

The Employment of the Savior Concept in Literature: Iraqi Novelistic production post-war of 2003

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Abstract— This article focuses on studying the savior as a concept from both sides linguistically and as an idea or philosophy. The study has tackled many beliefs and conventions reflected in different societies. The focus was on using such concept in the contemporary Iraqi novels and how the novelists employed it in conveying the concerns, hopes and aspirations of the ordinary man in the local areas of Baghdad under the invasion of the U.S. troops. The writers tend to use fantasy style to decrease or mitigate the cruelty of the period of invasion where the scene was full of death, bloodshed atmosphere.

The sample of this study is *Frankenstein in Baghdad*, the novel was written by Ahmed Saadawi, one of the most famous Iraqi novelists who gained global reputation. The novel represents the postcolonial literature in Iraqi contemporary novelistic production. This novel was short listed for the coveted International Prize for Arabic Fiction in 2014 and won the prize. In 2018, *Frankenstein in Baghdad* was shortlisted for the Man Booker International Prize after it has been translated by Jonathan Wright into English. It was also translated into more than 30 different languages. A textual analysis of this novel is presented to explore the new style and discourse language.

The study concluded that the themes and discourses are changed and witnessed new trends and style and became as a real reflection of the life and its restless details of the Iraqis. The novelists for the first time were able to touch the three forbidden subjects; sex, religion and politics. The noticeable concept used in the new Iraqi novel is the use of the Savior concept as a theme adopted from the universal phenomena *Frankenstein of Mary Shelley*. This concept is employed consciously to convey the idea of the Savior as the last resort and hope for those who are suffering from marginalization and live in impoverished areas in neighborhoods of Baghdad.

The aim of this article is to shed light on the use of the savior concept fantastically in literature especially in the novel genre in Iraq after the war of 2003 and U.S invasion. It gives a background and some definitions and usages of this concept in literature in certain civilizations and religions.

Keywords— Savior, *Frankenstein*, *Frankenstein in Baghdad*, *Shisma*, 2003-War.

I. INTRODUCTION

The idea of the universal saviour is almost the common denominator among all peoples, nations and civilizations. Researches and studies from all religions and beliefs have confirmed that almost no people or nation is free from this idea. This idea extends to the depth of history since the creation of creature. Every people and every nation are waiting for its own saviour to save them, as they think, from the evil and injustice where security, justice, decent life and reassurance prevail. Universally, the idea of the saviour is one of the axioms and necessities for the humanity. The oppressed people are waiting for the one who will achieve justice and bring real justice laws which will liberate them from injustice laws legislated by rulers and titans in order to control the

people, restrict their freedom and kill the human souls in them only for satisfying their selfishness and greed.

The savior concept is also a common denominator in the human heritage among the most civilizations although it differs in its limits, details, and diagnoses. The idea of the savior is rooted in religion, philosophy and politics. The prevalence of the story of the savior among human societies is a fact that cannot be denied. There is almost every religion or community of human societies has a story about the savior, transmitted by generations, and often added to this story some details and shown in various forms, but it always retains the original frame that gives it its identity as a story or a dream of the savior. In religions, the savior symbolizes people's ambition and dreams of emancipation and happiness.

Historians and sociologists emphasize day after day that the idea of the savior is a general idea that appears in one way or another in human societies, despite their great differences in culture, nationalism, and religion. The savior appears in Judaism through the evangelization of Jesus Christ himself, Jesus son of Mary (peace be upon him), and the Muslims with the promised Mahdi, assisted by Christ (peace be upon him). The savior also appears in the Hindu and Buddhist religions and in the ancient and modern sages and philosophers, such as Plato in the *Republic* and the Farabi in the *Virtuous City* and *The Virtuous*, and the English philosopher Thomas Moore in *Utopia*, and the ideals of these utopian cities and countless ideal republics. There is *The New Atlantis* of Francis Bacon and *The Christian City* of Johan, *The City of the Sun* to Tomas Kampala, *Confucius Island* of China and others. The names they put for these cities are not entirely imaginary, but based on perceptions supported by science, religion and archeology.

In the writings of the Ancient Egyptians leaders, the doctrine of the savior widely appeared. They believed in the emergence of a holy figure restore peace and justice of the land after being filled with corruption and injustice. There was Osiris, whose mythology was shaped by geographical factors that were sometimes drought and flood of the Nile. As well as the political conditions represented by the Persian hegemony, which made them yearn for a savior who would save them from this hegemony. Alexander was a liberator to them. They gave him the character of holiness and idolized him. "For their attachment to the idea of the savior, they dressed Alexander, who liberated them from the Persian hegemony of the savior's bosom, and they assumed that it was the fruit of the marriage of the God *Aton*, who embodied the body of the Father and the God *Olmiyas*". (Qidara, 2006). In Greek, there is Zeus, which the Greek poet Achilles portrayed as the savior and the explorer of hope. Hinduism embodies the idea of the Redeemer, the god Vishnu, who brought the world out of itself. In the Gentian religion, as a result of the class system enshrined by Hinduism and the privileges of the Brahmins with their tyranny, they hoped for the emergence of a new spiritual leader who would save them from the injustice of the Brahmins. Their dream is realized by two great reformers (Mahawir, the head of the Gentian, and Buddha, the founder of Buddhism). In Buddhism, Buddha is the savior and reformer. Buddhists believe that the Buddha - the father of mankind by their claim - will reappear when he sees his return necessary. The fifth Buddha, who they call the only child and the world's savior, is expected to reappear again. It is mentioned in

the Gospel of Buddha, "Ye are my children, I am your father; through me have been released from your sufferings. I myself having reached the other shore, help others to cross the stream; I myself having attained salvation, am a saviour of others; being comforted, I comfort others and lead them to the place of refuge." (Carus, 1915: 163). From another perspective and according to Faleh Mahdi, Tibetan Buddhists believe that Dalai Lama is a living embodiment of the Buddha."(Mahdi, 1981: 33).

In Zoroastrians, the idea of the savior is summarized as that; the good and the evil are related to different Gods. The good God is haramzada, and the God of evil is Ahraman, who is responsible for the evils of the world, diseases, death and anger. History is a conflict between good and evil, or between haramzada and Ahraman. The role of man is determined to be active in this change by contributing to overcoming the Ahramani evil. History will be divided - according to Zoroastrian - to four eras, each span of three thousand years, and will show the savior "Sunxian," born of a virgin will appear in the lake of Kasnoya and will receive the final renewal of the sacrifice of Saunxian, which comes to renew life in the end of life and creates a new world. (Dirawi, 2016).

In the Jewish religion, the issue of the savior was the main preoccupation of the Jews, and was preached by the prophets, and was waiting for a dream, their eyes were longing for him, like Muslims, and Shiites in particular. As for the texts that preach the savior, they are very numerous. I will mention from them what is written in the Book of Isaiah:

1 A shoot will spring up from the stump of Jesse, and a branch from his roots will bear fruit. 2 The Spirit of the LORD will rest on Him—the Spirit of wisdom and understanding, the Spirit of counsel and strength, the Spirit of knowledge and the fear of the LORD. 3 And He will delight in the fear of the LORD. He will not judge by what His eyes see, and He will not decide by what His ears hear, ... In that day, the root of Jesse is the banner of the people. He asks the nations, and his place is glorious. (Bible, Isaiah, 11:2).

II. THE EMPLOYMENT OF THE SAVIOR CONCEPT IN IRAQI LITERATURE POST-WAR OF 2003

The savior concept was employed in literature, especially in the novel genre to convey a message or represent a guaranteed way of salvation from the pressure of the evil powers. It can be noticed that the theme of savior became as one of the acceptable and dominant themes in literature. Many novelists, playwrights, and narrators exploit this concept for their purpose of presenting unusual amusement and verifying the main purpose of narration which is conveying a message.

III. PROBLEM STATEMENT

The contemporary Iraqi novel had flourished during the end of the twentieth-first century (the period followed the fall of Saddam regime) and especially after the drastic change in the political, social, cultural and economic life of the Iraqis. The achievements in the novel genre were so obvious and many Iraqi novels became international. The Iraqi novel is liberated from its old-fashioned styles and developed its subjects. It recorded a presence in the Arab and International arena due to its new style and new use of fantasy in the Iraqi literature. In investigating the aftermath of the U.S. invasion on the Iraqi narrative production there was that there are changes in style, themes, and discourse language. There were few studies presented in the field of novel.

The noticeable concept used in the new Iraqi novel is the use of the saviour concept as a theme adopted from the universal phenomena *Frankenstein* of Mary Shelley. This concept is employed consciously to convey the idea of the saviour as the last resort and hope for those who are suffering from marginalization and live in impoverished areas in neighbourhoods of Baghdad. The great pressure on those poor people forced them to run away and leave Iraq to migrate to different countries or to face their destiny and be a target for all discrepancies of the new life imposed on them after the invasion which led them to resort to identity change. The invasion period which highlighted the array of emotions of terror and vengeance that characterizes the frayed fabric of life and justice in the country.

This study is an attempt to fill the gap and establish a foundation study for further readings. It has shed the light on the use of the Iraqi narrators to the new techniques in writing their novels in which they could gain their global reputation. The selected novel is one of the best samples of the modern contemporary Iraqi novels which has a presence amid the literature field globally and in Arab world, especially the novel *Frankenstein in Baghdad* by Ahmed Saadawi, which was shortlisted within the best 10 novels in the world due to the skilfulness of the novelist in using the new techniques in

narration such as fantasy. The conscious use of fantastic, superstitious figure, and grotesque phenomenon in the Iraqi novelistic style is the special mark of this period of time. The study is trying to analyse the novel textually because it is the best representative of the novels written after the 2003 and became unique in the use of new invented themes.

This study also has highlighted the important rank the Iraqi novel reached in it pursue to become globally recognized through focusing on the novel which gained international awards and became part of the international achievements.

IV. SAVIOR

Linguistically saviour means "one that saves from danger or destruction" or "someone who saves something or someone from danger, harm, failure, etc." (Webster). There are several names for the Saviour each religion or sect call it. For instance, the Christians and Jewish call him Jesus Christ and Messiah. In Shia's Islamic jurisprudence (Fiqh), they call him Al-Qa'em (who does the command of Allah), Al-Mahdi or Al Muntadhar (the waited). Saviour is a man or an idea or philosophy who will achieve justice and bring real justice laws and liberate them from injustice laws which were legislated by rulers and titans for controlling the people and restrict their freedom and kill the human souls in them only for satisfying their selfishness and greed. Some people call the Savior as a *superhero*, *superpower* or *Great Reformer* in which the character has powers beyond those of mortal men, embodies the best of human virtue, and uses his abilities to protect the populace rather than trying to profit for himself. (Fouladi, 2011: 1)

The concept of the Saviour is a common dominator in the world humanism heritage in most of the civilizations though his limitations, interpretations, and details are different. The idea exists in religion, philosophy, and politics.

In Iraq, the writers, especially the novelists, employ the saviour concept in their literature to express the need of the poor people for a saviour help them to get rid from their miseries an agony. For instance, in his novel *Frankenstein in Baghdad*, Ahmed Saadawi thinks that there are different kinds of saviours. The saviour could be a human being such as the old women who, "some of the locals believed that, with her spiritual powers, Eishva prevented bad things from happening when she was among them" (Saadawi, 2018: 5), and " Eishva's neighbor Umm Salim believed strongly, unlike many others, that Eishva had special powers and that God's hand was on her shoulder wherever she was." (Saadawi, 2018: 9).

Sometimes, the saviour could be a memory when the mother Elishva used her dead son's memory to keep living. This memory is her saviour with the help of the saint she is believing in."Almost every evening she sat there to resume her sterile conversation with the saint with the angelic face...she treated her patron saint as one of her relatives, a member of a family that had been torn apart and dispersed.

The writers tend to use fantasy style to decrease or mitigate the cruelty of the period of invasion where the scene was full of death, bloodshed atmosphere. "The use of fantasy renders the book more entertaining to readers and also offers a chance to deal with reality in an untraditional way. The element of fantasy adds a touch of joy to the work, mitigating its cruelty." (Najjar, 2014).

The Iraqi novelistic production witnessed a revolution of narration after the toppling of the Saddam regime. The new narrators were encouraged to publish more than 600 novels during the period from 2003- 2016. This massive literary production of the narrations documented the history, difficulties, miseries, and burdens of the Iraqis during the contemporary time under Saddam regime in exile and under the invasion of the U.S. led troops. All the published novels are talking about what is happening in Iraq under the invasion of the U.S troops to Iraq represented by the bloodshed situation and the concepts and values are confused. In addition to that, the writers were in need to invent new methods of writing different than what they used to follow in order to express this new situation.

T.E. Apter in his book *Fantasy in Literature: An Approach to Reality*, tackled the term fantasy in literature and the importance it acquired in the creative work that it is based on as a main subject. He also illustrates the very subtle differences between fantasy from one hand and myth or dream and hallucinations on the other hand. (Apter, 1989: 9). There is close connection between the fantasy and the everyday familiar world. The Iraqi writers, especially Ahmed Saadawi used this feature to portray his novel with fantasy character represented by the What-its-name or *Shisma* in which he was a supernatural character where the bullets penetrate him and did not kill him. To avoid any direct clash with the ruling parties and its related militias, the writers used symbolic style. For instance, Ahmed Saadawi in his novel *Frankenstein in Baghdad* used the monster represented by *Shisma* or What-its-name to show his attitude from the ruling parties. *Shisma* is "a body that speaks more broadly to the density of Iraq's history in which memories, wounds, grievances, and invasions are packed heavily into the bodies and lives of Iraqis" (Dewachi, 2015). He

used this symbol as a saviour at one time and as destructor in another as if he told indirect criticism to those who came carrying the noble mission to save people from their miseries and turned to be the worst of their dreams. Al-Saadawi also used the symbolic sign for referring to the history of *Bataween* quarter as " a symbolic sample to examine the history of Iraq during a century and its spatial, temporal and demographic structure." (Izzat, 2016: 59)

Shisma, Nameless figure or *What-its-name* (in Iraqi dialect) is an Iraqi version of the fantasy creature of *Frankenstein*. It is a supernatural character used as the main character in Ahmed Saadawi's novel; *Frankenstein in Baghdad*. It is a monster created by another character, Hadi Al-Attag who decides to literally stitch together a corpse from the fresh flesh of the victims of the suicide bombings and sectarian violence in Baghdad whose corpses are blown to pieces and never have the courtesy of being given a decent burial and, if possible, give it a decent burial instead of being left in the street and dealt with like garbage. This monster is immortal where the bullets penetrate him and did not kill him

Saadawi sees the nameless *Frankenstein* character as a symbolic figure who represents political, social, psychological, metaphysical and moral issues. He believes that the Iraqi political mix that surfaced in 2003 failed to create horizons for common action or at least to set a work program that could help the state rise from the ashes. The shape and identity of the state became ambiguous, as is the character of the nameless figure in the novel. *Frankenstein* in this novel is a condensed symbol of Iraq's current problems. "The Frankenstein-esque atmosphere of horror was strongly prevalent in Iraq during the period covered by the novel." (Najjar, 2014)

V. LITERATURE REVIEW

Some people call the Saviour as a superhero in which the character has powers beyond those of mortal men, embodies the best of human virtue, and uses his abilities to protect the populace rather than trying to profit for himself. (Fouladi, 2011: 1)

Ghanbari (2008) in his comparative study argues that " Although there are differences among religious groups about the name of the 'Savior' and the condition of his arrival, they all invite people to wait and this is believed to cause hope in the heart of people" (736). We need to keep hope for divine relief, await the reappearance of Al-Qaim at any moment and truly believe that he is the only solution for our tragedies in the world. According to tradition, this is the most virtuous struggle of the believers". (Majd, 2003). The (waiting) for the

Savior became a requirement (especially in Shiite Muslims' literature), they state that the best of works is waiting for the salvation (from the saviour). The Shiite believe in the waiting idea according to their interpretation to the Qur'an verses. Sabah Mohsin Kadim (2012) in his book, *Media and the Promised Hope* says: "The waited Imam is the dream of humanity of peace, freedom, equity, and happiness. There is a glimmer of hope, a light to illuminate the way for the humanity to find the righteousness, good and peace." (37) So, as Qur'an clearly announced that "They say: "Why is not a sign sent down to him from his Lord?" Say: "The unseen is only for Allah (to know), then wait ye: I too will wait with you." (Yunus, 010.020). This idea of waiting for the savior comes out more when under bad circumstances because, "usually in normal circumstances man does not crave for him but when he is in difficulty, problem and real catastrophic conditions, willingly or unwillingly he submits." (Ghanbari, 2008: 736).

The idea of the Saviour or great reformer was vastly spread under the effect of great miseries of people because of wars, poverty, deprivation, and unfaithfulness and can be found mostly among poor nations. (Lafta, 2013: 107). Also, the long waiting with nothing concrete led to doubt of the existence of God for His being indifferent to all the sufferings. But the religious view about the waiting for the Saviour does not suggest the idly waiting without doing anything worthwhile. They suggest continuing doing the good deeds and seeking for a living. Man is expected to be hopeful and patient in times of crisis and convince himself that there are still better days to come as it was promised.

In his book entitled; *The Search for a Saviour: A Contrastive Study among Eight Religions*, Falih Mahdi reviewed the concept of the Saviour in Eight religions; Ancient Egyptian religion, Hinduism, Buddhism, Zoroastrianism, Judaism, Christianity and Islam. The author gave a detailed description of the evolution and development of these religions throughout history. The book is an attempt to study a side of the religious thought represented by the way the world will end and the descent of the Saviour from the divine power to save the good people. He gave attention to the circumstances in which the hero or Saviour will be born and the prophesy breach of his place and time of appearance. Also, the writer gave good attention to the signs which preceded the great appearance of this Saviour. (Mahdi, 1981: 135).

Other articles published by Islamic Institute for Contemporary Strategic Studies in the web talking about the Saviour phenomena and its spread in almost all the known religions and mythologies. They gave the opinions

of some famous western philosophers and thinkers about the Saviour concept. Many western philosophers, scholars, and writers stated that the world is waiting for the *Great Reformer* who will take over the control and unite all under one flag and one logo. The English philosopher, Bertrand Russell said: The world is waiting for a reformer who will unify the world under one flag and one logo. Whereas Einstein argues that the day in which peace and serenity and people became loving each other brotherly is not far away. Bernard Show also preached about the appearance of the Saviour in his book; *Human and Superman*.

The second subject discussed in this study is the deliberate (conscious) use of the saviour concept in the Iraqi literature represented by the novel genre and how the novelists employ this concept to convey the people's concerns. The period chosen is the post-war of 2003 led by U.S. and caused the invasion of Iraq. The situation in Iraq after this war was enormously changed in all aspects of the life. This study discussed the dramatic change from historical, social, political and cultural sides. There was a focus on the sectarian conflict in the 2005-2008 in which an undeclared civil war was rotting the Iraqi unified body. The data and the information related to this subject was collected from the literature written in the Iraqi contemporary novel. I attempted to identify the postcolonial literature through the novel genre. The focus was on the post-2003 war novels written in extraordinary circumstances reflecting the people hopes, sufferings, and struggles for life amid the chaos which was the logic result of the drastic change. Reading the Iraqi narratives presented in this study on the background of the chosen theories allows a better understanding, perspectives, analysis, and interpretations of the texts. They provide a certain methodology as well as evidence that help unpack the narratives written in this certain period. Three Iraqi novels were selected to be analyzed according to postcolonial and new historical theories of study.

The postcolonial theory was as a base for matching the data to the real situation of the country after the change. "A postcolonial analysis begins with the assumption that examining the relationship between a text and its context will illuminate not only the given work but the culture that produced and consumed it." (Dobie, 2015: 212). There are many postcolonial studies in different countries reviewed during the study. One of them is a study by Kashou (2013) in which she submitted a significant critical analysis of the role of Iraqi women during the time of war and in exile. She sheds light on the participation of women side by side with the men during sanctions. The writer also stated "[a] significant reason

for the study of Iraqi women who write about their homeland and the experience of war and exile is to provide a counter-narrative of the situation in Iraq from the point of view of Iraqi Arab- Middle Eastern women". (125)

After 2003, which represent the new era of the Iraqi society after the toppling of Saddam Hussein's regime and invasion of US troops, the Iraqis suffer from absence of the clear vision of their future. It came after the failure of global, national and patriotic ideologies to achieve people's ambitions in one hand and the inability of the people to produce a *charisma* or a Saviour who can help them to fulfil their targets and goals. In addition to the massive destruction caused by the exterior and interior wars (ethnic, sectarian and partisan). All these reasons stimulate humans to think of salvation, whether it will be realistic salvation made by people themselves or salvation granted by metaphysical divine powers enable them to eliminate the corruption associated with appearance of the Saviour or a superstitious character. The writers employ the novel to convey their thoughts and problems because novel is a literary form which "look at people in society". Writers have always been interested in the world around them, but the development of novel reflects a move away from an essentially religious view of life towards a new interest in the complexities of everyday experience. "Most novels are concerned with ordinary people and their problems in the societies in which they find themselves" (Peck & Coyle, 2002: 114) . Dobie (2015) pointed out that; "according to the new historicists, all texts are social documents and, as such, they both reflect and affect the world that produces them." (185)

5.1 *Frankenstein in Baghdad* by

Ahmed Saadawi: Textual Analysis

Frankenstein in Baghdad is the greatest of the Iraqi novelist Ahmad Saadawi, the Iraqi novelist, poet, and screenwriter. He was born in 1973 in Baghdad, where he works as a documentary filmmaker. He is the author of a volume of poetry, *Anniversary of Bad Songs* (2000), and three novels, *The Beautiful Country* (2004), *Indeed He Dreams or Plays or Dies* (2008) and *Frankenstein in Baghdad* (2013). He has won several prizes and in 2010 was selected for Beirut39 as one of the 39 best Arab authors below the age of 40.

It was short listed for the coveted International Prize for Arabic Fiction in 2014 and won the prize. In 2018, *Frankenstein in Baghdad* was shortlisted for the Man Booker International Prize. It was translated to more than 30 different languages. It was his third novel. His lively style is reminiscent of horror movies and detective

stories, with touches of black comedy. The novel opens with a leaked government document, a top-secret report on the activities of the "Tracking and Pursuit Department" in Iraq. It chillingly tells the story of a rag-and-bone man (a peddler), Hadi Al-Attag, who haunts the streets of the civil war-torn Baghdad of 2005, searching for fresh human body parts to stitch together a human corpse. Once completed, the patchwork corpse embarks on a journey of revenge on behalf of those whose organs constitute its body. This monster creates a sense of terror among people which has been exaggerated and turned into a monster. This monster, as Saadawi said in an interview, "is made up of parts taken from Iraqis of different races, sects, and ethnicities," therefore it "represents the complete Iraqi individual". In other words, the *what's-its-name* is a rare example of the melting pot of identities." (Jani, 2015: P. 321). It's a painful and powerful story that goes beyond the limits of reality, in an attempt to reach the essence of the cruelty of wars that disfigure the human spirit and society, as fire disfigures skin.

Frankenstein in Baghdad offers a panoramic view of a city where people live in fear of the unknown, are unable to act in solidarity and are haunted by the unknown identity of the criminal who targets them all. Moral relativism is a dominant theme in the novel. Saadawi stated that "The element of fantasy adds a touch of joy to the work, mitigating its cruelty." (Najjar, 2014). It "offers us an insight into the convolutions and ambivalences of violence and terror in Iraq in the wake of the 2003 US occupation. (Dewachi, 2015)." Like any literary or artistic work, fantasy in this novel can be interpreted in multiple ways, but it is difficult for one to miss that it reflects the general feeling of helplessness and aspiration to justice toward violence witnessed in Iraq." (Al-Qarawee, 2014). In an interview with Al Monitor magazine Saadawi said that; "fantasy is just one of the aspects of this novel, which also includes social and political dimensions." (Saadawi, 2014). The concept of fantasy is consciously used in this novel to add splendour to the narration and as a new style in the Iraqi narration.

Fantasy is not an escape or alienation from reality. It is rather a way to reach greater depth in this reality, which is packed with fantasy as a daily behavioral and rhetorical practice, no matter how organized and logical it looks. We see fantasy as

a general headline for the supernatural that prevails over social and popular consciousness. We see it as an inclination to believe illogical explanations or think in a specific spiritual and metaphysical way of salvation from depression and despair. (Saadawi, 2014)

Frankenstein in Baghdad captures the surreal reality of contemporary Baghdad. In vain, Saadawi's novel seeks justice in the complex chaos of violence in Iraq. Hassan Balasim, one of the famous novelists in Iraq stated that; Saadawi's *Frankenstein in Baghdad* courageously confronts the bizarre events set in motion by the violence after the American occupation of Iraq. The writer used an enjoyable and intelligent style. He tells the story of Hadi, a peddler in a poor part of Baghdad who collects and repairs body parts from people who have been ripped apart in explosions. A spirit breathes life into the assembled parts to produce a creature that Hadi calls the *What's-its-name*, while the authorities call it *Criminal X*. The creature exacts revenge on all those who helped kill the people to whom the body parts belonged. The author in an interview said that his *Frankenstein* is "the fictional representation of the process of everyone killing everyone." (Najjar, 2014)

VI METHODOLOGY

When investigating the aftermath of the U.S. invasion on the Iraqi, we can find that the narrative production has experienced so many the changes in style, themes, and discourse language. Although this clear change, there were few studies presented in the field of novel to analyze these changes. This is a qualitative study in which the author discusses the research approach and design used in the study, the theories used in formulation of the study and some critical comments and publications and a textual analysis of the chosen novel *Frankenstein in Baghdad* as the best representative to the postcolonial Iraqi literature. The novel, which won the International Prize for Arabic Fiction in 2014 and short listed for the Man Booker 2018, gives an intimate, tragic-comic look at the Iraq War through the lens of a small neighborhood in U.S.-occupied Baghdad. Unfortunately, although the importance of this novel, there was little criticism handled it. There were some reviews and studies available online due to the short time this novel was recognized globally

after it has been translated into English and then to several languages. I rely on the available resources and analyzed the text thematically from the point of view of the scholars who already have studied this novel in its Arabic version and those who studied it after it has been translated.

The methodology presented in this study draws upon several sources. First, a comprehensive history of Iraq's political dynamic before and after the fall of Saddam Hussein is developed using government documents, newspaper periodicals, archival records, and testimonies of some persons from both occupiers and occupied.

The study of the "Savoir" concept was handled according to the postcolonial theory. Critical readings of postcolonial texts have been analyzed in which the authors reflected the concerns and daily problems of the Iraqis under the US-led invasion after 2003. The postcolonial period after 2003 highlighted the array of emotions of terror and vengeance that characterizes the frayed fabric of life and justice in the country. It was a good cause for the new narrators to publish more than 600 novels during the period from 2003- 2016. This massive literary production of the narrations documented the history, difficulties, miseries, and burdens of the Iraqis during the contemporary time under the invasion of the U.S. led troops.

VII DATA COLLECTION

The data collection procedures used to compile the information, studies, and criticisms about the novels chosen in this study were mentioned and discussed. Also, a variety of methods of data collection, including observations, textual or visual analysis (e.g. from books or videos) and interviews (individual or group), observations, textual analysis, descriptive method in addition to interpretations of interviews and case studies was adopted to analyze the research materials used in systematic way.

There was also focus on Postcolonial theory to cover the changes of the Iraqi society behaviors before and after the war. It also shed light on the new trends, issues and ways of behavior which were created in the Iraqi scene after the war.

As far as data collection was concerned, all the relevant news articles published regarding this subject were gathered manually at the Library of the university. Any piece of information was cited, all the information of the publisher, dates, page numbers, etc. is documented properly according to the standards.

VIII. DATA ANALYSIS

In this study, various concepts, approaches and theoretical frameworks were used to analyse and interpret data according to the theory it belongs to and trying to find answers for the questions raised in this study.

The theory used for the data collection is the grounded theory which is "a systematic methodology in the social sciences involving the construction of theory through methodic gathering and analysis of data." (Wikipedia). The extracted data were analyzed textually to show the main themes and the changes of the style and techniques of the new Iraqi contemporary novels. The focus was on the savior concept as the main theme.

IX. CONCLUSION

In its modern history, Iraq has experienced difficult political and social conditions represented by bloody political conflict, rebellions movements in the north of Iraq started since the 1940's, bloody military coups led to bloody dictatorships and long economic blockade, and invasion. (Ibrahim, 2010: 175).

The collapse of the dictatorship of Saddam Hussein's regime and occupation of the American Forces gave rationale and justifications for the world's interest in Iraq. The interest included all fields; political, cultural and literature in particular. It is a noticeable unprecedented number of literary works, especially novels. The themes of these novels were discussing almost similar subjects but in different techniques and literary creation. The narrators covered the period under dictatorship and post-war of 2003.

After the US-led coalition invaded Iraq, we cannot approach Iraqi literature today without recognizing the multiple shifts and varieties in its expression. The post-2003 occupation era punctuates the ideological schisms and fractious state-writer relationship. (Hanoosh, 2013). The study concluded that there is a shift in the Iraq narration affected by the war and invasion. This shift was so obvious in the novel genre. The novelists use new techniques and style that wasn't known before the war. This style was the use of fantasy and superstitious to convey the message of the author without being noticed by the authorities and accused to violate the order. The new use of the savior concept was dominated. This new style brought the good sense of professionalism of the Iraqi writers which make them famous and get the respect of the world literature. The result is the Iraqi novels gain international prizes and the interest of the world in the Iraqi situation. Through these novels the writers recorded the real situation during the war and invasion of the American troops the period which paved the way to the

emergence of the violence, identity confusion and terrorism.

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