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Reanimating horror: Gothic critique of violence and fragmentation in Shelley's *Frankenstein* and Saadawi's *Frankenstein in Baghdad*

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ABSTRACT

Ahmed Saadawi wrote *Frankenstein in Baghdad* in 2013 in Arabic. However, it was translated in 2018. In his novel , Saadawi implemented the gothic idea about reanimation . He attempts to show how Iraq torn apart. Further, he picturizes how sectarian violence as well as political chaos have divided Iraq. The paper argues that Saadawi's monster acts as a powerful metaphor for the national spirit of Iraq. This symbol has clearly occurred in the novel as a hope for Iraqis. It is embodied in a composite entity stitched together from the remains of bomb victims. The paper draws a comparison to Mary Shelley's *Frankenstein* (1818). It investigates how Saadawi recontextualizes the gothic tradition. He uses this tradition to critique religious extremism which occurred after the US-invasion of Iraq in 2003. The study focuses on the monster's role. The monster acts as an agent of vengeance. This role challenges the religious taboo against reanimation. It exposes a cycle of violence carried out by some radical religious authority. While exposing this, the paper argues that Saadawi's narrative critically underscores the importance of coexistence and the ethics of human dignity in a post-invasion Iraq.

KEYWORDS: Gothic defamiliarization, Horror, Mary Shelley's *Frankenstein*, Saadawi's *Frankenstein in Baghdad,* Resuscitation, Religion

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Introduction

As an internationally acclaimed novelist, Ahmed Saadawi stands among many Arab contemporary novelists, contributing to the Arab novel and world literature as well. Saadawi is also a screenwriter, poet, journalist and a documentary film maker. For his contemporary gothic novel, *Frankenstein in Baghdad* (2013. Trans. 2018), Saadawi won the international Prize for Arab Fiction in 2013. Being an eyewitness of 2003 American invasion of Iraq, Saadawi wrote this novel to respond to the outbreak of terror, particularly in Baghdad, reaping innocent citizens. The novel explores the political Iraqi situation to reveal the brutal damage of the neo-colonial practices. It depicts a new modern gothic horror to expose "Horror imagery plays a remarkable role in subtly alluding to the impending demise of a political order and depicting a post-apocalyptic future to expose the ugly face of technological advances and the extensive use of militarism." (Alkhayat M. , p.46). As Seda Arikan and Gülsüm Tuğçe Çetin put it, in this novel Saadawi "portrays how the social and political vacuum that emerged immediately after the US invasion was replenished with radical groups that led to suicide bombings, looting, assassinations, insurgencies, kidnappings, and later to IEDs and militia warfare. In other words, he fictionalises the birth of a monster out of this chaos" (180).

This paper examines Saadawi's *Frankenstein in Baghdad* as a contemporary gothic novel that adapts and recontextualizes gothic tropes to explore the socio-political fragmentation of Iraq, with a specific focus on the interplay between political turmoil and religious extremism as drivers of violence. Rania Reda Nasr (2019) contends that by drawing on Mary Shelley's *Frankenstein*, Saadawi replays the gothic narrative of fear, horror, and monstrosity, reconfiguring these elements to address the collective trauma and disintegration of the Iraqi nation. Marwa Alkhayat (2022) argues that "*Frankenstein in Baghdad* is a cautionary tale about monster-making that goes beyond control" (49). This means it reveals two central gothic themes in the novel. These are horror and monstrosity. However, Saadawi's story does not simply warn against dangerous knowledge, as Mary Shelley's does. Instead, Saadawi faces the broken sense of identity in Iraq after the 2003 U.S. invasion. Further, the novel's portrayal of the unnamed monster (Whatsitsname) acts as a metaphor. The monster represents a war-fractured nation. That's because of the 2003 invasion and the sectarian violence that occurred. It is also because political forces that have long exploited ethnic and religious differences (Cohen, A., & Efrati, N. 2011).

The central themes of the novel are fear and horror. They transcend spatial and temporal boundaries. Both Shelley's and Saadawi's works grapple with horror as an existential force that disrupts societal norms. "He [monster] might have spoken,[...] one hand was stretched out, […] to detain me, but I escaped and rushed downstairs. […] catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life" (Mary Shelley, p. 45). However, Saadawi's monster is a modern adaptation of Shelley's creature, yet its namelessness and ambiguous nature mark it as a symbol of the unresolved questions about Iraqi identity and humanity following decades of conflict. "My face changes all the time," the Whatsitsname tells the old astrologer that night. "Nothing in me lasts long, other than my desire to keep going. I kill in order to keep going" (Saadawi, p. 259). This unresolved state brings us to Julia Kristeva's theory of the "abject," which she describes as that which destabilizes order and identity (Kristeva, Powers of Horror 2024). However, Shelley's monster has fixed shape and face. Shelley says, "his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks (45)." By making Whatsitsname a fragmented entity stitched together from Iraqi victims, Saadawi connects gothic horror to Iraq's fragmented national psyche, echoing the abjection of lives reduced to body parts in the aftermath of war (Sinéad Murphy,p. 276).

Saadawi brings the gothic tradition to modern Baghdad. He does this by reimagining Shelley's laboratory. In Saadawi's novel, it becomes Hadi's chaotic room.

Hadi is a junk dealer. He collects the remains of bomb victims. He assembles them into a single, monstrous body. This means that this act symbolizes a desperate yearning. Further, it is a wish for national unity amidst terrible fragmentation. In the novel, Hadi states clearly his goal. He claims that the body "would be respected like other dead people and given a proper burial" (Saadawi, p. 25).

Clearly, this horrific artwork is a form of critique. It criticizes the systematic neglect of the dead. It also offers a critical perspective on the normalization of violence that has become widespread in Baghdad. "The streets of Baghdad function as unsafe and unpredictable places, more in tune with the vital element of survival rather than romantic representations of communal life or tradition" (AlMuslimawi and et al, p.10). Thus, the

monster's body represents a reflection of the thousands of civilian victims who perished during the 2003 US invasion and the ensuing civil war. This shows the monster as a powerful figure and a symbol of collective grief and trauma (Cavareo, p.273).

Here, Hadi's room appears as a gothic space. This is because it has been transformed into another production site where horror serves a dual function: it is a form of protest and a question of human dignity.

Saadawi goes beyond the American invasion. He takes us back to past wars, specifically the Iran-Iraq War. He illustrates this by linking the monster to Daniel, the son of the old woman Elisheva. Daniel embodies the unhealed psychological trauma of that eight-year war. This connection reflects a cycle of violence and grief. It means that old wars reappear in strange and disturbing ways.

The return of Daniel as 'Whatsitsname' is a sort of moving into a gothic era. It is the "return of the repressed" (Fred Botting 2013). In gothic fiction more generally, traumatic experiences left unhealed come back as ghosts or monsters. With this, Saadawi constructs Iraq's ordeals as a gothic story. So this story gets drowned out by other horror stories that never go away.

Moreover, Saadawi constructs the monster out of dismembered body parts. This is a commentary on war as dehumanizing. Hack-up bodies signify diminished human dignity. People are reduced to flotsam of violence. This connects to Cavareo's argument. Cavareo writes that violence "offends the ontological dignity that the human figure possesses and renders it unwatchable" (Cavareo, p.9).

This is why the role Hadi plays has been important: He is named, from a word in Arabic that means "the one who leads" or a "guide." This is a reminder of the fact that human body after death is sacred. His outcry is over the government's failure to provide victims a proper burial. It also casts him as a moral voice amid Baghdad's increasingly unordered collapse.

Another horrific image is found in the interplay between body and spirit. "This patchwork creature, both horrifying and deeply tragic, symbolizes the fractured psyche of a war-torn nation" (Azeez and et al, 461). That's to say, this tension in *Frankenstein in Baghdad* shows Saadawi's engagement with a core gothic theme. Also, it explores the tension between the physical world and the metaphysical one. For example, the encounter between Hasib's soul and other bodies it finds in a sea of bodies body reflects that. It is worth noting that it is the same body that Saadawi's monster inhabits. In this encounter, Hasib's soul years for the sea where Hasib has never approached but seen only television:

> He saw a man in a white vest and white shorts floating face-up in it. What bliss! He must be looking at the stars, clear in the night sky. He was drifting slowly with the current. Hasib moved toward him and looked into his face. "Why are you looking at me, my son?" the man said. 'Go and find out what happened to your body. Don't stay here.' He saw another dead body, floating face down in the water. It didn't say anything. It just floated slowly, in silence. (Saadawi, p. 35)

The encounter with the dead bodies brings to the surface the trauma of the war and the loss of his own physical body. He is haunted by unanswered questions that denote the lingering sense of injustice. It suggests a state of dissociation for Hasib's soul. In this sense, Hasib observes the scene almost as an outsider, detached from the emotions and the full impact of what he is witnessing. Mohammad Al-Leithy argues that Hasib's soul "tells us about bodyless souls and soulless bodies in Baghdad. Souls wander in search of their bodies, or even any other dead bodies that can provide vessels for such roaming, lost souls. A soul gets particularly lost when the body is torn into tiny pieces so that nothing of the body remains" (13). This aligns with Shelley's exploration of duality in Frankenstein, which Harold Bloom interprets as a division between "solipsistic and generous halves of the oneself" (Bloom, p. 4). Saadawi extends this duality by embedding his monster with the anguish of a soul seeking justice. The portrayal of estranged soul seeking a place to dwell is in contrast to the religious interpretation where the spirits of the victims would rise high to rest in paradise. Accordingly, the novel suggests that instead of peace and reconciliation, the souls of the dead set a journey of loss and despair. Linking this with the hypocrisy of characters who claim to be religious, the novel metaphorically illustrates how faith is weaponized to create disillusionment, division and resentment. Thus, creating a human monster for revenge will definitely lead to disaster. "The created being, subordinated to God and at the same time separated from him by free will, can commit sin only through willful nonobservance of the rule" (Kristeva, p. 130).

Saadawi embeds gothic horror within Iraq's contemporary reality. This means that he transforms the genre. It becomes a vehicle for political, religious, and social critique.

To put it clearly, the stitched corpse roams the streets of Baghdad acting as an agent of vengeance. This monster embodies not just one specific grievance, but the unresolved grievances of a nation.

Saadawi employs a supernatural technique known as 'gothic defamiliarization', "a concept particularly associated with Shklovsky and discussed in his 'Art as Device', first published in 1917, where he argues that art renews human perception through creating devices which undercut and undermine habitual and automatised forms of perception" (Newton, p.1). His monster is unwelcomed as it is unnatural. In other words, while it may seem familiar, this technique presents familiar things—a war-torn city—in strange and unsettling ways. This approach challenges readers, forcing them to confront the harrowing realities of Iraq's division. This represents a witnessing of our escalating political, social, and physical disintegration along sectarian lines. Therefore, readers need to grasp the devastating human cost of a protracted war.

This approach places "*Frankenstein in Baghdad*" within a specific literary context; it is a narrative belonging to the genre of protest literature. Gothic literature, in particular, often exposes and examines profound societal and political failures.

Monstrosity, Revenge, and Religion

Ahmed Saadawi's *Frankenstein in Baghdad* looks like it draws heavily from Mary Shelley's original novel. Also, it extends the classic themes of monstrosity and societal critique. Thus, these ideas are applied to the contemporary status of Iraq. It is portrayed as a victim of invasion, which led to sectarian violence and political turmoil. In another way, Shelley's novel was a response to the Industrial Revolution in Europe. It also explores how destructive unchecked scientific ambition can be. Harold Bloom notes that Shelley's work encapsulates,

> The quest of a solitary and ravaged consciousness first for consolation, then for revenge, and finally for a self-destruction that will be apocalyptic, that will bring down the creator with his creature" (Bloom, Mary Shelley, p. 9).

Saadawi's novel mirrors this path. But it doesnot substitute the hubris of science with less dangerous magic. These are the forces of colonialism, religious and political fanaticism. The text portrays this violence, noting, "on the same route said armed gangs were hijacking cars and, depending on the passengers' religion, massacring some in the nearby orchards" (Saadawi, p. 224). In so doing, Saadawi turns Shelley's critique. He uses it as a mirror of contemporary crises such as gothic defamiliarization, horror and the tearing apart of a nation.

Both novels feature monsters that are the physical manifestation of collective fears. They demonstrate also that these fears are grounded in different cultural and historical apprehensions. For instance, Shelley's monster embodies all the isolation of the Industrial Revolution. It is the "monstered birth" that represents to us the moral price of untrammeled development (Botting, Gothic, p. 105).

But Saadawi's Whatsitsname is a product of post-2003 Iraq. That makes it literally made from the limbs of sectarian violence victims at that time. In other words, their goals are fundamentally different. But Shelley's monster seeks connection, only to be met with rejection. Saadawi's monster, on the other hand, is a direct reflection of Iraq's deteriorating situation. The Whatsitsname symbolizes collective grief, anger, and a deep longing for unity in a nation torn apart by divisions.

And Saadawi's novel provokes a rethinking of religious and ethical issues. It also concentrates on the reanimation of a human form which is present in Shelly's work. Shelley's story itself criticizes the Industrial Revolution from a Christian perspective. It's an example of the hubris of making without divine patent. This desparation is expressed in the following lines: "I often sat for hours motionless and speechless, wishing for some mighty revolution that might bury me and my destroyer in its ruins" (Shelley, p.132).

Critics such as Anne K. Mellor claim that it is because Frankenstein tried to "usurp the role of God." This expresses concerns with industrialization undermining traditional Christian values (Mary Shelley: Her Life, Her Fiction, Her Monsters, p. 79).

Similarly, Saadawi adds in an additional twist of religious culture to the mix. In a different manner, he combines Islamic and Hindu views on the soul and body. It also explicitly draws on Hindu concepts of reincarnation. The soul of Hasib animates the reconstituted corpse, challenging Islamic and Christian taboos regarding the body in death.

> O Jatavedas, when thou hast matured him, then send him on his way unto the Fathers… let thy fierce flame, thy glowing splendour, burn him With thine auspicious forms, O Jatavedas, bear this man to the region of the pious. Again, O Agni, to the Fathers send him who, offered in thee, goes with our oblations. Wearing new life let him increase his offspring: Let him rejoin a body, Jatavedas. (Krishnamacharya E. Agni sooktham, pp.1-8).

Scholar Daniel Bassuk's work supports this exploration. He observes that in Hinduism, "salvation depends upon belief in incarnation" (Incarnation in Hinduism and Christianity: The Myth of the God-Man, p. 10).
So, such concepts let Saadawi question the universality of religious doctrines. Further, he does this when he speaks about the trauma of Iraq. Another difference lies in the monsters' drives. Yes, Shelley's creature seeks vengeance only against its creator, Hugo. However, Saadawi's Whatsitsname takes on a more complex, that's to say, quasi-redemptive role. For that, it enacts vengeance as a collective symbol of all violence victims. It targets criminals who perpetuate Iraq's suffering.

Although the mission for justice is violent, it has an underlying ethical dimension. It can also be seen through a lens of salvation. The monster is animated by the soul of Hasib. A key moment occurs: "[Hasib's soul] touched the pale, naked body and saw his spirit sink into it [...] because probably, he realized then, it didn't have a soul, while he was a soul without a body" (Saadawi, pp. 37-38).

In fact, the monster appears as a savior, but one devoid of religious conviction, instead embracing secularism. In other words, he is presented as an unavoidable evil stemming from national suffering. His acts of violence are seen as a desperate attempt to restore moral order and national loyalty where the state has failed. In short, the monster itself admits that, "They have turned me into a criminal and a monster, and in this way, they have equated me with those I seek to exact revenge on. This is a grave injustice" (Saadawi, p. 137).
Scholar, Ruaa Jaddoa Galhem shows that, "at first, Frankenstein seems like a saviour. He aims to seek vengeance against murderers, abusers, and bombers" (797), although his acts turn to be morally ambiguous.

Saadawi's monster does not only represents the culmination of Iraq's traumas—like the Shiite-Sunni conflict at that time, but also it is more than a gothic horror figure. The figure's role that never been an Iraqi's. No Iraqi would think that he would be killed because of his belief in such a mosaic society that contains different beliefs. To sum up, it is a commentary on the ethical dilemmas of a society at war. Further, it grapples with sectarianism and the painful quest for a national identity.

It can be observed that Saadawi transforms the monster into a vehicle for exploring reconciliation and redemption. This takes us to gothic defamiliarization literature which often explores the psychological effects of societal breakdown. The purpose is that Saadawi's Whatsitsname becomes a call for unity.

Frankenstein: Reanimating Horror

Horror and terror are a constant in human history and has no cultural or temporal limits. They evolve across time and historical periods, influenced by religious and political conflicts. Thus, from Mary Shelley's *Frankenstein* to Ahmed Saadawi's *Frankenstein in Baghdad*, the gothic style offers a model that can be used to question and challenge these underlying fears.

Yes, Shelley's novel was published in 1818, and it is largely regarded as a product of the Romantic era and that it channeled fears about science advancing without proper regulation. But its themes still echo and telegraph the dilemma of today. They resonate with our 21st-century experiences of horror and violence. And in the same way, Saadawi re-casts Baghdad as a gothic setting. In it, "death stalks the city like the plague" (Saadawi, p.6). It is the embodiment of ubiquitous, inescapable horror that characterizes life in the modern world.

On History, the gothic genre are what humans really fear. Thus, Botting contends that, "The Gothic reflects cultural anxieties and tensions, creating monstrous forms to articulate fears that are otherwise

inexpressible" (Gothic, p. 89). Also, one could argue that Shelly's monster is unnatural in the sense of becoming a deadly form of unintended consequence from human ambition and technology. That's because these fears have lingered. This can be seen in contemporary usage, when speaking of a "Frankenstein" force as being any that can no longer be controlled, either scientific or social.

In his novel, Saadawi reinterprets the practice. He sets it in post-2003 Iraq. In this case, it is Baghdad that becomes the gothic space at that time . It's a city engulfed in violence - constantly teetering between life and death in the most bizarre fashion. What Saadawi describes in his novel is a place pervaded by "daily terror." This unsettling specter of terror evokes Shelley's earlier fears of the uncontrollable unknown. This disturbing gothic tale portrays terror—whether scientific, political, or otherwise—as a constant human obsession.

In one way or another, both Shelley and Saadawi demonstrate that monsters are not born but created, for they are an extension and product of their environment. In Shelley's novel, Victor Frankenstein's creature is presented as a cautionary tale. That is, Shelley presents it as a warning of the dangers of unbridled scientific ambition. Shelley's monster reflects the arrogance of its creator. It appears as a terrifying reminder of the price of " overstepping [moral] boundaries" (Youvan, p. 3). In this narrative, the creature and its alienation are presented as a kind of failure afflicting humanity. Thus, it is portrayed as a central theme confronting human society.

In contrast, Saadawi's Whatsitsname is an accurate account of the terrifying situation in contemporary Iraq. In contrast to Shelley's poor, unwanted creature, Saadawi's monster embraces a moral crusade. That's because it fights for those who are wronged. This monster carries a literal and figurative reconstruction of Iraq's violated 'body politic' (M. Pinfari, p. 31). By resurrecting the dead, Saadawi accomplishes two things. He criticizes the dehumanizing impact of terrorism. He also points to the sanctity of human life, including after death.

Both novels are about bringing the dead back to life. It raises serious ethical and philosophic questions. Frankenstein, Shelley's monster cautionary tale about the perils of "playing God." This theme has antecedents in the Romantic criticism of industrialism. Mellor observes that, "Victor's hubris lies in his attempt to transcend human limitations, creating life without regard for its moral and ethical implications" (Mary Shelley: Her Life, Her Fiction, Her Monsters, p. 76).

Similarly, Saadawi's novel portrays contemporary science as a tool used to bring about destruction. However, Saadawi broadens the scope of the discussion, linking revival to the quest for identity and justice. Reanimation is not merely the act of breathing life into a monster, but rather a repository filled with memories and grievances. It is also a reminder of the forgotten victims of violence in Iraq. Hadi says: "I made it complete so it wouldn't be treated as rubbish" (Saadawi , p. 25). Here, it means that to reanimate is to be held for accountability toward humanity.

This is evident in Shelley and Saadawi's use of their monsters to explore the nature of horror. In Shelley's novel, the mystery of the monster evokes an innate fear of the unknown. In Saadawi's novel, the monster, Whatsitsname symbolizes the unseen forces of horror Baghdad is plagued with.

> What would the criminal look like, the brigadier wondered? […] This man who could take bullets without dying or bleeding, how horribly ugly would he be? How would he be arrested if he wasn't afraid of death or of gunfire?. (Saadawi, p. 119)

This mirrors the fear and mistrust in a society where the line between victim and perpetrator is blurred.

Yet Saadawi's monster manages to trace the existential despair of a world where justice is, as one character observes, not found at all – instead violence swells (Eddo Evink, 2014). In attempting to reimage Shelley's story in contemporary Iraq, one can argue that Saadawi demonstrates is that horror and terror are universal, and a part of what it means to be human. More clearly, both narratives demonstrate a truth: monsters are not inherently evil, but rather a product of the fears and failures of their creators. Therefore, the true horror lies not in the monsters themselves, but in the social structures that produce them.

The Stitched Body, Unity, and Anger

The Whatsitsname with his stitched body is a powerful message and clear image of Iraq in Saadawi's novel. It is an image that represents Iraq and the emerging violence that spreads everywhere. While the Whatsitsname is not inherently evil, it is a victim of the surrounding societal chaos. It embodies the reality of mutilated bodies in the streets of Baghdad.

Saadawi's monster is not merely a collection of physical fragments; it is a symbol of accumulated anger, despair, and urgent need. It represents the situation of the fragmented Iraqi people. This distorted body affirms that Iraqis will only be able to confront violence surrounding them through unity.

In short, the deformed and stitched-up form of the Whatsitsname is a metaphor for a fractured Iraqi society. It reflects the deep rifts that have developed over time due to ethnic, religious, and political divisions. "a stitched-together collection of the remains of victims, unified by a single, restless soul" (Saadawi, p. 25). Daneil S. Morris says that it [the monster] "exemplifies the potential for unity within a fractured nation, where disparate groups must come together to 'rebuilding [cohesive] identity'" (p. 17).

The body of the creature called "Whatsitsname" is not just a weapon of revenge, but it is an archive of collective memory, history and identity. This of course implies that the creature has a soul, and that it needs a body in which to carry out its purpose. This is proof for me that identity cannot be divorced from history. The body, clearly, is what comes to set and contain the soul's purpose, i.e. that identity does require a bodily connection with the past.

This relationship between body and soul recalls a concept from theory. Gilles Deleuze and Félix Guattari argue that a body is defined by what it can do. They write:

> We know nothing about a body until we know what it can do...how they can or cannot enter into composition with other affects...to exchange actions and passions or to join with it in composing a more powerful body. (Deleuze & Guattari, p. 257).

The sewn elements of the monster's body in Saadawi's novel indicate their participation in shaping a cohesive and powerful nation. The corpse is formed from the bodies of hapless victims. This is just one example of how collective memory matters.

Hadi's role mirrors Victor Frankenstein's from Shelley's novel. Each of them is a creator who crafts a monster. Their creative acts begin with a desire to remedy a profound loss. Hadi sews the body parts together to restore the dignity of the dead. Differently, Victor's ambition is to overcome death. However, their motivations are very different. Victor's creation springs from hubris. In the same sense, Hadi's creation is an act of mourning. It is also a form of resistance because he is pushing back against the dehumanizing effect of war. "Hadi's monster is a subversion of the Frankenstein archetype, turning a symbol of unchecked ambition into a representation of collective grief and justice." This means that "Had's goal behind creating Whatsitsname is a noble one" (Raad Kareem Abd—Aun and et al, p. 1754).

To put clearly, the relationships between creator and creature also differ. For example, In *Frankenstein*, Victor abandons his creation and this starts a cycle of rejection and revenge. While Saadawi shows a different connection. For example, in the novel, Hadi remains tied to the monster. This reflects how all of society is connected to the horrors it represents. "Hadi himself was on the Whatsitsname's list. But the Whatsitsname's time wasn't unlimited, and he had to complete his mission quickly. He should really have stood up right then, strangled Hadi on his bed" (Saadawi, p. 127). This highlights a social and political dynamic. It shows the communal responsibility for the violence that created the Whatsitsname.

Also, the stitched body also works as an allegory. It represents the socio-political reality of Iraq. The monster is built from different parts reflects Iraq which is made of diverse groups. These divisions were exacerbated by external forces, most notably the American invasion. Furthermore, local actors exploited sectarian differences for their own interests. The country, or rather the unraveling body of society, is essentially composed of these diverse sects, weakened and fragmented by both external and internal forces. Raad Kareem Abd—Aun and et al, explain that, "It is a hybrid character composed of different body parts that belong to Iraqi citizens from different religious backgrounds and ethnicities stitched together into a disfigured combination because it is created out of hatred and conflicts among Iraqi people" (p. 1753). This monster seeks revenge for the innocent

after others, such as political parties and Americans, failed to protect the people and achieve justice. Haytham Bahoora portrays the mission of a nation as " more than simply a commentary on the haunting of the present by those unjustly killed, the corpse is a metaphor for the fragmented and injured nation." (p. 196). This is clear in Saadawi's narrative when says, "The American army is unable or unwilling to stop the violence, so at least a balance or an equivalence of violence has to be created. Without it, there won't be a successful political process" (p.170). Saadawi offers a clear message through his fictional element that criminals enjoy impunity in Iraq. And to stop them is to unite.

In both novels, the monster's actions raise ethical questions about violence and vengeance. For example, in her novel, Shelley warned of what can be called, 'unchecked ambition'. She says, "Seek happiness in tranquility and avoid ambition, even if it be only the apparently innocent one of distinguishing yourself in science and discoveries" (p. 239). Theodore Ziolkowski contends that Victor Frankenstein "marks a discovery that involves an enormous potential for good. But because he renounces the responsibility for his discovery, it is subverted by society and becomes a tool of evil" (p. 44).

In the same vein, Saadawi criticizes the cycle of recurrent religious and political violence. He points out that even anger rooted in a desire for justice can lead to disastrous consequences. Therefore, the stitched-up body Iraq's shared grief, and its profound yearning for justice. It is created as a being "seeking revenge for the innocent killed in sectarian violence" (Raad Kareem Abd—Aun, p. 1755). He reveals himself as "the saviour" (Saadawi, p.140). Through this symbol, Saadawi criticizes the social and political forces that support division. He calls for the reconstruction of national identity as a unified and inclusive entity for all Iraqis. "The policy of the American ambassador to create an equilibrium of violence on the streets between the Sunni and Shiite militias, so there'll be a balance later at the negotiating table to make new political arrangements in Iraq" (Saadawi, p. 170). Here, Saadawi clarifies the reality of the conflict in Iraq and how neo-colonialism shapes the political, cultural, and historical landscape. Through his Frankenstein myth, he presents the reader with a truth they may find unpalatable.

Conclusion

Thus, in their treatment of evil's manufacture, the two novels illustrate how gothic defamiliarization and horror appear as diverse political, religious, sectarian and regional expressions. By doing so, a creator who forsakes their creation illustrates just how perverted science can be. The process of resuscitation reflects the unchecked ambitions that lead to a creation of an unknown killer. The works of Shelley and Saadawi are not assaults on science or ideology. But they are warnings about responsibility. The tales share a common source in the two stories. They reveal that boundless ambition — in science or in faith — inevitably leads to ruin.

Shelley and Saadawi make powerful ethical and religious symbols. They want to say that each people create their savior. They keep chasing it considering it the only hope that need to standby. In Christianity people have Jesus and Shiesm they have Al-Mahdi and in Hinduism they have Vishnu. Also, Shelley and Saadawi want the reader to consider progress and what exactly is right. Shelley's is one of the Romantic contributions to the warning against human pride. But Saadawi sets upon the shattered world of Iraq after 2003. He explores the causes of contemporary horror. He defamiliarizes the emerging violent behaviour in Iraq which never been known among Iraqis.

Saadawi's criticism, moreover, is not limited to science. Instead, he discovers that violence is driven more by sectarian confict at that time — the Sunni-Shiite struggle — than technology in Iraq. His story also depicts a toxic mix of power struggles, religious conflicts, and identity issues. It is precisely in this mix that horror is born. His narrative presents science as a tool, like the bombs used in attacks. But the decisive battle is the battle of ideology at that time .

More precisely, Saadawi argues that evil doesn't originate from a single villain, but is an integral part of the social fabric. It's an inherent aspect of societies, and many individuals within those societies are capable of influencing and controlling it. Thus, people, intentionally or unintentionally, contribute to its perpetuation. In either case, every narrative presents a challenge to society to bear the consequences of its actions. Everyone is called upon to be accountable. Responsibility isn't limited to scholars or religious figures; it extends to the general public as well. The choices people make collectively have the power to shape the world profoundly and tragically.

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