It seems natural to think of the concept of justice as distinct from the various conceptions of justice and as being specified by the role which these different sets of principles, these different conceptions, have in common"(2006, p. 8). That quotation indicates that justice will be interpreted in different ways or situations. In his book *A theory of justice* (1971, p.7), John Rawls states initially that many various types of things, including decisions, judgments and accusations, are said to be just and unjust: not only laws, institutions and the social systems but also particular actions of a variety of kinds. We also call people, and individuals themselves, just and unjust attitudes. Rawls argues that justice in social life is not only a universal principle in law, organisation and social structures, but also in many areas such as decision making, judgement, and personal actions. Therefore, justice must be interpreted according to the context or the background where justice is created; Judicial justice is different from any structural justice, such as governmental or economic policies, social justice or human actions justice. Justice in law is undoubtedly different.

Individuals are often thought to be mentally competent when seeking revenge for preserving order. According to equity theory (and formulations), people feel distressed when individuals are wrongly handled (Adams 1965; Walster, Walster, & Berscheid 1978), citizens feel anxiety. Vengeance can encourage victims to reduce their suffering through the restoration of equity (Donnerstein & Hatfield, 1982). Frijda (1994) also observed that the awareness is one of the furious aspects of unjust damage "he walks in pleasure and I in suffering"(p. 274). Revenge does not erase the accident, however, it is capable of restoring the harmony between the survivor and the violator. The punishment of the survivor and the transgressor will even serve to maintain the equilibrium of force (Frijda, 94, p 263). Saadawi's *Frankenstein* serves as saviour, and the response to the cries of Iraq's wretched, among several other depictions:

**I will respond to the appeal of the poor, lift the injustice, and reduce the perpetrator. I will punish, with God's aid and heaven, all the criminals. I will, at last, bring justice to the land, and there will be no need to wait painfully for a late justice in heaven or after death. Finally, those hidden and rusted levers are moved— levers of law that never wake up. The calls of victims and their families are collectively met to push with their loud momentum that hidden levers, thereby the bowels of darkness are moved, and I was born to be the saviour, the desired, and hope (Saadawi,2013, pp.156-7).**

This monster, which later named *Frankenstein* by the journalist, was created innocent as all children because he is born out from the corpses of the victims. Everybody sees potential for vengeance in him, or even for the nation to rise from the ashes. For Lesser Madman, *Frankenstein* is the Iraqi quintessential: it consists of pieces of citizens in all sectors. *Frankenstein* serves as a weapon of devastation to the Great Madman, opening the path to the saviour's emergence and having him making the saviour's presence inevitable. *Frankenstein* is the Savior, as with Great Madman. *Frankenstein* looks like a saviour at first. He wants to revenge from the killers, criminals, and terrorists. Ironically, however, his first victims are the three beggars who attack him and who are trying to strangle each other. Brigadier Surûr states that none of them was missing other than the traffic lights and the dark street on which they had lived. Abu Zaydûn is his next victim, the barber who managed to destroy several young people during the Iraqi-

Iranian war against Iran, including Daniel, the only son of the older woman and Salîm, the son of her neighbour. When Frankenstein takes revenge against one of the people he borrowed from, the part of the body will fall. This means the Frankenstein must continue to kill to build up the lost parts. To stay alive, he began to destroy innocent people and developed disgusting tendencies. The majority of the characters in the novel seem to have a selfishly prominent feature. Selfishness is a common reaction to fear and anxiety. Solomon shows revenge as "a socially constructed emotion that can be cultivated to contain not only its limits but a full appreciation of the general good and the law as well" (Solomon, 1999, p.144). Solomon also offers an optimistic view of revenge. This means that revenge is a part of the feeling that would be generally developed in social life, which should be managed such that the victim is shielded by law which outcomes. The novel examines how the characters respond to their "precarious" life they are leading and to the Hobbesian. "war of all against all"(Balibar, 2005, Afterward). However, before the current wave of terrorism is addressed, the novel relates to the fear of Iraqis living under the Baathist system, which is correlating with dictatorial authoritarian regimes. Frankenstein in the FB backed life again, but this time it was different; he took the time to re-emerge optimism in the face of tragedy and injustice. He also says, if the monster backs "it —bear(s) self- knowledge, human knowledge- and discourse all the more sacred as it arises from the outside"(Cohen, 1997, p.20). The monster is related to the internal or ongoing crisis. This implies. This is why the Iraqis want to see a transition and something for the missing justice because of the present situation. So, ironically, the idea of monstrosity in FB is an ideological deviation from 'lack' or 'mean.' The monster creates new potentials and possibilities that are marked by optimism and that pluralise its original direction in intent and message. The monster, as Hadi observes, "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.132). He adds 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.132) Whatsitsname is the one to take revenge against those who have been involved in the slaughter of Iraqi people, overwhelmed by righteous indignation. To carry out his task, the monster even murdered some criminals, who engaged in killing innocent citizens and who were not punished by the law. This creature claims to be "the only justice in this country." Added:

**I killed the Venezuelan mercenary in charge of the security company responsible for recruiting suicide bombers who had killed many civilians, including the guard at the Sadeer Novotel, Hasib Mohamed. I killed the al-Qaeda leader who lived in Abu Ghraib and who was responsible for massive truck bomb in Tayaran Square that killed many people, including the person whose nose Hadi picked up off the pavement and used to fix my face. (Saadawi, 2013, p.153)**

The notion of justice is one of the key reasons why the writer writes such a work, "Whatsitsname," paralleling the concept of the saviour that prevails in many religions. This mythical character represents the Iraqi people's determination to justice. This is the thought that the creature and his followers learn again and again. While indirectly, Saadawi aims at ensuring that justice is possible and necessary for social change. The monster already claims:



**with the help of God and of heaven, I will take revenge on all the criminals. I will finally bring about justice on earth, and there will no longer be a need to wait in agony for justice to come, in heaven or after death (Saadawi, 2013, p.143).**

Saadawi claims it is essential to promote the concept of hope and justice through violations of social borders and social disputes. Recognising the reasons why division and immorality will lead society to a better future outside its present situation. The painful story "Whatsitsname" is a tool that emphasises the distinction of privilege and oppression when personally and socially safely are absent. US invasion, terror, murder, religious and secular struggle are all involved in the search for a "thing" or symbol to stand for missing justice. The Whatsitsname complains of the negative public reaction to his arbitrary acts of retribution, saying "What's worse is that people have been giving me a bad reputation. They're accusing me of committing crimes, but what they don't understand is that I'm the only justice there is in this country" (Saadawi, 2013, p.103). This is both ironic and metaphorical that a monstrous, sweetheart creature represents himself as a defender of justice. The bitter, paradoxical argument is that the situation gets to the argument where an evil monster feels responsible only by committing to violent brutality to end injustice. On the other side, as he says, the monster himself will stand for the country's long-sought dignity. "Because I'm made up of body parts of people from diverse backgrounds—ethnicities, tribes, races, and social classes—I represent the impossible mix that never was achieved in the past. I'm the first true Iraqi citizen" (Saadawi, 2013, p.112). Frankenstein's sarcastic tone reflects elements of his personality in this specific passage. This shows a sense of pride and resentment. It is linked to separating offenders from victims in a world marked by death, destruction and devastation. What was a murderer yesterday could die from an explosion today and thereby become a survivor. The more he murders, the more human remains he has to bear, in his cruel search. This results in the complication of his task because he becomes unable to decide whether he rebuilds his body by the flesh of victims or criminals:

"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.200). Frankenstein indicates further symbolic connotations. He is Iraq—"a body without spirit" (Saadawi, 2013, p.40). He is paranoia, uncertainty, horrific social occurrences, terror, dreadful age's madness, a tool of death and war's ugliness, if not war itself — the criminal of the period. It is the tyrant industry system. He begins his role as the victim who becomes a rebel and then becomes a tyrant with the taste of power. Because it means all these meanings, he is called by Hadi, his creator, Al-Shesma (Whatsitsname). Explaining the reason behind all these meanings, Saadawi (2013), says: "I am trying to bring together all of the elements of the Iraqi experience" (p.4). AlShesma is a cubic figure with multiple faces. The effects of fear in Iraq's traumatic memories represented by Frankenstein — they're like ghosts in the body of men. Without people being conscious of them, they slept and rested in those bodies, or could wake up and break free and walk outside of the bodies of the people only when the people were afraid. In an interview, Saadawi declares that "[AlShisma] is made up of parts taken from Iraqis of different races, sects and ethnicities", Saadawi represents the civilian violence in Iraq by creating a monster that comprises all Iraqi races and sects in a fictional, plausible, detective, tragic, and also some kind of black comedy novel. In the centre of Baghdad in the district of Al Betawin, where people are of various races, religions and sects, the novel's remarkable

events are held. It is the right place for the development of Al Shisma, who is made up of the parts of the victims belonging to the different sects of society. 'The name is made up of all sects of Iraqi society as his body is a mixture of all sects and ethnic races, innocent people and people who are criminals. He was regarded as their saviour by every sect. In Sunni Abu Ghrab area and Shiite Sadar district, he kills a member of Al-Qaida. Indeed, 'What's its name' means a character, each engaging with the three-frame picture of aggression. His body, which at first consisted of the innocent victims of bombings at Al-Batawin, where all faiths and sects live together, represents the first frame of violence. This suggests that the monster serves all Iraqis under the pretext of receiving one of the three judges (God's, law's, and street's justice) in their revenge for themselves. That is why violence has become among members of one sect. The second frame starts when AlShisma declares that:

**I[What's –its name] was careful about the flesh used in reconstructing my body and that my aides don't bring me 'illegitimate' ones that belong to criminals. But, who can determine the rate of criminality in a person? (Saadawi, 2013, p.173).**

Thus he deviates from his objectives, finding justice for the victims and offenders of his own body. On the cover of his novel, *Frankenstein in Baghdad* Saadawi writes that the main object of his horrors is "quickly he got up to carry out a reprisal and revenge of the criminals who killed the parts that make him up". The existence of criminal's parts in the monster's body makes him kill criminals and innocents together "In other words, 'what's-its-name' is the fictional representation of the process of everyone killing everyone. This character is the visual representation of the more massive crisis, rather than the solution" (Najjar, 2014).

#### **IV. CONCLUSION**

Ahmed Saadawi clarifies what it means to live in a daily trauma through his novel *Frankenstein in Baghdad*. Saadawi presents it as a dismembered body which is torn apart by the religious and political parties greedy for power, sectarianism, and foreign interventions. Iraq traumatised identity, whether it is made up of chronic trauma or a daily one, The raptured entity of the Iraqi society is incarnated in Shesma, the mysterious character in Saadawi's traumatic narrative. Saadawi's *Frankenstein* or Shesma is a symbolic figure whose human-like body resembles the collective traumatised identity of the Iraqi society. Each part of this mysterious character belongs to a particular social sector that is eager for revenge. Through the research process and details, we can see that the writer of this novel has invented a character that represents the different parts of the frustrated and oppressed society after the war. This character's name is Al Shismma, and this character saw himself as a tool for spreading justice and take revenge for the souls that died in the explosions and other cases. Through this work, we touch the revolutionary spirit and the justice seeker of the character of the Al Shismma, which led him to achieve his goals before his death, which are represented by revenge and the achievement of justice among people. Eventually, through the course of the paper, we conclude that the writer of this novel wanted to portray the reality of Iraqi society and politics through the creation of abnormal and brutality character his main goal is to take revenge and spread the principle of justice among the people. The writer embodies the disintegration of society and the extent of its fragility in the post-period US occupation.

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