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## (Al-Kanani 2017; Al-Shahri 2004) Irony and Satire in the Iraqi Novel After 2003

### Irony and sarcasm in the post-2003 Iraqi novel

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#### *Abstract*

*The research aims to study one of the functions of narration in terms of construction, namely irony and sarcasm, which limits the path of the novelist who takes in writing his narrative text. It shows the description of the frames of the character and the goal to achieve. In addition, it links it to the imaginative ability capable of achieving the goal of the novelist in his text, and as it is known that this function cannot be always interrogated and places, because it goes out for a specific goal to achieve. Then, it may become recognized and does not achieve an aim. In another time, irony and sarcasm can show what is satirical in a serious dress purposeful for a certain purpose. So, the researcher has examined this theme in the Iraqi novels after 2003. Despite the lack of this feature, I found some texts that were characterized by this feature as explained in the texts used in this article.*

**Keywords:** Irony, Sarcasm, Function, Significance, Interpretation.

#### Introduction

##### Irony and Sarcasm in the Post-2003 Iraqi Narrative:

Irony and sarcasm determine the framework of the novelist's work in directing the narrative function towards the intentionality of the ironic irony and satire. This makes us to realize the total interdependence between self-retreat and ridicule amid the transformations of novelist characters, especially in the analysis of intentionality and intentionality of personal transformations towards irony and sarcasm (Zaytouni 2002). Between its imagined connotations and between the horizons of its times and places, the novelist determined when the self-retreat. Also, intentionality received critically and analytically at the same time to be the novelist purposes to describe self-retreat based on silenced by the text of the novel. Also, the clarification of its narrative imagination according to internal and external connotations is represented in the text and the text. It is stipulated by those described by the novelist to retreat on themselves amid the transformations of their personalities at the same time. This is because the text is intended and stipulated is intended to reach the recipient of the novelist accepted. It is treated through self-retraction the transformations of characters.

Thus, in the mechanism of understanding the function of irony and sarcasm, the interrogation of the novelist text imaginary and intentional means extracting the meaning inherent magically novelist. This sarcasm and even joking within the narrative text in the description of irony and

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sarcasm help to understand the novelist's intention in his text through the critic, analyst, reader and recipient. What the pioneers of psychoanalysis gave of perceptions of personality and revealing the hidden and what appears clearly (Azzawi 2007). The interrogation of the narrative text and its irony and sarcasm and the purposes of the transformation of the characters is an analytical mechanism for the reason for the novelist transformation because of the retreat of the characters to ridicule themselves and mock themselves and the selves of others. This is after their personal transformations on the cynical self cynical. The reason is a mechanism by which the human self is formed and constructs the medium of structures or previous texts have a structural position ... The system of real relationships is not the one that controls the existence of individuals, but the imagined relationship of these individuals to the real relationships in which they live... The text establishes itself for the same viewer, listener, reader (A group of critics 2014).

It is not possible to interrogate the purposes and imaginations of irony and sarcasm and their function in different times and places for the characters of the novel transformed after retreat or during or even before. It only interrogates time and place to determine and analyze the intention of the novelist in them. So the beginnings and ends of sarcasm and joking within this function is similar to the fact of seriousness and rigor in the novelist contradiction between the rigid self and artificial fun. This includes sarcasm and irony, or in other words, the work that contains sarcasm and irony of reality and fiction. The subject of representation unless it goes on, what is a stable constant in the past, is its calculation. The interpretation can refer the multiple and unique to it and is what has always constituted a group of what is being compared, for from the fixed comparison of the whole to the whole. A report is drawn up on what is understandable, which is proven and recommended as a design. The field of research in this field does not extend beyond what can be explained. So, it does not require asset cash as a tool for its placement, but in terms of research, it displays. It presents it as a series of discoverable and explainable results as soon as they approach the work, until finding that the critique has begun to change. His standards are changing (Heidegger 1995).

Hence, sarcasm is a part that is transformed from the same novelist narrator approaching to give the grandfather a dress that is not serious with the function of sarcasm and irony. So it turns a formation that includes thoughts, motives, emotions, tendencies, and attitudes, and similar abilities and phenomena. Also all subjects are related to the nature of personality, its origin, development and change (Lazor 1993).

The use of irony is because the poetic tone in the narrative, skeptical, involving questioning, confession, blame or apology. It is tone of emotional and emotional intensity that indicates the bitterness underlying it, and makes the event flow without interruption (Doma 2009).

We find that irony and sarcasm need a direct interpretation as the function of irony. In addition, sarcasm is related to the fact that the belongings of the satirical interpretation of the novel and the transformations of irony in it related to the belongings of the intention of the functional joke at the beginning and end in the semantics of understanding the text. In the language of irony and sarcasm, all this stems from the idea that language does not say things literally or in their naïve and naïve form because the metaphor establishes the gap between words and things. In addition, this requires the return of meaning, and every return is a restoration, and every restoration is a difference as much as it is similarity, and meaning. It is restored and not repeated, but turns into an accumulated layer of interpretations (Ghosn 1999).

The aesthetic of employing sarcasm is the aesthetic of describing the grandfather as humorous,

given that the functions of irony and sarcasm carry the paradox of the reality. It is sometimes strict in the concept of what the recipient extracts from that employment, despite its lack in the Iraqi novel because of the seriousness practiced by the novelist in the Iraqi novel after 2003.

In the novel of the great satirist Amjad Tawfiq, we find that the title itself indicates absolute irony, especially of the characters of the ISIS militants and their old names. These are no longer suitable for a time when they are savage and mock their nicknames and mock the heroine Bahar of their lives and even of their rape of the Yazidis. So sarcasm turns into a technique for seriousness in the general novel or in the words of the novelist. The great satirist does not care about announcing his program or his itinerary or time, no one knows why I hid the modern technologies of his ship in favor of sails carrying maps and tattoos that delude everyone who sees it with a history steeped in mold and uselessness... The great cynic is loyal to his pleasure, it does not contemplate the refraction of a ray of the sun on the face of two lovers in a kiss or a delusion. A treacherous blade goes to the heart of a human being(Tawfiq 2018).

The satirist to novelists since the opening of the narrative text and to the end mocks characters of everything done by the terrorists turns the narrator into the great satirist of this bloody terrorism.

One of the examples of this within the transformations of sarcasm and self-mockery is what we find in Elham Abdel Karim in her novel Women. She mocks the state of her psychological heroine with anxiety and crisis, I tried to control my emotions and present my feelings with a degree of warmth not ignition, and in another circumstance I would not have left the phenomenon of the disappearance of cartoons and their sudden reappearance. I did not seek to know the secret behind them.. Is it an optical illusion or myself, or something else that does not have an explanation except ((wave))? She and if she tried to understand the extent of her inability to know the secrets of what is happening, she would never convince me of that..(Karim 2014).

The characterization of anxiety and the heroine's ridicule of it and the description of the disappearance of drawings in the novel and the ridicule of that disappearance are an integral part of employing irony and sarcasm semantically within the limits of the comprehensive narrative text. This can lead to ridicule and sarcasm from suggesting to the recipient that what is behind them from the function contrary to them in themselves and their qualities.

Ahmed Saadawi deliberately uses black irony in describing the characters, embodying his sarcasm on the melancholic satirical reality: **She dies, and then Azrael changes his mind, or corrects the mistake he has made and returns the soul to its body... It means that the soul is like gasoline in a car, but its operation requires a trigger goblet(Saadawi 2018).**

Ahmed Saadawi uses bitter irony of reality, even in describing people's lives and their consequences. They know the bitterness of ridiculing them at the same time with a trigger according to his sarcastic description here. It is completed in another text, describing Hasib's confusion about Daniel's tomb, which carries a great paradox. **He sat next to him and felt a big bewilderment, so what is he doing now? No one had told him these things before. What added disaster awaits him?(Saadawi 2018)**

The novelist then employs irony and sarcasm to determine in the direct dialogue text how part of the paradox of black reality can be a mockery of that melancholy: **Maybe you are dreaming now. What? Yes, you are dreaming. Or maybe your soul came out of your body for a walk and will come back later. There was silence between them and then he heard crying away and saw black dogs in ink fighting with each other. The young man with the bracelets**

**looked at him anxiously and said to him in a commanding tone: "Spirit see your corpse and where it has become... Or make a solution for yourself... Or you will be caught(Saadawi 2018).**

This determines the function of irony and sarcasm within the inclusion of classical colloquial. **Tinlas on you which means your situation will worsen** including the ironic identity of the serious hero, which is the essence of the employment of the job to restore the relationship between grandfather and humor.

While in Qimaut, we find that the novelist embodies the boundary between humor and mood, describing the situation: **People lost their souls, and spiritual patching was useless after that(Falak 2019).**

The novelist continues his sarcasm of the situation: **China failed to produce a cure for cuckold and pimp...(Falak 2019).**

The cynicism is evident in employing the link between what China is making and its inability to produce a new cuckold or pimp in a veiled mockery of the general situation.

He then completes the ridicule of the general situation by stating **not a day passes without a victim for a person who is a careless person who does not know and did not hear about the sniper of Al-Furqan who was lurking to open his head and heart until he probs his religion and sect (Falak 2019)**

This carries the paradox of the function of mocking the overall situation of Iraq after 2003 according to the novelist's employment of that situation mocking it.

Then the ridicule is done with a satirical and obscene text in which he says **some of the resurrection tramps invented a new kind of punishment and revenge against these traitors of the victim, as they were going to be journalist after journalist, filming them and releasing them, marrying poet after poet and filming the fucking operations and releasing them, and concluded the fuck party with novelists with photography(Falak 2019)**

Obscenity came here to clarify the absolute irony of the private and public status of the protagonists in the novel, an employment in which he contributed that the novelist's obscenity is part of his sarcasm and irony within the function of the beginning and end of the text.

The irony is embodied when Murtaza Kazar in my beautiful sect, where he deliberately to absolute ridicule and sarcasm employing them to describe the general and private situation of Iraq. The hero says **I have nothing to do with what happened. I am a clan of humans named who have nothing to do with them. Thousands of questions fall on them and mash them. You run them over and chop their bones, and they have one old answer that has nothing to do with us. Turn me over, take off my clothes and scrape my skin and under it you will find an unrelated phrase engraved a thousand times. You won or you were defeated. You grieved or rejoiced. You slept or woke up. I have nothing to do with me or have nothing to do with me(Kazar 2016).**

Here we find a mockery of the hero on himself and those around him, framed by the opposite limits of private and public ridicule of the overall conditions of that sect that appeared after 2003 . Then, the hero is sarcastically described that he has nothing to do with it even though he is part of it and here lies the paradox of the function of self-irony.

Finally, he ridicules the sect's industry in references to the sectarianism that struck Iraq after

2003: **How do you think a bee can know that it belongs to your sect and joins you?... This is a nice question, at first I need a long time to cultivate belonging in the souls of bees if this phrase is true. In any case, you will not see the bee and hear of a sect other than its sect, there will be no room for acquaintance, difference and understanding the meaning of the other sect, I actually deal at the beginning with new eggs and bees that have not heard of others, and he will find himself within my sect from the beginning of his life and will not come out of it(Kazar 2016).**

The irony of the need for a long time to create a sect is a direct mockery of the outcome of the private and public situation that, according to the novelist's satirical point of view, has afflicted both the old and the new Iraqi sects.

While Ali Badr employs in the novel *Liars* get everything specific issues of immigration to Europe how to extract the sources of ridicule and sarcasm from the Orientals in the diaspora, he mentions sarcastically: **this child will leave you like a bee leaving the garden. This prophet whose face is black like a ripe fruit(Badr 2017).**

The irony between the departed child and the ripe fruit is a kind of mockery of the fate of immigrants to Europe and their families, where they lie for residency and citizenship.

He then completes sarcastically **for his feelings of confusion seemed obvious, these feelings attack him whenever he finds himself in a beautiful, clean and lighted place where there are elegant and cheerful men and women served with wine and food. He always feels in such cases that he is in the wrong place and that all the people look at him suspiciously and frown on his presence. Politically or culturally inclusive societies destroy self-confidence, destroy individuals' self-confidence and make them feel like cockroaches or rats (Badr 2017).**

The hero here mocks the conditions of the refugees and their exiles, in which they have become like cockroaches and rats, as they lack a decent life where they are now.

We find this in the narration of Rasim al-Hadithi under the mulberry tree, where the hero asks sarcastically **is the history of the Jews in the West or in your land their land(Al-Hadith 2018).**

The hero asks sarcastically about the state of the historical situation of the Western bias towards Israel, while Maytham Salman in *crusts* the size of the homeland we find the irony of identity ridiculed **time erases the differences between the original and the expatriate(Salman 2014)**

This question carries the irony formulated by the protagonist as a fundamental question that carries the function of sarcasm.

Lutfia Al-Dulaimi also has a project in *Uma*, as she mocks the Iraqi name **my name is a farmer, O group, by tightening the lam, my father named me a farmer because he is a lover of agriculture and plants, I am a farmer who lives with soil, sun and water(Al-Dulaimi 2021).**

The cynical hero mocks his name, employing this irony to be part of his transformations towards joking with those who address them. So the novelist embodies the functions of irony and sarcasm to highlight the psychological transformations of the heroes, although they are since the beginnings of the work very serious and this is a beautiful manufacturing of the novelist form within the beginnings and ends of the narrative text.

Similarly, Zainab Al-Kanani has it in *Mina earrings*, as the heroine mocks reality and mocks it,

so she remembers **here I confessed to you, doctor, with all my nonsense and trivialities**(Al-Kanani 2017)

Trivialities and nonsense are parallel to the ridicule and sarcasm of the narrator of the reality he lives, mocking him and mocking him at the same time.

While we find ridicule of the jinn and their transformations and mockery of them when Hassan Kaki in his novel face to face with the jinn, as he mentions: I said In secret: really what life I was living, what monotony, what **I used to commit suicide in minutes and hours, days are born in the morning and abort in the evening, this is the life of Iraqis, nothing new, we are in a big prison imposed on us by the conditions of the country and the regime, everything is forbidden, and everything that passes and ends and that everything that does not die will die despite the voices that scream from deep down against what I just dared to think about**(Kaki 2012).

This is determined by joking with the jinn and describing them according to the hero, and then the novelist is sarcastically on his tongue **in spite of the world, I confess that my world has become a hallucination, and my life has become a real hallucination... But I did not know myself because I needed something else, and I felt that my suffering exceeded its terrible peak, and I stayed on these thoughts and the crowd of images that insomnia explodes in my head, dozens of stories and dozens of scenes...**(Kaki 2012).

The text treats the value of irony as a narrative embodiment of what people think according to the novelist's employment of irony and sarcasm in this place.

Hence, the purposes of sarcasm and sarcasm in the connotations novelistically, which employs the critic and analyst to understand the sarcasm and irony in any narrative text to be read and realize the essence is determined by the entity of the actions of the speaker in his description of the transformations of his characters and the entity of the characters novelist mutant. The actions of the speaker are total compound actions either the verbs of saying are partial simple non-composite. The verbs of speaking novelist always primitive always renewed always speaking her own words always so they are always different either the verbs of saying repeated always identical or identical with previous verbs always(Al-Hamri 2009)

This is what Naeem al-Musafir embodied in Kotharia, as he sarcastically stated **when he first took it he laughed until the muscles of his face were tired in search of grimaces until he reached the brink of suicide**

It describes the moments between irony and sarcasm, seriousness and melancholy that afflicted the hero. It employs sarcasm and irony to be the determinants of the joking work of black life according to the narrative of the novelist Al-Nass on that within the technique of irony and sarcasm and their private and public function.

The purposes of understanding the satirical satirical and joking narrative text, even in the circumstances that are not amenable to jokes, and the transformations of the characters of the novelist text in the origins of understanding and the origins of understanding their connotations and narrative imaginations, both symbolic and real, because sarcasm and irony are described here. The ways in which intentions are manifested in discourse (Al-Musafir 2014). **Among the most prominent discourses that indicate this are those discourses that include linguistic verbs, whether they stop at the level of achievement, or exceed it to the level of influence**(Al-Shahri 2004).

Thus, the satirical and satirical intentions in the work of fiction and the description of the transformations of its characters towards irony and sarcasm are linked to the imaginary joke. This joke is linked to the intention of the speaker, and what he wants to communicate, through joking, irony, sarcasm and his purpose of his words.

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