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العدد الثامن

والأربعون

الهوية السيبرغية وتشظي الجسد في رواية فرانكشتاين في بغداد لأحمد سعداوي

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المستخلص

تستكشف هذه الدراسة مفهوم هوية السايبورغ وتصوير الجسد المجزأ في رواية "فرانكشتاين في بغداد" (٢٠١٣) لأحمد سعداوي، مُفسِّرةً إياهما كاستعارتين مركبتين تُعبّران عن الواقع المعاش للغزو الأمريكي للعراق عام ٢٠٠٣. وباستناد إلى نظرية السايبورغ لدونا هارواي، تُحلّل الدراسة شخصية "الشسمة" ككائن مُركّب من بقايا ضحايا العنف، يجسّد وجوده هوية هجينة تُزرع التناقضات المتضادة كالإنسان/الآلة، والضحية/الجاني، والذات/الآخر. وبالتالي، لا يُعامل الجسد المجزأ للوحش كمجرد دليل على الدمار المادي، بل يُتناول كنص سياسي وأخلاقي يكشف تآكل القيم الأخلاقية والإنسانية وسط الصراع الطائفي والتفكك الاجتماعي. علاوة على ذلك، تجادل الدراسة بأن جثة الشسمة المتجزئة تعكس تفتت الهويات الفردية والجماعية، لتكون بمثابة مرآة رمزية لبغداد نفسها - فضاء حضري منقسم عاجز عن الحفاظ على شعور متماسك بالعدالة أو الانتماء أو المعنى في أعقاب

عنف طويل الأمد.

الكلمات المفتاحية: السعداوي، الهوية السايبورغية، دونا هارواي، فرانكشتاين، ما بعد الغزو الأمريكي عام ٢٠٠٣.

The Cyborg Identity and Fragmented Bodies in Ahmed Saadawi's

Frankenstein in Baghdad

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Abstract

This study explores cyborg identity and the representation of the fragmented body in Ahmed Saadawi's *Frankenstein in Baghdad* (2013), reading them as central metaphors through which the lived reality of the American invasion of Iraq in 2003 is articulated. Drawing on Donna Haraway's cyborg theory, the study examines the figure of the "Whatsitsname" as a composite being assembled from the remains of violence victims, whose existence embodies a hybrid identity that unsettles conventional binaries such as human/machine, victim/perpetrator, and self/other. The fragmented body of the monster is thus not treated merely as evidence of physical destruction; rather, it is approached as a political and ethical text that exposes the erosion of moral and human values amid sectarian conflict and social disintegration. Moreover, the study argues that the dismembered body of Whatsitsname reflects the fragmentation of both individual and collective identities, functioning as a symbolic mirror of Baghdad itself—a divided urban space unable to sustain a coherent sense of justice, belonging, or meaning in the aftermath of prolonged violence.

Keywords: cyborg identity, Donna Haraway, Frankenstein, Saadawi, post-2003 American invasion

Introduction

Rosi Braidotti (2013) argues that, throughout history, the human sciences have been built on a specific conception of the essence of man. This conception is neither natural nor neutral. Rather, it reflects a specific, human-centered view that regards man as a rational being endowed with language. In other words, the implicit assumptions about what constitutes the basic unit of reference for the knowing subject have historically been based on "the image of Man as a rational animal endowed with language" (p.1), which represents the basic reference that he or she needs for knowledge and understanding. Human sciences also acknowledge that man is an ideal model, "the humanist core of the classical ideal of 'Man', formulated first by Protagoras as 'the measure of all things'" (p.1). This was reaffirmed in



the Italian Renaissance as a universal model. In addition, human studies view the human subject as a complete and ideal body, as in the painting of the Vitruvian Man by Leonardo da Vinci, where da Vinci depicts not only physical beauty but also mental and spiritual values. In other words, human sciences were based on a specific and ideal concept of the human being, considering that the human being is the center and the measure through which the rest of the objects in this universe are measured. Moreover, "This is an ideal of bodily perfection which doubles up as a set of mental, discursive and spiritual values"(p.2). This perception is known as the classical human model. (Braidotti, 2013)

Rebecca Pohl (2019) argues that identity is one of the most important pillars of philosophical and cultural studies in the current era. One of the reasons that gives importance to the concept of identity is the technological transformations that have been occurring since the late twentieth century, which prompted many thinkers to reconsider the nature of identity and the limits that this identity can form. In this context, feminist philosopher and critic Donna Haraway published an article entitled "A *Cyborg Manifesto*" in 1985, through which she presented a new concept of identity based on the idea of the hybrid being called the Cyborg, which is "a hybrid of organism (human) and machine, reflects the ways in which developing technologies have pervaded the everyday lives of humans" (Pohl, 2019, p.10).

Haraway (1985) asserts that "a cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction" (p.39). Haraway shows that the cyborg is not just an imaginary being that combines the machine and the human; on the contrary, she asserts that the cyborg is a critical metaphor for a new stage in understanding the self and the other, as this identity is not a pure or fixed identity, but rather a hybrid and fluid identity that exceeds the traditional boundaries between what is organic and what is artificial, what is natural and what is constructed. This conception constitutes a model for analysis, destroying the metaphysical classifications that have dominated Western thought for centuries (Haraway, 1985).



Sofoulis (2015) contends that one of the most prominent goals that Haraway had in mind when she introduced the concept of the cyborg is to dismantle the dualities that dominated, and in light of which, Western thought is shaped, which include man vs machine, nature vs culture, male vs female, reality vs virtuality. What Haraway emphasized is that such dualities are no longer able to explain the complex reality in which technology overlaps with daily life, which requires the construction of a new conception of identity that is in turn able to absorb this overlap, " as Haraway hoped, the cyborg, with its euphorics of impurity and the non-innocent pleasures of the interface, has indeed rescued us from many of those nasty old enlightenment dualisms and dichotomies" (Sofoulis, 2015, p.10)

Wanwei Zheng (2023) indicates "So far, the differences between the image of a cyborg and that of a human being have shed light on the topic from both a literary and an academic perspective" (p.52). The cyborg first emerged in the imagination of the writers of cyberpunk literature and was later developed through the critical approach of Donna Haraway in her famous article *The Cyborg Manifesto* (1985), where this hybrid entity became a semi-human model in the context of postmodernism. From here emerges a vision of the future in which reliance on gender differences and social identity loses its connection to the biological essence of the human body. In this framework, the cyborg becomes a temporary cultural symbol that raises numerous discussions about the concept of humanity.

In addition, Zheng (2023) turns attention to the term "cyberpunk," highlighting it as one of the essential features of postmodern literature. It refers to redrawing the boundaries between traditional dualities long considered fixed, such as nature versus science and body versus mind. Such literature makes separations and boundaries unclear, as they are transcended or reshaped to reflect a hybrid and complex world. This can be observed through the term itself, as "cyber" denotes the science of control and advanced technology, while "punk" refers to the rebellious aesthetic culture. This linguistic mixture constitutes the overlap between technology and culture, representing the essence of the cyberpunk vision that speaks to familiar dualities and opens up new identities that transcend traditional



boundaries. Furthermore, "Cyborg fiction further aims at establishing a futuristic world with non-dualistic standards, in the post-gender and post-human sense" (Zheng, 2023, p.51)

Simialrly, Elizabeth M. Reid (1996) explains a central idea that is based on the human body being a fixed reference, which in turn constitutes social identity. Despite being subject to modification or beautification, its physical features remain incapable of radical change. This constancy constitutes the infrastructure upon which systems of discrimination and cultural symbolism are based, as bodies are classified according to opposing binary categories such as male and female, white and black, and rich and poor. According to Reid (1996), culture does not depend only on verbal or non-verbal communication, but rather is based on the attachment of meaning to the physical form in an almost unconscious manner.

In addition, Reid (1996) points out that the human body traditionally constitutes a fundamental axis in constructing the social and cultural identity of the individual, as it represents the basic reference upon which meanings and connotations are projected. The body is not merely a biological vessel; rather, it is a symbolic structure that defines belonging and difference and supports social classification systems. This importance presents the study of the body as a vital field for understanding cultural and anthropological interactions, especially when these traditional beliefs are questioned.

The current study aims to place the novel *Frankenstein in Baghdad* (2012) within the theoretical framework of Donna Haraway's cyborg identity.

The Cyborg Identity and Fragmented Bodies in Ahmed Saadawi's *Frankenstein in Baghdad*

Frankenstein is a fictional character introduced by novelist Mary Shelley in the 1818 novel of the same name. Frankenstein is a duplicate of a human being but devoid of feelings and emotions. He has no name but takes his name from the man who created him, Frankenstein. Frankenstein is the scholar who succeeded in creating the deformed creature with the help of chemistry and some other sciences, only to lose control over it. From there, Frankenstein's journey begins with searching for what shelters and understands him, and ends with killing many people. Finally, he decides to



commit suicide by burning himself due to a personal decision. As for the Iraqi Frankenstein—given the name Whatsitsname— it takes another dimension in the narrative work, as the writer Ahmed Al-Saadawi charges this creature with feelings and emotions to transform from a victim to an executioner and from a savior of the Iraqi people, despite their sects, to a mad character who loves killing, as Murphy (2018) argues " The Whatsitsname is an abject rendering of Shelley's creature, his piecemeal body functioning as a macabre analogy for the thousands of civilian Iraqi deaths during the US 2003 invasion and the Iraqi civil war that followed" (p.273). Moreover, Hani Elayyan (2017), focuses on using the Frankenstein myth to explain the roots of terrorism in post-2003 Iraq. He argues that terrorism arose primarily from fear and the collapse of central authority, leading to widespread instability. Elayyan (2017) asserts that the novel discusses violence as a conflict between power, selfishness, and exploitation; that no individual or group is entirely innocent; and that shared responsibility demonstrates that people are neither entirely victims nor perpetrators. Furthermore, acknowledging collective blame and moral accountability is the only way to escape the cycle of violence and ongoing turmoil in post-2003 Iraq.

Frankenstein in Baghdad (2013, trans. 2018) takes place in Baghdad in 2003, after the American invasion of Iraq, in an atmosphere of sectarian violence and explosions. The main character of this novel is Hadi Al-Attag, a junk dealer who lives in the Al-Bataween neighbourhood, where he is accustomed to collecting the remains of human bodies torn apart by terrorist bombings. Hadi Al-Attag's desire to collect these torn human bodies is driven by his desire to bury these bodies with dignity instead of leaving them scattered in the streets. Over time, Al-Attag collects pieces of different corpses until he makes a complete body. Suddenly, without warning, a strange creature comes to life. Al-Attag called the creature "Whatsitsname" but people quickly called him the Iraqi Frankenstein. This creature justifies his existence by saying that he came to take revenge on all the victims from whom his organs were taken. He begins a journey that consists of killing criminals, terrorists, and those who caused the death of innocent people.



However, he faces an existential dilemma every time he kills someone to take a replacement piece of his corroded body. It becomes part of the creature, composed of a killer's body, which causes him to lose the purity of his first goal, which in turn leads to his transformation into a contradictory mixture of victim and executioner.

The novel raises deep philosophical ideas about justice, revenge, individual and collective identity, violence, and absurdity in the lives of Iraqis after the American occupation. At the end of the novel, Frankenstein remains pursued by the authorities and people alike, which represents a symbol of the chaos and blood that swallowed Baghdad and the rest of the Iraqi cities after the American invasion of Iraq in 2003. Frankenstein represents an image of Iraq itself, a body patched up from accumulated wounds, searching for meaning and justice that is not achieved.

Frankenstein and the Cyborg Identity:

In his novel *Frankenstein in Baghdad* (2013), Saadawi undermines the humanistic hypothesis from its roots through the main character, "Whatsitsname", who is composed of several parts of the bodies of multiple victims with multiple identities. The formation of this complex body overturns the concept of physical consistency that Reid (1996) referred to, as this creature can no longer be classified according to the traditional criteria of identity that are not purely male or female, nor does he belong to one sect, class, or race; rather, he is a mixture composed of different identities. In this sense, Saadawi's creature challenges the cultural basis that links the body to identity and reveals the fragility of the social structure that represents the foundation and symbolism of the body.

Saadawi's novel also reflects the context of cultural and social Iraq after 2003, where the body at this particular time has become an arena of violence and fragmentation and has lost its symbolic stability, as torn bodies have become a sign of the collapse of the social system and meaning. Webster (2018) maintains, Saadawi's novel "confronts readers with the body parts of Iraqi civilians who did not survive the violence that permeated post-2003



Iraq and whose remains, left unidentified and unburied on the streets of Baghdad, do not seem to be valued” (p. 445). Thus, the body of Whatsitsname has become an embodiment of the idea that identity is no longer based on material stability but rather on accumulations of disintegration and violence. This contradicts the traditional cultural conception Reid (1996) put forward in her article.

An in-depth philosophical study of Saadawi's novel shows that the body transforms from a fixed reference for meaning to a hybrid and changing entity. This raises questions about the relationship between the body, identity, and memory, as Saadawi's creature challenges the concept of essentialism, which assumes that the body and self are identical. Furthermore, Saadawi's creature presents a model of postmodernism in which identity becomes disintegrated, fragmented, fluid, and multidimensional. In addition, this creature raises the problem of moral responsibility and justice, as it sees itself representing victims with multiple identities, which puts it in conflict with the idea of a single self in favour of a hybrid collective self that constitutes the victims of bombings. According to anthropology, this transformation reflects a society that has lost its solid references and has come to live on the edge of violence and destruction, as the bodies themselves no longer carry the stability of meaning but have turned into scattered remains.

Frankenstein in Baghdad (2013, trans. 2018) presents a comprehensive symbolic picture of the situation in Iraq after the American invasion in 2003, where torn bodies and sectarian violence became a basic component of the daily reality of Iraqis:

The sky was cloudy and threatening a downpour. The workers were lined up in large numbers opposite the grand white Armenian church with the cross-topped towers in the shape of octagonal pyramids... they waited for vehicles looking for day labourers for building or demolition work. Along the same kerb there were buses calling for



passengers going to Karrada or to the University of Technology, and on the opposite kerb it was much the same: cars interspersed with stalls selling cigarettes, sweets, underwear and many other things. A grey four-wheel drive stopped, and most of the workers sitting on the kerb stood up. When some of them approached, the vehicle exploded in a ball of fire ... Hadi was watching the scene after the commotion had died down and the huge cloud of smoke had lifted. Trails of black smoke continued to rise from the cars, and flames licked small burning objects scattered on the pavement. The police came quickly and set up a cordon. Injured people were groaning, and bodies were lying in heaps on the asphalt, covered in blood and singed black by the heat. Hadi said that when he reached the scene, he stood at the corner by the hardware shops and calmly watched. (pp. 19-20)

In these lines, Saadawi describes an ordinary day in a crowded place, with an Armenian church, labourers waiting for work, cars, street vendors, etc., reflecting a normal day in a normal city. However, this civilian scene quickly turns into a mass massacre, represented by a car explosion. In this particular scene, the shock is evident, as the explosion is no longer an exceptional event but rather a part of Iraqi urban life after 2003. Moreover, Saadawi shows that the bodies were gathered in piles, covered in blood, and burnt. This description undoubtedly confirms one of the most important concepts on which Donna Haraway's theory is based, as the text shows how the writer conveyed the loss of individuality, as there are no names or identities for the victims of the explosion. They are viewed as nothing more than numbers. This scene leads to a fundamental idea: after 2003, Iraqis have been stripped of their humanity. In addition, Hadi shows a complete lack of concern and indifference to the horror that happens right in front of him, as he stands at the corner of a shop and watches calmly. This stance of Hadi Al-Attag reflects the Iraqis' familiarity with death and explosions. Instead of showing his shock at the event that occurs right in front of him, he watches with indifference.



The city described by Saadawi at the beginning of the text, which represents Baghdad after 2003, echoes a cyborg. There are churches, street vendors, police, cars, etc. These objects represent the scattered, overlapping elements the explosion reassembles. The explosion rearranges the items in a disjointed manner. The scattered bodies represent, or at least resemble, the scattered parts of a machine, which readers later see Hadi Al-Attag collecting and dealing with as if they were mechanical parts of a new body. This, in turn, intersects with Donna Haraway's concept of the cyborg, a being reshaped from heterogeneous parts, crossing identities and boundaries. However, what distinguishes the cyborg presented by Saadawi in his novel from Haraway's concept is that for Haraway, the cyborg is a symbol of liberation and open possibilities, while for Saadawi, it is a symbol of fragmentation and catastrophe. It represents a body born of death, not life.

At the heart of the calm and indifference that controlled Hadi Al-Attag is an implicit rejection of the status quo in Iraq. Watching the helplessly torn bodies is what later leads Hadi to attempt to restore dignity to these bodies by collecting the parts and burying them. The car that exploded represents the terrorism that was born as a result of the security vacuum left by the American occupation of Iraq. In addition, the police who arrived quickly and imposed a cordon around the scene of the incident were unable to change anything in the reality of the ongoing violence that controlled Iraq at the time. It represents a symbolic image of the inability of the Iraqi state to confront terrorism and extremism after the occupation. Azhar Kadhim Sabr and Ahmed Karyosh Jubai (2025) contend that Saadawi's novel exemplifies the Iraqi novel's reliance on stylistic techniques, such as the repetition of certain expressions, phrases, and vocabulary, to intensify the extraordinary events that occurred after the 2003 war.

The novel contends that Hadi, upon creating his creature, was trying to present the fragmented bodies as whole so they could get a clear burial: "I wanted to hand him over to the forensics department, because it was a complete corpse that had been left in the streets like rubbish" (p.25). Hadi



Al-Attag's words express the initial moral seed from which his project, known as "Whatsitsname" sprang. Al-Attag, who works in selling used or antique items, was not driven by madness or absurdity, but rather by a humanitarian and ethical motive: to restore dignity to the bodies of Iraqis left in the streets like garbage after the daily bombings that followed the American occupation of Iraq in 2003. Robert Pogue Harrison (2010) indicates:

The obligation [to the corpse] consists in an imperative to dispose of the corpse so as to liberate the person from its tenacious embrace. Funeral rites serve to effect a ritual separation between the living and the dead, to be sure, yet first and foremost they serve to separate the image of the deceased from the corpse to which it remains bound up at the moment of demise. (p.147)

In light of this understanding, the reader can view Hadi's endeavour as a moral and existential response to the duty Harrison (2003) speaks of. He did not collect the remains from the streets out of mere curiosity, but rather his primary motivation stemmed from his feeling that these torn bodies, left unburied in the streets, kept the dead captive to their physical form, imprisoning them in a body not yet separated from the world, Hadi indicates "It's a human being, guys, a person," he told them." (Saadawi, 2013, trans. 2018, p.25). Hadi explains that these victims, despite being reduced to shattered body parts, are still human beings deserving of burial, which symbolizes the liberation of the human being from the body.

This simple act of collecting and dignifiedly burying the remains is, in essence, a symbolic act of resistance against a world that has lost respect for the Iraqi people and a culture of death that has come to regard corpses as a commonplace sight unworthy of attention. Hadi explains his goal for collecting the remains of the corpses from the streets, that he "made it [the corpse] complete so it wouldn't be treated as rubbish, so it would be respected like other dead people and given a proper burial, Hadi explained" (p.25). The tragedy of the Iraqi people lies in the irony pointed out by the



person speaking to Hadi al-Attag, who says that the body was incomplete because Hadi completed it. Hadi replies that he did this so the body could be buried. The tragic irony lies in the fact that Hadi's act, which is supposed to restore dignity to the dead, turns into the exact opposite. Hadi sews the remains into one body, as these remains belong to different people with different cultural, sectarian, and gender backgrounds. Instead of separating the dead from their bodies, he reconnects them as a new creature. This creature comes to life in a distorted way, and the liberation ritual, which was supposed to free the dead from the physical form, turns into a ritual that focuses on re-imprisoning the dead within matter, albeit in a different way.

In his attempt to restore humanity to this body, Hadi creates a new being that belongs not to any specific individual, but to everyone. It represents a collective entity, carrying its victims from different sects and identities. Thus, human action transforms into a posthuman act. According to Donna Haraway's vision, the resulting body is no longer a singular human body but a cyborg. This represents the loss of a unified identity that distinguishes each individual from others. The completion of the body Hadi creates does not signify a return to humanity but rather a declaration of its end in its traditional form. This body becomes a creature without origin, name, or defined features. It is a symbol of Iraq itself after the occupation, when national identity was torn apart, sectarianism and its manifestations became intertwined, and the collective body of the country was patched together from disparate fragments. Its only demand was the recognition of its dignity. Saadawi's creature indicates that " 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" (p.140)

Within this context, Hadi's stance reveals the predicament of Iraqi existence after 2003. While Hadi attempts to save the Iraqi people from objectification, a new being is born. The novel reveals the extent of the fragmentation that has afflicted identity and society and the desire for dignified burial and creation from death. Its boundaries extend towards a posthuman vision,



where it is impossible to separate humanity from the devastation it has wrought.

Gradually, Hadi's ideas change from simply trying to give the bodies a proper burial by sewing them together and creating complete bodies from their remains to creating a being capable of taking revenge against those responsible for the atrocities in the explosions. This patchwork body, composed of fragments from different people, represents a prominent feature of post-humanist literature, as we can see how Al-Attag assembles body parts to create a new being. Every detail, from the stitching to the prosthetic nose, highlights the physical disintegration of humanity:

Hadi moved farther into the narrow space around the body and sat down close to the head. The area where the nose should have been was badly disfigured, as if a wild animal had bitten a chunk out of it. Hadi opened the canvas sack and took out the thing. In recent days he had spent hours looking for one like it, yet he was still uneasy handling it. It was a fresh nose, still coated in congealed, dark red blood. His hand trembling, he positioned it in the black hole in the corpse's face. It was a perfect fit, as if the corpse had its own nose back (p.25)

In this novel, the body is no longer a complete organic unit, as Saadawi transforms it into a collection of components, as if it were a machine or an industrial assembly project. This transformation from a natural being to a composite being represents the essence of post-human thought, which sees that the boundaries between man and machine and life and death are no longer clear.

After Hadi al-Attag collects body parts from the different victims of bombings in the streets of Baghdad and stitches them together to create a complete body, a supernatural coincidence occurs. In one of the explosions, a hotel guard was killed:



Hasib, who had been working for seven months as a guard at the Sadeer Novotel hotel, was killed in an explosion caused by a Sudanese suicide bomber driving a dynamite-laden rubbish truck stolen from the Baghdad municipality. The bomber was planning to crash through the hotel's outer gate, drive the truck into the hotel lobby, and detonate the explosives, bringing down the whole building. He failed because the guard bravely fired several rounds at the driver, causing him to detonate the explosives early (p.33)

Hasib's death is not merely a fleeting event in the novel; in fact, it represents the symbolic nucleus from which the identity of Saadawi's creature is born. In this scene, one of the most important in the novel, Saadawi presents Hasib as a tragic image of the Iraqi man who finds himself at the heart of a cycle of violence and destruction, striving with all his might to prevent the collapse of what remains of the human and symbolic order in his city. When Hasib fires at the suicide bomber, he is not merely defending the hotel or its residents; on the contrary, he attempts to prevent the disintegration of the collective Iraqi body. The mingling of body parts, which has become a daily occurrence after the American occupation, is symbolized by the car bomb in this scene, representing the disintegration of the Iraqi national identity. Hasib's attempt to stop the explosion represents a symbolic reaction to save that identity from fragmentation and dissolution into chaos. Ultimately, Hasib is killed, his body torn to pieces, and his soul later becomes the element that gives life to a creature named Whatsitsname. In this sense, Hasib represents humanity's remnants. He tried to preserve his humanity amidst the devastation of war, but after his death, he transformed into a post-human entity—a body without a unified identity, yet carrying the memory of all the victims:

In a house in Bataween he [Hasib] saw a naked man asleep. He went up to him and checked to see if he was dead. It wasn't anyone in particular; the man looked strange and horrible ... he touched the pale, naked body and saw his spirit sink into it. His whole arm sank in, then his head and the rest of his body. Overwhelmed by a heaviness and



torpor, he lodged inside the corpse, filling it from head to toe, because probably, he realized then, it didn't have a soul, while he was a soul without a body. (pp.37-38)

His soul couldn't find his body, which had been reduced to pieces, so it began searching for the first complete body to inhabit. Strangely, this complete body turned out to be the very same one Hadi Al-Attag had assembled from the remains of other victims. At the moment the soul entered this body, life stirred within it, and it became a living being with a mysterious consciousness and a message of revenge. Rawad Alhashmi (2020) argues, " while the creation of the original Frankenstein is based on curiosity, Saadawi's Whatsitsname is a miraculous creation" (p.91)

From the very first moment this soul entered the body sewn by Hadi Al-Attag, a being was born that Hadi Al-Attag calls "The Whatsitsname " meaning "the one without a name." This being then embarks on a journey of revenge against all who participated in the killing and destruction in Iraq. This being was born from the womb of chaos and violence, and its existence symbolizes the return of the dead who found no peace because they were not buried with dignity. Hadi indicates, The Whatsitsname "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 as few complications as possible" (Saadawi 2013, trans. 2018 p.126)

Approaching Hasib from Donna Haraway's cyber-narrative, he becomes part of the hybrid body that Saadawi calls "Whatsitsname" a being whose identity cannot be defined by the boundaries of the individual or national body, rather, he is a mixture of human and inhuman, the individual and the collective, the living and the dead. This transformation from a unified self to a fragmented self is precisely what Donna Haraway calls the deconstruction of the human center in postmodern times and in times of war. Hasib represents the human conscience in the face of nothingness, and his death and the tearing apart of his body symbolize the collapse of the boundaries between self, body, and homeland. The rebirth of his spirit in the Whatsitsname body represents the birth of a new hybrid identity that combines memory and loss.



Conclusion

The study concludes that *Frankenstein in Baghdad* (2013) employs the image of the cyborg and the fragmented body as effective tools to critique the disintegration of identity, responsibility, and justice in the post-invasion era. The hybrid being does not seek to achieve true justice, but rather reproduces an endless cycle of violence, reflecting the failure of grand moral narratives to encompass contemporary Iraqi reality. The research also shows that the cyborg identity in the novel is not merely liberation, as in some Western theories; instead, it is fraught with contradictions, arising from pain and loss rather than technological progress. Furthermore, the study confirms that the fragmented body does not represent the loss of victims of violence, but rather exposes the fragility of national identity and the transformation of the human being into a replaceable and fragmented entity. Consequently, Saadawi's novel is a narrative text that rewrites the Frankenstein myth within a contemporary Arab context, revealing the tragedy of humanity in a world that has lost its moral and human ties.

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