

Frankenstein in Baghdad: Exploring Cultural Trauma in Saadawi's writing using the lens of Monster Theory

Ayesha Shabbir

ayeshashabbir241@gmail.com

Mphil Scholar, Department of English Language and Literature, The University of Faisalabad, Pakistan

Corresponding Author: Ayesha Shabbir ayeshashabbir241@gmail.com

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ABSTRACT

This research paper analyzes the character of monstrous creature "Whatsitsname", portrayed in Ahmed Saadawi's historical novel Frankenstein in Baghdad (2013). The novel has been examined by using the lens of Monster theory, introduced by Jeffrey Jerome Cohen. The study focuses on the influence of the post-2003 Iraq situation on the existence and actions of the monster of Baghdad. The vengeance and moral ambiguity of the monster embodies the trauma, sufferings and wounds of Iraqi people, living in a war torn country. A qualitative research approach, especially close textual and thematic investigation has been used to conduct this analysis. The aim of research is to scrutinize the role of war and violence in creating monsters. The study adds to the contemporary debates on consequences of war situations on people's lives and their psychology.

Keywords: Baghdad, Cultural trauma, Frankenstein, Iraq, Monster, War, Whatsitsname

INTRODUCTION:

Ahmed Saadawi reimagined the popular gothic novel of Mary Shelley in his exceptional work *Frankenstein in Baghdad* which he wrote and published in 2013. Unlike Shelley's novel *Frankenstein*, in which the monster was created by a scientist trying to produce his own creature, Saadawi's story depicts a monster who is created as a result of constant human misery and death. The novel is written in the context of the 2003 Iraq war when the country was suffering from disastrous war situation. Several areas were being constantly bombed and people of Iraq were dying miserably, becoming victims of war they did not even initiate. Through this novel, Ahmed Saadawi has shown the world what war does to a nation socially, morally and economically. Due to its deep exploration of war themes and cultural trauma, the novel *Frankenstein in Baghdad* has won the International Prize for Arabic Fiction.

The story narrates that a monster named "Whatsitsname" has been created in Baghdad as a result of the fusion of remaining parts of people who died in bombardments during war. The monster tries to get justice for the war victims who died a sudden, unjust death due to violence and unrest in the country but as the journey of the monster continues in the novel, he himself becomes confused between morality and chaos. The monstrous figure depicts the cruel reality that when war befalls a nation, it not only kills people, it kills the life inside remaining war survivors too. Throughout their life, they suffer from trauma and ambiguity, questioning their own self, not comprehending the post-war situations. Saadawi reflects through his careful intricate writing how in war torn nations, people live their everyday life in uncertainty and fear, not knowing if they or their loved ones will survive another day.

The creation of monsters from grief and violence shows that monsters are also created by the cruelty of society and that understanding the context behind people's moral and social decline is significant. This research will apply Jeffrey Jerome Cohen's Monster Theory: Seven Theses (1996) to Saadawi's

Frankenstein in Baghdad. This research intercepts the monstrous figure of Frankenstein in Baghdad as the symbolic representation of collective trauma of people belonging to Iraq who suffered immeasurably due to war imposed on them. Instead of being merely a re-imagination of Shelley's monster created in a European laboratory, the monster roaming in the street of Baghdad represents the sufferings, grief and trauma of Iraqi people.

Research Questions

1. What are the psychological consequences of war on individuals, particularly in context of the Iraq invasion 2003?
2. How does the figure of Whatsitsname represent Iraq's cultural trauma?
3. How does Cohen's Monster Theory explain the psychology behind creation and vengeance of monster in Saadawi's *Frankenstein in Baghdad*

LITERATURE REVIEW

Baqir Altaai (2023) in scholarly work *The Repercussions of Sectarian Violence in Post-Invasion Iraq: The Implementation of Fanon's "National Culture" In Saadawi's Frankenstein in Baghdad* examines the psychological and cultural sufferings of Iraqis on both personal and collective level after the invasion of 2003. The study employs Postcolonial lenses given by Fanon to critically analyze Saadawi's novel *Frankenstein in Baghdad* (2013). Alkhayat (2022) in research article *Gothic Politics in Ahmed Saadawi's Frankenstein in Baghdad (2013)* scrutinizes the zombie character of Whatsitsname in Saadawi's novel, focusing on the investigation of postcolonial gothic elements present in the narrative. Researcher states that Saadawi has used the haunted character of monster to criticize the military foreign interventions.

Alhashmi (2022) in study *The Maps of identity in Frankenstein in Baghdad: National Spectrum of Iraq in Post-2003* critically investigates the metaphors used in Saadawi's novel. The writer claims that these metaphors have great symbolic significance culturally, historically and ideologically. The monster Whatsitsname represents how foreign invasion and war situations in Iraq destroyed the identities of its people, reducing themselves into mere fragments. Jebur (2024) in research *A Critical Pragmatic Analysis of Identity in the Novel Frankenstein in Baghdad* examines the construction and deconstruction of identity as portrayed in the novel *Frankenstein in Baghdad*. The study uses Critical Pragmatic Identity Analysis to analyze the complex social fabric of Iraq presented in the story.

Delshad (2022) in academic study *The Panoramic Narration and its Components in Ahmed Saadawi's Frankenstein in Baghdad* explains that Saadawi has used panoramic narration in his historical novel *Frankenstein in Baghdad*. Saadawi has portrayed contemporary issues of Iraq, rooted in historical context by depicting the events in a much realistic camera-like approach which Delshad claims to be panoramic narration. This visualization of descriptive writing connects the reader more emotionally with the writing, enhancing its impact and realism. Wrobel (2023) in literary inquiry *Persisting Souls in a Persisting Myth: Appropriation and Transmigration in Ahmed Saadawi's Frankenstein in Baghdad (2013)* provides a deeper understanding of Saadawi's writing by comparing it to Shelley's original version of Frankenstein, emphasizing that Shelly's monster lacked soul while in Saadawi's Frankenstein, the emotions are abundantly present. The monster in Saadawi's novel represents the hidden unseen wounds of Iraqi people after they went through destruction and death in 2003.

Gharaibeh (2024) in research entitled *The Human and the Monster in Ahmed Saadawi's Novel Frankenstein in Baghdad* scrutinizes that Saadawi has not only used the concept of Frankenstein from Shelley's

masterpiece, he has also conducted general intertextuality by drawing concepts from gothic, Postmodern and Postcolonial theories. He has masterfully employed these techniques to portray the trauma experienced by people of Iraq. Khan & Aslam (2022) in their study entitled *The monstrosity of war in Iraq as depicted in Ahmed Saadawi's Frankenstein in Baghdad* examines the cycle of violence, chaos and destruction that was experienced by ordinary Iraqis in reality as well as in fictional story of Saadawi. The scholarly investigation reveals that war situations destroy a place as well its people and the consequences are lasting and perpetual. Mattar (2022) in scholarly contribution *Zombies, Placelessness, and Transcultural Entanglement: Ahmed Saadawi's Frankenstein in Baghdad* focuses on the zombie creature of Saadawi's writing and how its presence shows the collective trauma of marginalized people of Iraq. This chapter is published in a book entitled *Decolonizing the Undead* which demonstrates the undead gothic characters without western hegemony and marginalization.

Raheem et al. (2024) in research thesis *Violence and Grief in Ahmed Saadawi's Frankenstein in Baghdad* examines portrayal of violence and grief in Ahmed Saadawi's *Frankenstein in Baghdad*. The post-invasion horror of Iraq has been represented in the novel by using the techniques of magical realism and satire. Nada (2025) in a study entitled *Deformity in the Characters of the Novel "Frankenstein in Baghdad" by Ahmed Saadawi: A Model Analysis* conducts sentiment analysis of novel by using AI based Natural Language Processing technique. The character of Shisma has been the focus of research which reflects the collective psychological collapse of Iraq society due to war. Galhem (2022) in the article *Revenge in Frankenstein in Baghdad by Ahmed Saadawi* critically examines the character of monster Al Shesmma present in the story. The psychology behind monster's emotions and actions of vengeance has been explored by using theories on revenge, given by Freud.

Jumaah (2024) in research *Representing Magical Realism as a Strategy for the Grotesque Narration in Ahmed Saadawi's Frankenstein in Baghdad* argues that grotesque situation of war-ravaged Baghdad has been exceptionally demonstrated by Saadawi in his novel through the use of magical realism. This exceptional phenomenon helps to blend elements of absurdity and satire with trauma and horror. Al-Leithy (2023) in study *A Psychoanalytic Reading of Ahmed Saadawi's Novel Frankenstein in Baghdad* depicts that every character of novel *Frankenstein in Baghdad* is shaped by trauma, violence and cycle of destruction they went through during the Iraq invasion in 2003. Even in a post war scenario, people are unable to forget their loved ones they lost and the pain they endured during war time.

Mahmood (2023) in doctoral thesis *A Study of Ahmed Saadawi's Frankenstein in Baghdad in Light of Appropriation of Mary Shelley's Frankenstein Through Translation and Adaptation Studies* explores both versions of Frankenstein by using adaptation and translation studies. Both Mary Shelley's Frankenstein and Ahmed Saadawi's Frankenstein portray the devastating impact of uncontrolled evil ambitions. The study highlights how Saadawi's novel has reimagined the monstrous creature Frankenstein to talk about the invisible wounds and social trauma of marginalized people of Baghdad. Almwajeh et al. (2024) in scholarly investigation *Only Monsters Evolve From Wars: An Analogical Reading of Slaughterhouse-Five and Frankenstein in Baghdad* compares the story and themes of Ahmed Saadawi's Frankenstein in Baghdad and Kurt Vonnegut's Slaughterhouse-Five. The research condemns the war culture that is present in the world where powerful countries attack and occupy the weaker ones, attempting to control their resources without giving an ounce of worth to human lives. These "just wars" destroy nations and traumatize the survivors for a lifetime.

Adwan & Mohaisen (2024) in research article *Surviving the Shadows of War: A Psychoanalytic Study of Trauma, Repression and Negative Impact of War in Frankenstein in Baghdad* examines the devastating impact of war on the psychology and identity of people by using the theoretical lens of trauma, repression, and political terror, developed by Judith Herman. Salih & Mohammed (2025) in article *Distorted Identity in Ahmed Saadawi's Frankenstein in Baghdad* explores the creation of monstrous Whatsitsname in the

novel *Frankenstein in Baghdad*. This character portrays trauma that Iraqis were left with in post-invasion Iraq. Both personal and cultural identities were distorted brutally and the feelings of confusion and vengeance occupied people's minds, while their hearts were still in pain. The character of the monster holds the grief of its people and shows the psychological collapse of its entire nation.

Mahfoodh et al. (2025) in scholarly work *Reconstructing the Self: Trauma and Identity in Frankenstein in Baghdad* analyzes the depiction of post war trauma in Saadawi's novel *Frankenstein in Baghdad*. Researchers argue that war has the capacity to create monsters, blurring the boundaries between victims and oppressors. The simple act of survival can be transformed into violence when people are subjected to continuous violence and cruelty. Sabr & Jubair (2025) in study *Political Violence in Ahmed Saadawi's novel Frankenstein in Baghdad: A Reflection on Contemporary Iraqi Society* critically decodes the novel of Saadawi by scrutinizing the psychological factor presented in the novel. After the US invasion in Iraq in 2003, people suffered from identity crises, displacement issues and psychological problems and all these sufferings have been described comprehensively in Saadawi's writing.

Al-Fahham & Sulaiman (2025) in research *The depiction of violence in Saadawi's Frankenstein in Baghdad* explains that terrorism cannot be eradicated by doing terrorism. Unnecessary use of power on innocent people turns them into violent subjects. The monster in the novel also was not created out of pure human intention, it was a reaction against brutal dehumanization of Iraqi people. The research affirms that the only way to protect human lives and their mental stability is to reject hate, violence and wars. Al-Janabi (2025) in research paper *Neo-Orientalist Narratives: Worlds in Ahmed Saadawi's Frankenstein in Baghdad* argues that Saadawi has portrayed and justified Neo-Orientalist views in his novel by showing a society where violence creates violence. The scholarly concepts of thinkers Ali Behdad and Juliet Williams have been employed in the study to evaluate the dystopian society portrayed in Saadawi's *Frankenstein in Baghdad*.

Research Gap

Much of the scholarly articles written previously focused on the representation of trauma in Saadawi's novel. This research adds to the previous scholarship by applying Cohen's Monster Theory to the novel *Frankenstein in Baghdad*. This focus will help readers to understand the psychology behind the vengeful actions of monster Whatsitsname in a more profound way.

METHODOLOGY

This study adopts a qualitative research approach to closely examine the portrayal of cultural trauma in Saadawi's writing *Frankenstein in Baghdad*. The character of monstrous figure Whatsitsname and its journey has been studied with utmost attention to investigate the context behind his vengeful actions. A close textual analysis of the novel was conducted to apply Cohen's Monster Theory to its narrative. The English translation of the novel *Frankenstein in Baghdad*(2018) and the theoretical book of Cohen entitled *Monster Culture (Seven Theses)* has been used as primary source for this research (Cohen, 1996). Articles written on Saadawi's novel and on the US-invasion of Iraq have been consulted by Google Scholar to be used as a secondary source of information.

Theoretical Framework

This research employs monster theory introduced by Jeffrey Jerome Cohen in his foundational literary work *Monster Culture: Seven Theses* (Cohen, 1996). The most significant argument of Cohen's theory is the belief that a monster's body is in reality a cultural body because it reflects the traumas, insecurities and sufferings of its context. The context can be historical, cultural, political and social as these all factors influence each other in a society. The monster is not only a mythical or haunting figure, it absorbs the

calamities of its people and portrays the exact picture of its society. It is a mirror of its place, reflecting exactly what it saw and encountered. Cohen argues that monsters are never produced by themselves, they are the creation of their culture and embodies the deepest scars, fears and anxieties of its society. Cohen stated that:

“The monster is born only at this metaphoric crossroads, as an embodiment of a certain cultural moment, of a time, a feeling, and a place.....The monstrous body is pure culture. Like a letter on the page, the monster signifies something other than itself: it is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again.” (Cohen, 1996, p. 4)

According to Cohen, when a monster is illustrated in a piece of literature, it is never without symbolic meaning. It is a representation of culture and history which can never be completely expelled. Monsters appear, disappear and then reappear again in another form, showing that cultures always persist despite passage of time and changes in society. Cohen also claims that monsters have the ability to blur the boundaries between human and non-human, as it did in Saadawi's writing *Frankenstein in Baghdad*. The monster Whatsitsname blurred the boundary between victims of violence and the monsters. Hence, monsters reject what everyone sees as normal, instead they challenge the set norms and boundaries. Mostly, they show what humans hide within their deepest souls, that's the reason humans fear them. According to Cohen, monsters both repel and fascinate; humans fear them but they are also fascinated by them because deep in the soul they acknowledge that monsters represent them. Cohen asserted that:

“The monster is continually linked to forbidden practices, in order to normalize and to enforce. The monster also attracts. The same creatures who terrify and interdict can evoke potent escapist fantasies; the linking of monstrosity with the forbidden makes the monster all the more appealing as a temporary egress from constraint. This simultaneous repulsion and attraction at the core of the monster's composition accounts greatly for its continued cultural popularity, for the fact that the monster seldom can be contained in a simple, binary dialectic (thesis, antithesis... no synthesis). We distrust and loathe the monster at the same time we envy its freedom, and perhaps its sublime despair.” (Cohen, 1996, p. 16)

Cohen states that monsters belonging to a particular society are a startling image of that society. In Saadawi's *Frankenstein in Baghdad*, the monster embodies the sufferings and grief of Iraqi society of post-invasion 2003. Thus, Cohen claims that a person can read any nation's fears, anxieties and traumas by looking at their monsters. They are the metaphorical tools which portray the identities and psychology of its people. These monsters are never static and fixed in nature. They evolve with time and with changing surroundings. Thus, Cohen's theory is well suited to evaluate the figure of monster, portrayed in Saadawi's novel *Frankenstein in Baghdad*.

ANALYSIS AND DISCUSSION

Whatsitsname as an emblem of Iraqi Trauma

Frankenstein in Baghdad represents the symbolic figure of Whatsitsname as a representation of raw and authentic sentiments of Iraqi people during and post war in Iraq. The monstrous figure is not only a body made from random body parts of Iraqi war victims, it showcases the psychological condition of people in Iraq, revealing the war-related trauma that is consuming them. Iraq's collective trauma, frustration, anger,

despair and pain has been described extensively in the story by connecting the feelings of murdered people with Whatsitsname. Saadawi has demonstrated Whatsitsname as the collection of fragmented parts of dead Iraqi people, asserting that the monster is itself a direct representation of the fragmented and collapsed state of Baghdad. Saadawi writes:

“The Americans had blocked the road at Tayaran Square because of a car bomb close to the Gilani gas station and another explosion in the Sadriya market that had killed dozens of shoppers and shopkeepers.....Nader called his brothers and relatives in Ankawa and told them of his decision. “It’s a temporary measure. We’ll leave home till things calm down in the capital,” he said. He didn’t foresee the possibility that never coming back would become a very real option.” (Saadawi, 2018, p. 158)

People of Iraq have forgotten the normal way to live life after experiencing exposure to violence and death for a long period of time. The novel describes the horror by stating that: “Death stalked the city like the plague” (Saadawi, 2018, p.13) In the same way as people are affected by severe injuries in war leading to broken limbs and disfigured mutilated bodies, Whatsitsname has also been exhibited as grotesque creature. The intervention of foreign powers to assert power and control over a country deteriorates the people living in it, dismembering its communities and families. The wounds of Iraqi people are not healed and their vengeance has been beautifully illustrated by Saadawi in *Frankenstein in Baghdad*.

The deformed formation and monstrous representation of Whatsitsname unveils how war and violence tears apart people of affected regions. Although the broken parts present in Whatsitsname’s body show the trauma of Iraqi people, the convergence of those parts into one body also indicates the resilience and strength of war survivors to tackle the challenges as a nation collectively. The meaningful character of Whatsitsname displays the unity of Iraqi people as the random body parts of people belonging to different sects, clans, classes and families transform into one unified body which collectively showcases their struggles, emotions and cultural trauma. The story narrates:

“The young madman thinks I’m the model citizen that the Iraqi state has failed to produce, at least since the days of King Faisal I. “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, he thinks.” (Saadawi, 2018, p. 113)

The sufferings of all Iraqi people are shared and they are unitedly strong against their assailants. The strong depiction of innocent people killed in war in the form of Whatsitsname also brings to light the significance of every life lost in the Iraq war. The monstrous creature in the story rejects silence against atrocities and injustice, reinforcing that every life matters and people are not just numbers. This is a truthful expression of Cohen’s statement included in monster theory that the creation of each monster is metaphoric and it is deeply embedded within the culture and context from which it is born.

The Collapse of Distinction between Life and Death: Violence and Morality

Whatsitsname is a creature of paradox that blurs clear boundaries and has the capability to represent life and death at the same time. Primarily, the creation of figure by the congregation of dead people itself perpetuates confusion between the state of life and death. Saadawi has portrayed the formation of a living creature by dead body parts, underscoring that corpses of war victims are not really dead. Their pain, sufferings, anger and trauma still lingers across the streets of Baghdad. Whatsitsname falls into the stage

of “category crisis of monsters” where it blurs boundaries by disrupting the clarity of ontological existence. The story describes the criminal capability of humans, stating that:

“I was careful about the pieces of flesh that were used to repair my body. I made sure my assistants didn’t bring any flesh that was illegitimate—in other words, the flesh of criminals—but who’s to say how criminal someone is? That’s a question the Magician raised one day. “Each of us has a measure of criminality,” the Magician said, smoking a shisha pipe he had prepared for himself. ‘Someone who’s been killed through no fault of his own might be innocent today, but he might have been a criminal ten years ago, when he threw his wife out onto the street, or put his aging mother in an old people’s home, or disconnected the water or electricity to a house with a sick child, who died as a result, and so on.’” (Saadawi, 2018, p. 120)

Extending beyond the physical existence, Whatsitsname also crumbles the distinction between morality and depravity. He was fundamentally created to express the emotions of war victims and to seek justice for them. His aim was to punish those who unlawfully killed the people of Iraq and faced no consequences for their brutal inhumane actions, but as the story proceeded Whatsitsname himself became a murderer and started killing people so that he could sustain energy essential for his survival. The moral values, ethics and humanity becomes rare in places where its people constantly suffer from violence, conflicts, injustice and existential threats.

“He told her it would be about the evil we all have inside us, how it resides deep within us, even when we want to put an end to it in the outside world, because we are all criminals to some extent, and the darkness inside us is the blackest variety known to man. He said we have all been helping to create the evil creature that is now killing us off.” (Saadawi, 2018, p. 174)

Demonstrating the complex personality of Whatsitsname, Saadawi has masterfully highlighted that practice of moral and ethical responsibilities cannot be expected from those living in war settings. It aligns with Cohen’s argument that monsters are not fully human or any other entity, they exist in dissolution of identity and ontological ambiguity.

Ambivalent Response of Iraqi people to Whatsitsname

In Saadawi’s writing *Frankenstein in Baghdad*, the monstrous figure of Whatsitsname receives different types of responses from people in Iraq. As the monster is himself paradoxical in nature, the people of Iraq also represent the nature of ambiguity and uncertainty. Some were highly afraid of him and considered him a grotesque creature who killed people without any discrimination. On the contrary, many Iraqi people showed support for Whatsitsname despite his horrible body because they believed that he was representing them truthfully and he could protect them from oppressors.

“Fear of the Whatsitsname continued to spread. In Sadr City they spoke of him as a Wahhabi, in Adamiya as a Shiite extremist. The Iraqi government described him as an agent of foreign powers, while the spokesman for the U.S. State Department said he was an ingenious man whose aim was to undermine the American project in Iraq.....People in coffee shops spoke of seeing him during the day and vied to describe how horrible he looked.....from the government, people grew more convinced with every passing day that he would never die.” (Saadawi, 2018, p. 113-114)

People of Iraq perceive monstrous Whatsitsname as their guardian of justice because their own legal institutions and international humanitarian authorities failed to deliver any assistance to them. The desire of Whatsitsname to seek justice for dead Iraqi people is also the collective yearning of people. Although they believe that somehow Whatsitsname represents their own inner conflicts, chaos and desires, they are still afraid of him because of its unpredictable and violent nature. As Cohen stated in his theory, people are both terrified and fascinated by monsters. The writer stated in novel:

“The Whatsitsname turned to Hadi. “That’s not everything,” he said. “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, 2018, p. 105)

The character of Whatsitsname becomes a mystery across the streets of Baghdad. Some people overemphasized on his heroism and legacy while others magnified his cruelty and violence. They are terrified that he could also destroy or kill them at any time. He is not a trustworthy and stable source of support for them as he can be harmful for them due to his controversial and ambiguous nature. The story narrates:

“What does that mean, the One Who Has No Name? So, what’s his name?” “The One Who Has No Name,” said the senior astrologer, who then took a few steps back and turned to leave the brigadier’s office. The brigadier didn’t stop him or ask him to provide more information, because he was used to strange behavior in his department, and he had to treat these astrologers with kid gloves, since they were his main sources. Tomorrow the One Who Has No Name, he mused, might become He Who Has No Identity, and then He Who Has No Body, and then He Who Can’t Be Caught and Thrown in Jail.” (Saadawi, 2018, p. 88)

This indicates the tendency of people and entire society to hold onto mysterious and horrible creatures because it helps them express their own anger, pain and desires.

Cyclic Violence and Repeated Pattern of Violence in Saadawi’s *Frankenstein of Baghdad*

In Saadawi’s writing *Frankenstein of Baghdad*, Whatsitsname personifies the continuity of aggression and structural cycle of violence that exist in war settings. In postwar Iraq, people remain immersed in the psychological disruption and war-induced trauma. Those who have lost their loved ones in explosive bombings, sniper attacks and aerial attacks harbor feelings of anger, pain, grief and anxiety. They carry resentment and guilt of survival within themselves and yearn for the accountability of the culprits. In the initial stages of the story, Whatsitsname seeks justice for dead war victims but as the story proceeds, he himself becomes a symbol of terror, death and destruction. This highlights the perpetual cycle of violence in zones of continuous armed conflicts and aggression. The story asserts that violence cannot lead towards peace; violence will always propagate more violence. The novel narrates:

“My face changes all the time,” the Whatsitsname told the old astrologer that night. “Nothing in me lasts long, other than my desire to keep going. I kill in order to keep going.” This was his only justification. He didn’t want to perish without understanding why he was dying and where he would go after death, so he clung to life, maybe even more than others, more than those who gave him their lives and parts of their bodies, just like that, out of fear.” (Saadawi, 2018, p. 205)

When the foreign powers and global elites try to perpetuate the propaganda that they are fighting war and unleashing violence to prevail peace and stability, the outcomes are similar. When violence becomes a tool for justice, there is no way to stop it even when war stops. Whatsitsname is an embodiment of violence reproduction cycle as he loses his own sight of justice in search of vengeance for war victims. The boundaries between morality and degeneracy become blurred in these circumstances. Saadawi has mentioned concern over ignition of war and has issued a warning that violence, once initiated cannot be ceased; it triggers a chain of hostilities and unrest.

CONCLUSION AND RECOMMENDATIONS

Ahmed Saadawi's novel *Frankenstein in Baghdad* portrays the devastating psychological consequences of war on people living in war-torn regions. By exploring the journey of monstrous creature Whatsitsname through Monster Theory given by Jeffrey Jerome Cohen, the findings of this research reveal that the actions and sentiments of the monster were symbolic, rooted in the sufferings of its people. The path of violence is cyclic and whoever suffers from it without any reason can become cruel just like Whatsitsname. The study affirms that the foreign interventions, use of power on weaker countries and the politics of war need to be stopped, if humanity wants to survive. Further researchers can conduct research by focusing on the post war fictions written on Afghanistan or Palestine to analyze their sufferings. The novel *Frankenstein in Baghdad* can be further explored by using different fresh theories including theory of trauma and recovery, theory of resilience or feminist theory.

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