Ahmed Saadawi's *Frankenstein in Baghdad* in the Time of the COVID-19: A Postmodern Reading

Nasaybah Walid Awajan

English Language and Literature Department, Middle East University, Amman, Jordan

Abstract—The study explores how Ahmed Saadawi's novel, *Frankenstein in Baghdad* (2013) could be related to the time of COVID-19 through a postmodern lens focusing on post-war issues. The study aims at exploring Saadawi's characters who are used by the writer to represent post-war issues in Iraq. The characters suffer from a kind of hallucination and depression as seen in both their behavior and their routine, everyday lives. They show how their life has no meaning and aim. All this is symbolized by the monster which itself is only the creation of the minds of these depressed people. The study shows how people, who are suffering from postwar issues can also resemble people suffering through the COVID-19 pandemic. The hallucinations of Saadawi's characters resemble those of real-life people during the COVID-19 pandemic. Thus, the paper tries to explore how Saadawi's characters resemble humanity in the time of COVID-19. In general, little research has been conducted on the postwar issues represented in Saadawi's novel, *Frankenstein in Baghdad*, and how the characters themselves in the novel could represent humanity in post-pandemic times. The paper's contribution is to fill the gaps of the previously made points.

Index Terms—Saadawi, COVID-19, Frankenstein, Iraq, pandemic

I. INTRODUCTION

Due to its fast spread and continuous mutations that make it harder for the human body to resist, COVID-19 has had a vital impact on humanity all over the world. Indeed, the pandemic has led to many domestic problems caused by the lockdowns including the separation of families, various acts of violence, and along with the disease itself, many deaths. All of this is because people have been banned from their daily routines. Sanchez-Gomez et al. (2021) state that COVID-19 has led to an unexpected number of people dying and living in isolation since the horns of the World Health Organization (WHO) first began trumpeting the dangers of the COVID-19 outbreak (p. 1). They also declared that every country in the world was forced into lockdown (p. 1).

According to Seal (2020), the Second World War caused many human beings to be psychologically devastated (p. 1). He states that the war made many people feel hopeless, which also made them begin to questions life and their purpose here on Earth (p. 1). The survivors of World War II felt that way – as if life was hopeless, absurd, and meaningless. Likewise, when researching COVID-19 and its effects on humanity, one cannot help but notice how the psychological effects are very much like those found in survivors of war.

The symptoms that people suffer from both after war and after COVID-19 are very similar and might include disillusionment, alienation, and mental illness. Both phenomena can also cause a great decline in the world's population. Nandi (2020) declares that the COVID-19 pandemic is a major threat to the world. Nandi (2020) continues by saying that this is due to how fast the virus spreads among people and its mutations as it passes from one to another. Also according to Nandi (2020), this may lead to large numbers of deaths and the effects would be that people will become vulnerable and chaotic. In other words:

> These human conditions remain acutely swayed by an element of ad absurdum following the perpetual tension between a sense of order, meaning and finality and in contrast a refusal for such commitment by a recalcitrant and indifferent universe. (Nandi, 2020, p. 4)

Therefore, after noting what Nandi and Seal state, the traumas of war can be seen as being similar to the traumas of COVID-19. According to Sanchez-Gomez et al. (2021), many studies have been conducted on the impact of COVID-19 on the world and especially its impact on an individual's mental health, "causing stress, anxiety, depressive symptoms, insomnia, denial, anger, and fear" (p. 1). All this led to "health anxiety, financial worry, and loneliness" (Sanchez-Gomez et al., 2021, p. 1).

May (1981) states that any phenomenon which disturbs the lives of human beings and their routines is considered a crisis. Therefore, both the pandemic and wars are considered crises. Taggart et al. (2020) even state that the pandemic is considered a severe crisis that has affected the world (p. 1). Thus, it can be said that the pandemic has led, and continues to lead, to the same severe consequences as wars. As such, if COVID-19 is, indeed, like war, then it is a worldwide crisis costing thousands of human lives which has resulted in a decrease in the world's population. Ufearoh (2020) declares that COVID-19 has affected the world's population through both an increase in the number of deaths and the

amount of trauma caused by these deaths. This can also be applied to the death and trauma war and that it causes. Ufearoh (2020) adds that the pandemic is dangerous because it does not distinguish between people in regards to class, race, origin or any other social difference.

Not only has the spread of the COVID-19 had taken lives, but it had also disrupted the lives of people around the world, much like war. Consequently, these hopeless people started to doubt their existence. Yalom (1980) comments on this by saying, people who are exposed to such crises unintentionally question their lives and what they gained from their lives. DeRobertis (2017) also adds that these crises enable human beings to reach the conclusion that they can no longer live the way they have lived or to continue living the way they were living. Ufearoh (2020) posits the same idea when he says that people have started questioning the meaning of life and its value since the spread of COVID-19. This could also be linked to war and the effect of war on people who witness it. Post-war trauma and COVID-19 both unintentionally force people to yearn for the way that their lives were before and dream for a miracle to happen that will lead to better lives. Bland (2020) declares that COVID-19 has affected all humanity and is considered as "an undeniable, unprecedented crisis" (p. 771). Baum-Baicker (2020) adds that crises are major sources of anxiety and stress. Andrew M. Bland (2020) relates the crises of COVID-19 to four major binary oppositions: "life/death, community/isolation, freedom/determinism, and meaning/ absurdity" (p. 710). The mentioned binary oppositions could also be linked to the time after war.

Indeed, many writers have presented and reflected upon postwar problems and trauma in their works. One of those writers is Saadawi who set his novel Frankenstein in Baghdad (2013) in Iraq after the U.S invasion. Though the novel was written in Arabic, it has since been translated into many languages including English. Saadawi's (2013) novel is named after Mary Shelley's creation; however, according to Qualey (2014), Sadaawi (2013) stated that he was not inspired by the novel but rather by "the vast cultural space that is called "Frankenstein" which includes movies, comics, and more" (Qualey, 2014, p. 1). He presents his characters as devastated, traumatized, hopeless and depressed. They are also presented as people who live in isolation and alienation which causes them to perform certain routines in their lives that are meaningless and aimless. They are seen as always hallucinating about unreal things and incidents, always hoping for a better life. Part of their hallucination is "Whatsitsname" - a corpse made up of the body parts of bomb victims stitched together by the local junk dealer Hadi. Hadi declares that "I made it [the corpse] complete so that it wouldn't be treated as trash so that it would be treated like other dead people and given a proper burial" (Saadawi, 2013, p. 27). Hadi does not accept the fact that people in his country are killed and their bodies separated into ashes because of the bombings and the burning, so he decides to gather the parts of bodies together in order to give the corpse he creates a better burial. He describes the "injured people" as "groaning" and their "bodies" as "lying in heaps on the asphalt, covered in blood and singed black by the heat" (Saadawi, 2013, p. 9).

The corpse later disappears after being seen by specific characters as murdering bomb killers. The aim of Hadi was to give the corpse that he created from the body parts of many bomb victims to the government to show them how many victims are not given proper burials and acknowledgments. The corpse comes to life as a monster who seeks vengeance for those victims. However, he later starts killing in order to stay alive, as he begins replacing his own body parts with those of his victims. This study aims to prove that what the characters feel and suffer from in Saadawi's novel can be considered the same as what the people are feeling and suffering from during the continuing COVID-19 pandemic. Thus, this leads us to the supposition that the characters in the Saadawi's novel are also representative of the people living through the COVID-19 pandemic.

As mentioned earlier, the novel is set in Iraq after the U.S invasion. Teggart (2019) uses gothic motifs to represent the theme of war and the impact of war on the people who witness it in the article titled as Frankenstein in Baghdad: A Novel Way of Understanding the Iraq War and Its Aftermath. Teggart (2019) puts the novel in the Iraq War context, specifically, 2005 US Occupied Baghdad. Saadawi uses the "Frankenstein trope" and adopts the monster so as to highlight the "anxieties, actions, lifestyles, and beliefs of those involved and living in postwar Baghdad" (Teggart, 2019, p. 2). Teggart (2019) continues by saying that Saadawi represents the absurd circumstances and the trauma of the Iraqi people after the war, going on to describe it as terrifying, and confusing. The term "absurd" is related to postmodernism, an era which started after World War II, and is defined by Esslin (1961) as "out of harmony" (p. xviii). Camus defines the term as which "reflects the alienation of people and represent people having lost their bearings in an illogical, unjust, and ridiculous world" (cited in Fita Chyntia, Multhahada Ramadhani Siregar & Roni Hikmah Ramadhan, 2021, p. 3). Mohasien (2020) also states that the novel mainly discusses the post-war events in Iraq, and its impact on Iraqi society. Further, the writer intentionally tries to depict the panic and chaos in Iraq after the war. Elayyan (2017) declares that Saadawi has succeeded in depicting the US occupation and the resulting conflicts among the Iraqis ethnic groups after it. Sabeeh (2019) states that the monster represents a means of change, rather than just being an object, is a solution for the situations in Iraq.

II. METHODOLOGY

The researcher approaches Ahmed Saadawi's novel, Frankenstein in Baghdad (2013) through a postmodern lens focusing on post-war issues and linking it to the time of COVID-19. The study aims at exploring Saadawi's characters, who are used by the writer to represent post-war issues in Iraq. The characters suffer from a kind of hallucination and depression as seen in both their behavior and their routine, everyday lives. They show how their life has no meaning

and aim. All this is symbolized by the monster which itself is only the creation of the minds of these depressed people. The study shows how people, who are suffering from postwar issues can also represent people suffering through the COVID-19 pandemic. The hallucinations of Ahmed Saadawi's characters resemble those of real-life people during the COVID-19 pandemic. Thus, the paper tries to explore how Saadawi's characters resemble humanity in the time of COVID-19.

III. DISCUSSION

Saadawi's novel includes all the contemporary issues that appear after wars and other crises (Manthur, 2018). As one may have noticed in previous opinions about Hadi's monster "Whatsitsname" and what it actually represents, many say it represents the fear and panic after the Iraqi war with America. It also represents the delusion of the people who witnessed the war (as well as other Gulf wars) and are still affected by them. Further, the trauma of America's war on Iraq did not stop after the war; rather, it continued through the post-war U.S. occupation which resulted in the mistreatment and abuse of Iraqis. Al-Hajaj (2020) argues that Ahmed Saadawi's novel resembles "the horrors of everyday life in Baghdad in the wake of the war and American invasion of Iraq in 2003" (p. 1). Al-Hajaj (2020) adds that the narrative is considered a parody for the "dystopian reality of ideological chaos and political awkwardness" which followed the American occupation and seems to be beyond any remedy (p. 12). COVID-19 could be considered a remedy. In this case the same description given to the narrative could be also given to the period after the COVID-19 outbreak. Teggart (2019) argues that Saadawi uses Frankenstein monster-like creature, the Whatsitsname, to symbolize the absurd atmosphere and circumstances as a result of terror and confusion in real Iraqi settings (p. 3). In a 2014 Arabic Literature and Translation interview, Saadawi states that the monster is used to represent the problems in Iraq and the daily meaningless routines of the people in Iraq (p. 4).

According to Teggart (2019), another issue that Saadawi (2013) highlights is that what had happened in Iraq led the Iraqis to live in isolation without being aware of even what was happening to the people around them. They were no longer united and supportive of each other. They all changed to "Whatsitsname" - the "justice-seeking, murderous, isolated, lonely, violent, desperate form of the monster" (Saadawi, 2013, p. 5). Marr and Al-Marashi (2017) have tackled the context in Iraq saying that, added to the fact that Iraqis live under U.S. occupation until now, one of the main consequences of the U.S. occupation is the division between Iraqi Shias and Iraqi Sunnis, which itself has caused many political issues, violent acts, battles, abuse of all kinds, and civilian deaths. Going through the symptoms that occur in any war in any region may cause the reader to reflect upon what is happening during these times of COVID-19 and the kind of life which people have reached to.

There are many places in the novel where Saadawi (2013) tries to show how death has dominated the atmosphere of Iraq. It smells and looks like death. It is said that the city is stalked by death "like the plague" (p. 6). Baghdad is also described in the novel as a city that has "...fear, death, anxiety, criminals in the street, everyone watching as you walk past. Even when you're asleep, it's nightmares and jumping in fright all the time" (Saadawi, 2013, p. 207). Regarding these quotes, Teggart (2019) states that death was not a choice for the Iraqis at that time - it might happen to anyone at any time (p. 11). Hadi, as an example, asks the monster to leave him until the end. He continues, "I don't want to live anyway. What's living to someone like me? I'm nothing, whether I live or die. I'm nothing. Kill me, but at the end. Make me the last one" (Saadawi, 2013, p. 20). Sanchez-Gomez et al. (2021) state that COVID-19 has also created the feeling in people that they could die at any time. Death has become a fact for them rather than a choice (p. 7).

According to Teggart (2019), Saadawi confirmed in an interview that the "Whatsitsname" reflects human beings' "standards of justice, retribution, revenge, and punishment" (p. 15). Saadawi's words could be reflected in the monster's description of his mission, "I am the answer to their call for an end to injustice and for revenge on the guilty...I will take revenge on all the criminals. I will finally bring about justice on earth..." (Saadawi, 2013, p. 143). The Whatsitsname "was a composite of victims seeking to avenge their death so they could rest in peace" (Saadawi, 2013, p. 130). The latter quote shows how the monster is a combination of all Iraqis, whatever their beliefs and how they would want to avenge this life that now live where death is everywhere around them. Whatsitsname had become a threat to everyone rather than a source of peace when Hadi started thinking of how to stop the monster's murderous spree in order to survive. He says, "The only good solution was to go home, take the corpse apart, and restore it to what it had been - just disconnected body parts". Then Hadi must "scatter the parts throughout the streets where he found them" (Saadawi, 2013, p. 14). It was not until this point that Hadi started regretting what he had done. Teggart (2019) also states that the later actions of the monster become uncontrollable which affects his mission. This is similar to COVID-19 and how it became uncontrollable and it started to change and show mutations. Because of the actions of Whatsitsname, it can no longer provide peace in Baghdad or the whole of Iraq. This is because the monster started killing the criminals for revenge and then started killing innocent people to survive. Teggart (2019) also comments on this point saying that the monster started with a mission and then has moved away from his mission. The monsters' mission never gets completed and he never finishes his mission to bring peace to the people of Iraq. It starts killing innocent people to take their parts to stay alive.

Mohasien (2020) adds that the character Whatsitsname serves as a reflection of the absurdity that appeared after the war in Iraq. Mohasien (2020) also adds that the whole country was destroyed, especially Baghdad. Since the occupation, the city entered a chaotic stage where there are lots of explosions, killing and blood. This, along with the low standard

of living in the country, motivated people to flee Iraq. According to Mohasien (2020), Saadawi succeeded in reflecting the image of postwar Iraq through his narrative.

This could be justified by what these people have witnessed. According to what Faraj says, "The burning of plastic and seat cushions, the roasting of human flesh. You wouldn't have smelled anything like it in your life and would never forget it" (Saadawi, 2013, p. 9). Faraj himself has "taken advantage of the chaos and lawlessness in the city to get his hands on several houses of unknown ownership" (Saadawi, 2013, p. 5). All these scenes and facts that happened in Iraq can be applied to what is happening now with the COVID-19 pandemic. There are certain countries where the streets and houses are left empty because of the lockdown.

Murphy (2018) states that Saadawi's Shesma, which is translated to "Whatsitsname", is a monster presented in the narrative is a reflection of the thousands of deaths that occurred during the US 2003 invasion and the Iraqi civil war that followed it. Bahoora (2018) argues that Saadawi shows how "the Iraqi reality itself is monstrous and irrational" after these wars (p. 188). Bahoora (2015) also adds that "literary and artistic representations of the body's violent dismemberment and mutilation are a recurring feature of post-2003 Iraqi cultural production," and that these representations aim at "narrating a terrain of unspeakable violence" in Iraq since 2003 and "the many afterlives of violence in its wake" (pp. 185-86).

Elayyan (2017) argues that Saadawi adopts Shelley's monster in his novel to highlight the terrorism that has been created by the American occupation. Elayyan (2017) continues by saying that terrorism causes fear in addition to what the occupation causes. According to Elayyan (2017), the monster symbolizes the fear that hit Iraqis after the war with America. This fear has led to "selfishness, demagogy, and exploitation" among the people of Iraq (p. 158). Elayyan (2017) also adds that Saadawi's novel is all about the violence and its increase that the Iraqis are exposed to as a result of the occupation, which at the same time has forced them to live and expect their death at any time. Sanchez-Gomez et al. (2021) discuss what causes the symptoms of crises to have such symptoms is what is considered a crisis and since wars and pandemics are considered crises, both are the same.

The regions where wars and other crises such as pandemics occur are inhabited with people who become careless, hopeless and isolated. They start questioning their lives and how they spent their lives. This is due to the massive loss of human lives, wealth, homes and other losses. They start thinking of death as it is something that may happen any time. Referring to what Mohasien (2020) states, Saadawi's use of the monster reflects what Saadawi believes - after war, people die from their fear of dying. Mohasien (2020) also adds that the novel explores the way the characters live after the war. Teggart (2019) states that Saadawi focuses on sudden and continuous death in the novel which is based on illogical causes.

Through his narrative, Saadawi (2013) describes the consequences of the occupation as being those that have led individuals to be selfish and lawless. He also describes the Iraq's civil war that led to fighting between the country's ethnic groups. According to Teggart (2019), the Iraq war and the aftermath also led to a civil war in Iraq where Iraqis started killing themselves for many reasons based on their religious beliefs. This is despite the fact that the monster does not belong to one tribe or religious part but is created by the parts of different people's bodies. But then, according to Teggart (2019), the monster becomes ambiguous and violent. Whatsitsname's mission is to avenge the people of whom he is made and to bring peace to the country (Saadawi, 2013). All this created the fear of the unknown, the future, the fear of death, the fear of loss. This fear has also been created among the people who live in the time of the pandemic. Yasin (2020) states that COVID-19 has led to what he calls "Corona fear" which includes the fear of the pandemic and the fear of getting infected with the virus, the fear of not having the chance to be vaccinated, the fear of being affected by the vaccine itself, the fear of the losing relatives or loved ones because of to the virus, the fear of having more faith and getting close to God, and the fear of isolation or dying (p. 2). According to Sanchez-Gomez et al. (2021) who discuss the trauma of the pandemic and fear feelings during COVID-19, the pandemic itself spreads a kind of anxiety that greatly affect people's lives. This "anxiety is due to two reasons; fear of infection and the symptomatic consequences that may result from it" (p. 5).

Other than Hadi and Faraj, another character that has been affected by the war and its consequences is Elishva whose son never returns from military service in the Iran-Iraq war. Because of a hallucination, Elishva mistakes Whatsitsname for her son, Daniel. Elishva is known in her neighborhood and believes as "[m]any of the local people believe that, through her spiritual power, Elishva prevented bad things from happening while she was among them" (Saadawi, 2013, p. 11). Through the narration, it could be noticed that Whatsitsname is "brought to life" by Elishva:

> …with her words, the old woman had animated this extraordinary composite—made up of disparate body parts and the soul of the hotel guard who had lost his life. The old woman brought him out of anonymity with the name she gave him: Daniel. (Saadawi, 2013, p. 53)

Murphy (2018) comments on the same quote saying that the monster is brought to life due to the fact that Elishva is still suffering from her son's loss in the war. Murphy (2018) also adds that the Iraqis' fears and anxieties caused by the monster reflect the Iraqis' fears and anxieties after the US occupation and the civil war. According to Murphy (2018), Iraqis living under such situations and conditions live as if they are already dead. They have the feeling that they may die any time. Elayyan (2017) states that Elishva's hallucinations lead her to believe that the monster was her son who was lost in war and never came back. Elayyan (2017) adds that Daniel's return in Elishva's mind gives power to her life. Elishva suffers from the trauma of war, and according to Sanchez-Gomez et al. (2021), such trauma follows any crisis,

in this case the crisis of the pandemic. Sanchez-Gomez et al. (2021) continue by stating that mental disorders may happen to people, who have went through a natural disaster.

According to Al-Hajaj (2020), Elishva represents many Iraqi women who have lost their sons in many wars that Iraq has faced. These women continue hope that their sons will return alive. Al-Hajaj (2020) adds that they start showing how they are "trapped between reality and fantasy" in a way that they cannot continue their lives as before neither, nor can they move on (p. 8). Elishva also represents all human beings who live around the world and are suffering from the trauma of the COVID-19. Elishva represents the people who suffer from the loss of their loved ones or relatives to the COVID-19 pandemic. Their deaths may affect their living relatives' lives until their own deaths. In fact, this may even become the cause of their deaths. People losing their friends and loved ones is continuously happening now during COVID-19. Many people have lost their parents, children and other relatives to the virus. This has led people to live in depression and hope that somehow these dead people will come back. In fact, in some countries, many people's corpses had to be burnt because of the large number of people who have died from COVID-19 or because of the dangerous mutations of the virus that is hard to fight off.

Murphy (2018) highlights Saadawi's description of the city as "dystopia" and "hell on earth" (Saadawi, 2013, p. 113; cited in Murphy, 2018). This could be noticed in the quotes taken from Saadawi's narrative, where he describes Baghdad as populated by "tawabie al-khouf, the "'familiars of fear'" (Saadawi, 2013, p. 113). These people are filled with fear caused by the violent atmosphere and sudden deaths. The people are described as "ghosts" that "slept and rested in those bodies without the people being aware of them" (Saadawi, 2013, p. 113). Tripp (2002) declares that "For the Iraqi population, the pace and violence of these events had made them bystanders or victims" (p. 274). Saadawi highlights the supernatural atmosphere in Baghdad in mentioning the "ghostly figures" (Tripp, 2002, p. 110) that live in depression in Baghdad through the following lines:

> Over the past decade, with the departure of many of the Egyptian and Sudanese migrant workers, these hotels had become dependent on a few customers who lived in them almost permanently.... But most of these people disappeared after April 2003, and now many of the hotels were nearly empty. (Saadawi, 2013, p. 12)

In another quote, the inhabitants are described as "dead people who had emerged from the dungeons of the security services and nonexistent people appeared out of nowhere outside of the doors of their relatives' humble houses" (Saadawi, 2013, p. 235) in a place where "Death stalked the city like the plague" (Saadawi, 2013, p. 6). Whatsitsname's decomposing body is reflected in "the balconies that were collapsing and the coats of paint that were flaking off the walls" (Saadawi, 2013, p. 182).

People are desperate to get away from the life they are living after all these political issues that they have been exposed to. So, death haunts them during their lives, which had led them to "panic, and some of the pilgrims were trampled to death while others threw themselves into the river and drowned" (Saadawi, 2013, pp. 110-11). Hadi himself is desperate in a way that makes him wonder why he is still alive while others are dead. The only way to die, according to him is to be on news. This is mentioned in the quote where Saadawi (2013) writes: "Why did he see other people dying on the news and yet he was still alive? He had to get on the news one day, he said to himself. He was well aware that this was his destiny" (p. 210). The journalist Farid also adds that "all the security incidents and the tragedies we're seeing stem from one thing—fear. The people on the bridge died because they were frightened of dying. Every day we're dying from the same fear of dying.... [Al-Qaeda] has created a death machine working in the other direction because it's afraid of the other" (Saadawi, 2013, p. 123).

Jani (2015) states that Hadi's monster represents the terror in Baghdad and Iraq after the war with America. Jani (2015) argues that the terror that the Iraqis feel is the same as the terror that Samuel Becket's Vladimir and Astragon feel in the play Waiting for Godot (p. 326). According to Jani (2015), this terror is because people go mad after crises, often "supporting shedding blood for the sake of shedding blood" (p. 327). AL-Hajaj (2020) focuses on "the madmen's pragmatic approach to military reality" (p. 12). Saadawi (2013) argues that Iraqi veterans, are left "broken and traumatized by the many wars in which Iraq was entangled" (p. 7).

Elayyan (2017) raises some questions that are asked by the Iraqis who are exposed to war, but actually the questions could be raised by people who are exposed to all sorts of crises, such as COVID-19. According to Elayyan (2017), these questions, often used to make decisions, are: "Do they leave the country, do they go into hiding, or do they forsake the pleasures of life and prepare for death" (p. 167). Although Elayyan (2017) reveals these questions people in crises may ask themselves in order to make decisions on what to do. He continues by saying that, in a country like Iraq, which is "ruled by haphazard, blind violence, the idea of planning a future sound is ridiculous" (p. 168). Elayyan (2017) concludes by saying that the novel itself only represents the issues that the people in Iraq suffer from without giving hints for a better future or even to give means for a better future. Such situations do not just steal the peace of the region but also creates a selfish community where each person seeks only his/ her own survival.

IV. CONCLUSION

From what has been discussed according to what Saadawi narrates in his novel, Frankenstein in Baghdad, it can be seen how the situations that happened in Iraq and the consequences of war resemble the consequences of COVID-19. The people in Iraq may resemble the people around the world in their situations and circumstances. This could also be

applied to the mental issues and the trauma that people suffer from after each crisis. In the end, this can be seen in the representation of Saadawi's characters in his novel Frankenstein in Baghdad.

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Nasaybah W. Awajan is an assistant professor at the English Language and Literature Department at Middle East University. She is the Head of the English Language and Literature Department at MEU. She earned her PhD from The University of Jordan in English Literature. She has taught as a part time lecturer in The Arab Open University and The University of Jordan. She has also worked as a teacher educator for English Language students and the Academic Reading and Writing Lead at Queen Rania Teacher Academy.