

The Political Rejection in the Iraqi Novel after 2003 AD (A Study in the Dark Humor Features)

By

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Abstract

Political rejection reflects the manifestations of resistance and protest that surround the feeling of the creator, as it seeks through this rejection to translate it into the form of protests or oppositions that arise through actions and words, through his activity. Psychology and so on. After the occupation, the Iraqi novelist used this Rejection, but in the style of dark humor, reflecting the frustrating reality that the Iraqi people suffered after 2003; Intent behind that change - whatever the type of that change -, so that makes it as a mediator or a tool to guide that society, and a true expression of the suffering of its citizens.

Keywords: The Iraqi Novel after 2003, Political Rejection, Dark humor, Rejection Discourse.

Introduction

Dark humor has become a new and different form, and even a milestone, it broke all the monotonous systems of expression, it differs from other types of humor, which is meant for the purpose of an issue that concerns it or just for laughter or entertainment. Dark humor is a modern label that appeared with the absence of tragedy in some way, and was used to describe plays that have nothing to do with humor except through the label; because its character is tragic, and the look it carries is a pessimistic look, although it relies on irony to show this tragedy. (Elias, 1997), the dark humor has taken many forms in the methods of expression, varied between realism and fantasy, but no matter how different its forms are, it is ultimately based on a basic assumption that distinguishes it from other well-known comedies throughout history. (Saleeha, 2001).

This humor is characterized by the fact that the ending is tragic and not happy, and if that happens, it is by chance. (Elias, 1997), as this humor is based mainly on a deep sense of futility or nihilism, a feeling that transcends the stage of feeling tragedy or bereavement, and can only be expressed by convulsive, hysterical laughter. (Saleeha, 2001), and therefore the novelist or the creator in general took from this term a cry, which made him not afraid to reveal the truth no matter what, and this cry was followed by other shouts, after which he sought to explain falsehood, deception and cruelty. This act of heroism that he did exposes regimes that live under the shadows of lies, and are protected by the weapons of manipulation. (Abd Al-Latif, 2020), and this term has found a large space for it in the Arabic

novel, as the Arabic novel occupies today in the cultural and intellectual current, an important space in which a number of immanent issues intersect, still accompanying the process of formation and development of this literary genre, which is continued generating questions based on the internal mechanisms of development and the main variables that affect components and function, and give legitimacy to the creation of new forms. (Halifi, 2009), the Arabic novel today expresses a reality of multiple mutants and the composite curtains of falsehood, illusion and destructive facts, and a world in which the psyche of the being has been crushed, until it is distorted that produces multiple diseases, in addition to the confiscation of everything that is positive, in the midst of wars and betrayals. Poverty, backwardness and ignorance. (Halifi, 2009), and this is what prompted the Iraqi novelist to use this method, intending behind it to reveal the tragedies and calamities that surrounded everything, as he tried to express it by taking dark humor and its many forms as a tool through which he presented what happened to that society after occupation.

Problem of the Study

The study attempts to understand the texts and decipher them by analyzing the narrative texts, and studying the revelations they bring that reveal the multiple patterns that the novelist seeks to clarify, through his creation of this rejection discourse and with multiple techniques, at the forefront of which is the term dark humor, in order to create a bold stance with its societal implications. Manifold.

Objectives of the Study

The study aims to make rejection a real way to express the concerns of society, and this comes through the ability of this method to create a separating scene between society and those who live in it, through the intertwining that occurs between the connotations produced by the text, and the elements it contains capable of creating A new horizon in an innovative and new expressive way, achieving the desired effect.

Hypotheses of the Study

The study assumes that the idea of the rejection discourse produced by the Iraqi novelist after 2003 is a first treatment for the issue of an entire people, which he addressed in the style of "dark humor", as he took from it a means through which he sought to change, and from many aspects, he wanted to reform the present, to create a bright future.

Importance of the Study

This study is of great importance. Because it reveals to us the multiple discourses that the novelist used in writing rejection texts, in which he moved between many levels, sometimes characterized by realism, and at other times by unrealism or fantasy, taking the forms of "dark humor" as a clear basis for those texts.

Procedures of the Study

Analyzing the levels at which the texts came, in order to reveal their signs and connotations; To highlight the artistic methods, images and experiences that reflected the painful reality that that society was experiencing in that era of Iraqi history.

Rejection in language and as a term

Rejection in Arabic dictionaries indicates the meaning of "abandonment" as it hardly leaves this concept, as it came in the Al-Ain lexicon, that the meaning of rejection : ((a thing that you, rejection : a moving thing that is dispersed, and gathers on rejection , like the rejection of people on travel) (Al-Farahidi, 2002).

And it came in “Lisan Al Arab” that rejection is also abandonment, and among what is stated in it: ((I reject a thing, I abandon it and refused it, also as rejection and disapproval: I left it and separated it... and reject the thing if it refused. I reject it, and the thing was rejected: what was rejected of it and dispersed, and the combination of rejection as a refused issue.

In modern lexicons, "rejection" has continued its previous meaning. In the "Philosophical Dictionary" we find rejection means ((leaving something and avoiding it) (Saliba, 1982).

Idiomatically

The student does not have a monolithic mass, a single topic, or an integrated whole, in his investigation of the positions of rejection, so addressing something that the person deems necessary to reject does not take a single type, but rather types of appearances. It relies on a variety of adaptive means, depending on the existing internal or external factors surrounding that individual, in addition to the situations, which also contradict their different times (Salman, 1981).

The word "rejection" is crystallized in several conventions, and takes on multiple aspects, according to the specialization in which it is used. In the terminology of the philosophers, the modernists call it “the will’s resistance to a specific motive, or its Rejection to believe in an order, support it, and submit to it” (Saliba, 1982).

In the sense that the philosophy of rejection is not a negative will, as it does not start from a contradiction that opposes without the presence of evidence, nor does it provoke an empty or ambiguous argument. Well-defined contexts for the inductive movement that he distinguished.

Rejection, in its philosophical sense, necessitates the characterization of its owner by force of will, for the saying (no) when rejecting something is more evidence of the strength of his will than saying (yes), provided that his rejection is not caused by blind instinctive motives (Saliba, 1982). That, which is that a person cannot transcend his human self-first and foremost, so what he chooses for it is always good, and for all those around him (Al-Fayoumi, 1984).

Although the meaning produced by philosophy is worthy of attention, the term rejection in its various positions in a society or space was closer to the outputs of psychology, meaning that psychological secretions fit more with this term, since before it appeared it had achieved an effect in the soul. The one who said it, and the evidence for that is the definition of “psychologists” for this term, as he was closer than others to the meaning of rejection.

According to Sigmund Freud, rejection is a defensive method that takes the form of rejection, and a person's recognition of his reality is a shocking awareness. To the extent that it focuses on the external reality through a constant interest in the concept, it represents the first stage of psychosis, which is in contrast to repression, when the neurotic begins to suppress the requirements of the id, the psychotic begins to deny reality (Lablache, 1997).

It is clear that “Freud” here, focused on the defensive material that consisted of rejection towards the external reality, through the splitting of the “ego” in a defensive process that differs from the division that establishes “neurotic repression,” as it thus puts us before two different types of “ego” defense. The id,” not in front of a conflict between the “ego” and the “id,” as one of these two defenses focuses on the external reality (Qatous).

That is, the “I” is for the first time in opposition to an “object,” or in other words, in the face of an object located “outside,” and there is no way to force it to appear except by resorting to a specific action, which is rejection, and when it passes this stage, it comprehends for the first time the principle Reality, which is supposed to direct the subsequent development, which is the realization of the objectionable (Freud, 1996).

The first and last goal of the rejecting human being is “freedom” from shackles, whether it is political, social, economic, and so on, but the ultimate goal of all of this is to defend the psychological freedom of man in all its forms, and then he will be able to respond to it himself. Freedom, which is the result of the rejection that is implanted in all who seek it, and that reinforces only one truth, which is: rejection that leads to death somewhere is better than living without freedom; This death represents the height of affirmation of their individuality, as it indicates the ability of man to take important decisions, which he feels appropriate for him (Fromm, 1972).

This does not mean that a person’s ambition of rejection leads him to death, but that thinking about death in light of a difficult reality, sometimes leads a person to adopt a new reality, or to daring and wading in the midst of calamities, it keeps him from surrendering even - even if it is relative - and that giving up From reality and submitting to destruction for the sake of rejection, it makes a person return little by little to self-control, and a call to transcend the state of weakness and possessiveness with boldness and strength (Al-Hanashi, 2007).

This is the main reason that led to the overlap of the term rejection, with the concept of "rebellion" or "revolution" as two terms that focus on the role of the psychological factor in the social process of the individual's upbringing (Al-Hanashi)

Rebellion, in general, is a general impression of dissatisfaction with a person, whoever he is, and it is just as rejection appears on his behavior, emotions and perceptions, and is embodied in his creations and experiences from a deep point of existence that reaches his anxious self (Al-Atwani, 2010).

However, the experiences that “rejection” does not have, are the way to measure the act of rebellion in life, but not from the pragmatic truth that comes to our minds when we hear it, based on the reaction that the individual makes to the stimuli of reality. The rebellion we live here does not exceed The limits of the rejection that is produced through daily behavior, which shapes life with specific impressions (Al-Atwani, 2010), so we can say that the rebellion is the beginning of the act of rejection, while the rejection is the completion or completion of what the rebellion began.

The act of rebellion is not based on the principle of retreat. The rebellious person is the one who declares “no” without backing away, and this phenomenon is not born to those who are subject to persecution, so rebellion in this atmosphere can take a meta-dimension in which it confronts the eternal values, which is what I called it "The Vertical Rejection" (Al-Hanashi).

Therefore, we can say, after all of the above, that rebellion agrees with rejection, in deviating from opinion and dissenting and declaring disobedience to the low and corrupt reality, but rebellion is more severe in its significance than rejection, but both of them agree in the meaning of not accepting reality. However, we sometimes find that the individual resorts to both of them together, so he uses rebellion and then takes refuge in rejection, so that his tool is stronger in denying reality, ridiculing it and inciting against it (Yassin, 2008).

The rejecter is not fleeing from reality, but rather confronts it, and this confrontation is closely related to rebellion, even if it results in self-sacrifice. Therefore, rejection represents a dialectical phenomenon, the essence of which is the separation, and within it is an important question! In which direction should we go? When the Rejection answers this question, it is closer to freedom (Qatous).

The movement of alienation carried out by the revolutionary against interference in his rights is based on a kind of adherence on the part of the revolutionary to a measure of his being. This includes a kind of evaluative judgment, confirming his presence suddenly, as he consented to harm throughout his life, which led him to lose his patience, so he seeks to prefer a situation over another, that is, he puts an evaluation of things. What was in the beginning a constant resistance to man, this man becomes himself throughout his life, and he becomes it to be summed up in it, this is the measure of himself that he wanted to respect, he is now placing it above everything else, and declaring that he prefers him over everything, even life itself (Badawi, 1980).

Whatever the objectivity of the rejection, its surroundings can be divided into three connected and fused faces. The first aspect is represented in the static vision of rejection, as it includes the discovery of the meanings of life and death and the status of man in existence, while the second aspect includes positions of rejection from the social, political, economic and cultural reality. For the old or the existing, but suggests the alternative and plans for the future, and these three different aspects may be born together on the experience of rejection and be the results of each other (Al-Hanashi).

He expressed these three aspects of rejection, with many forms and different tools, and literature was one of those tools, with its ability to change the world, and the creative motives it carries that reveal the hidden and move the resident, and resist everything that is false and incorrect (Salman, 1981). As literature was not just a flute of heartbreaking feeling, or just a mirror of sensitivity, expressing the weight of history or its intensity and absurdity, in an atmosphere in which rejection is mixed with longing. Literature, a text or a discourse, has a special specificity wherever it is, and that privacy lies in its structure, structure, or formulation, as it was not just an empty structure of content, but rather was an indicative given that was not isolated from other data (Al-Alem, 1985).

Literature, with its discourse, represents a point where rejection meets dark humor. The strength of this discourse rests on the public responses to the texts that are produced; through its multiple formats, it is represented in exposing the mechanisms of the opposite discourse that is rejected; because it creates criticism and resistance to those authoritarian regimes. Therefore, it has produced novels that carry the character of criticism, of the authoritarian forces and groups whose discourse is rejected, and of their various sects, sects and ethnicities. These novels included methods of rhetorical resistance, used by the marginalized personalities that these novels focused on, for the purpose of confronting the authorities whose discourse and way of existence are rejected, as these marginalized people take revenge on their oppressors through the power of words (Abd Al-Latif, 2020).

The rhetoric of rejection, which is formed at this stage, becomes an effective tool with which the writer confronts reality; through what he creates of discourse characterized by the

multiplicity of intellectual images and the diversity of methods, to make it a revolutionary and counter discourse with its intellectual, political and humanitarian implications.

As the dark humor combines with other tools, including the Rejection to provide an analysis of the events of reality, and the comprehensive collapse that that reality has reached at this stage, which the novelist tries to address by taking care of the events and facts he is contemporaneous with, for the purpose of reaching the essential intent that he wanted to express, from During his use of these arts. Through which he seeks to violate the prevailing norms to reflect what he wants through his use of the literary expression equation, so he presents an actual picture of that distorted reality (Abd Al-Latif, 2020), through the use of rejection , but in the style of dark humor .

Therefore, rejection is the first feature of dark humor and the strongest expression of it in terms of verbal art; because it carries an actual tool that addresses the problems raised by the writer.

Therefore, the novel sought - as a literary form - to describe life accurately or realistically. The novelist was also more concerned with what is realistic, so he tried to extrapolate the conditions in which he lives, to present through them what he sees as solving the issues of his present nation, searching at the same time for the truth, and what really exists and what is appearance only.

The Iraqi novelist, like other novelists, reflected in his novels his frustrating reality, so he adopted paths in which he dealt with the catastrophic conditions that befell his society after 2003. Aspects that called for rejection, so he resorted to this term, seeking to change, and then endowed it with a central character, in his novels, his life, and in everything.

Political rejection

Political action, as it represents a founding principle for every civil society, from which the word “politics” derives its structure, its aims, its means, and its first values. It is what makes a general crowd of people a meaningful assembly, that is, interdependent and solidarity, and a component of unity in awareness, will, feeling and purpose.

Among those actions: rejecting the occupation

The issue of rejecting the occupation is one of the most important topics that the Iraqi novelist touched on in his novels after 2003, because that occupation caused an imbalance in the infrastructure of the Iraqi people, whether on the political, economic or social level, and since the novel was an integral part of reality, so In it, the novelist reflected realistic models, foremost of which was the rejection of the occupation that was imposed on Iraq under various pretexts.

His novels were like a daring revolution through which he revealed his goals, aspirations and goals. He also denounced the unjust policy pursued by the occupation, and walked the path of excitement and mobilization, and derived from himself and his life the starting force. And he put his fingers on the bloody wounds, as the injustice and recklessness that was taking place pained him (Al-Waeli, 1961).

The opposition to the occupation, and the rejection of its tyranny, is one of the most important axes that was represented in the form of an offensive criticism, specifically aimed at the policy of violence and force adopted by any occupier of any land. Its will to uphold the freedom and dignity that it lost under the occupation policies, and urges it to aversion to humiliation, denial of grievance, and endearment of the revolution or resistance to it.

Among the most important reasons for the rejection in societies subjected to occupation, is: the worsening and deteriorating social, political, cultural and economic conditions, and the spread of unemployment, poverty, diseases and other evils of the occupation (Salman, 1981), in addition to it, and most importantly, the pretext that the occupier brings to the occupation; Which is represented by making promises, with which they delude peoples, that their first goal was to liberate from the bondage of those who enslaved them, and to help them establish a national rule far from dictatorship, but instead of all that; They intend to establish a military rule, violating all the promises that they made across the wall. The treatment that is characterized by violence, cruelty, and arbitrariness is one of the reasons for the Rejection. This often leads to touching the feelings of citizens and insulting their dignity. Therefore, they refused; In order to produce liberation movements of whatever name; For the purpose of exposing the allegations of the occupier and revealing the truth of his slogans.

Therefore, we find that this rejecting spirit may be embodied in poetry and the like before the emergence of the collective revolutions themselves, as most of what remains witness to these eras are the harbingers of self-confrontation that move in tracks buried in the collective conscience, and this rejection may serve to bring the content closer to the meeting between the individual self. And the collective self, or to transfer between the same poet or novelist and the masses.

Because refusing the occupation and declaring a revolution against it is like “the science of changing reality”; The tool used by the rejecting intellectual - whatever its type - poetry or prose, represents the linguistic dimension to change this world, in addition to being a factor in the revolution that the rejection produced, but what distinguishes him is that he works with language, so language is his material that he rejects and announces. The revolution at the same time.

The role of the poet or novelist is not limited to revolutionizing the language, i.e. purifying and washing it, but it goes beyond that to purifying thought - man and society - and, more precisely, what the intellectual who rejects language creates in the field of culture is equivalent to what the rejector creates by working in the field of war, i.e., the expression of rejection By different means, but the result is one.

Therefore, the Iraqi novelist sought, in his novels, to show the reality of the ordeal experienced by the people in the shadow of the usurper, and how it became a captive nation with tight necks led by an intruder by force of arms that does not know a way to kindness, to make it taste on its land the cup of humiliation, bitterness and humiliation, and those novels were documents of violent accusation. The novelist threw it in the face of those who occupied it, to expose his allegations and expose the truth of his actions in front of the world.

And that these novels have brought about a renaissance in the hearts of Iraqis, after they were filled with sorrow and pain for the devastation and calamities that befell their country. This novelist’s experience was not just an expression of himself and his feelings, as much as it was giving a charge and a boost to his community; In order to reject the occupation and rebel against it in practice, not only in slogans.

And the follower of the Iraqi novels that were written after 2003, will find that the rejection of the occupation in them began even before the occupation itself. They have it completely - because some of them did not accept the idea of occupation, which sometimes

led them to contentment with remaining under the bondage of their unjust authority, and to reject the occupation, even if it was their savior.

We find the rejection clear, in the novel “Ali Baba’s Sad Night” by the novelist “Abd Al-Khaleq Al-Rikabi,” as this novel talks about the arrival of the “narrator” to his city of “ancestors” adjacent to the Iranian borders, fleeing from the ruggedness of the war that will erupt in Baghdad, and because of the novelist’s intellectual aspirations Which the regime was fighting at that time, he was arrested waiting for him in that city to which he fled, and therefore he was thrown in prison hours before the occupation of Baghdad; Then he finds that he was imprisoned with friends of his in that city - their attitudes also differed with that regime -, and a conversation between these friends revolves around the "occupation", in which the novelist reflects a dramatic "tragic" image, but it is closer to humor , describing the atmosphere that was controlling On the Iraqi street during the occupation.

The narrator says:

We have to be patient, as it is unreasonable that this house - which was occupied by one of the security services - does not draw attention.

I said it, in reality, trying to reassure myself, so he helped me answer by saying:

- It is certain that the Americans - in the event of their occupation of the city - will immediately inspect the government departments one by one.

Yahya laughed.

It is a paradox that we are liberated at the hands of the Americans!

I found myself startled in spite of myself, as logically as that was, but I could not digest the idea of surprising an American who opened that locked iron door for me!

Do you mean by that that you will continue to cling to this damned "patcher", refusing to leave the basement if an American opens that door for you?

Of course not; I will certainly leave the basement, but without repaying that American with a single word of thanks; His occupation of my country turned him into an adversary for me, whether he wanted it or not.... Najib shouted to me:

- What you are saying is nothing more than the words of intellectuals, you must have learned it from reading books!

I replied and it saddened me:

Culture has nothing to do with something so clear. My hatred for the authority does not justify my welcome to the occupier.

The dialogue of rejection and acceptance that took place between the novelist and those with him, sent him a “signal” in which all the question marks, denunciations and even exclamations were collected.

The chaos was invaded the thought of the novelist, gave a clear indication of the essence of the text by which the intended meaning was completed; With the novelist's prior knowledge, that this prison constraint will be broken by the occupier; However, this took him by surprise, because of the weight that this matter placed on himself.

Then the sequence in the course of the dialogue between them, made them return and then start from the same point in a vicious circle in which they do not know what their fate is, for they are due to the absence of authority, the occupier has become the one who controls their affairs, and they are between liberation and colonialism, they have not decided what they want for themselves.

However, the realism in which the text was written, succeeded in conveying what felt inside them, and despite the acceleration of events, they were able to rise to determine their fate, which is the undisputed rejection of the occupation, and this is the only truth in this dialogue, for the love of the homeland is: ((a kind of An instinctive emotion that has nothing to do with culture).

The dialogue also revealed hidden psychological signals that expressed resentment and rejecter restlessness. The image of anxiety and tension that was reflected in their dialogue was one of the important means of rejecting the occupation. Insisting on belonging and independence, even if it is under slavery, remains better than occupation in their view (Salman, 1981).

The bitterness and pain that the novelist "Abd Al-Khaleq Al-Rikabi" talked about was continued by the novelist "Najm Wali" in his novel "The Picture of Youssef." Until he committed the most heinous crimes under his name, and between the past and the present, "Youssef" went out in his imagination between his name and the name of his brother and between "Harun Wali" the name he was impersonating, and between several attempts made by his imagination to search for the image and the origin, his feet brought him to the forensic medicine department in The city of medicine, to search for the body of his brother (Younis) among a crowd of unidentified bodies, and between what is like this, as he meets two crazy people who have just come out of the mental hospital. "Saleh Abdullah Mutlaq Al-Jubouri." This colonel spoke with Youssef in a one-sided dialogue about his rejection of the occupation. He sacrificed his soldiers not for fear of his authority, but because of his Rejection to desecrate his land by the occupier. He is here to search for their bodies in the mortuaries. The text says:

((Yes, that's why I'm here, in order to protect the bodies that are here
Pointing to a crowd of people there, he said:

And these are my soldiers, the soldiers of the 1st Company of the 2nd Infantry Division. We are here, because the war is not over for us. Like us, it started early for us, sixteen days before its official date, it did not end for us with the fall of our beloved capital, and it may continue for us for other years..... We are fighting and searching for the enemy we have not met until today, despite losing many of our ranks. We moved under the cover of a sand storm and succeeded in reaching first to the northeast of our beloved capital, that attack on my unit consisting of 4000 soldiers resulted in the killing of 800 soldiers. But the rest of the forces held out and were able to repel the attack of the enemy infantry forces, etc) (Wali, 2021).

Although the novelist did not indicate, whether the madness of this colonel was due to the occupation and what had befallen his country, or if it was just a cover hidden under it; Being an officer in the former army, everyone knows about the campaign that broke out against them after the occupation.

Whatever the case, the rejection mentioned in this text was written in a clear phrase that became a prominent title that no one could bypass. Also, the speech that the colonel spoke had had a clear impact on his psyche, as the psychological climate dominated the atmosphere of his speech. His sympathy with his country and its capital is what prompted him to give everything he owned to defend his land. The indications of the presence of rejection are clear in his actions before his words, and therefore he refuses to give a description of the war because in his view it is not over yet, and in a clear sign of his non-recognition of the occupation, the picture that he painted - Although at the mercy of his madness - ; However, she was a witness to what he and his soldiers did in order to ward off the occupation of their country, at a time when everyone gave up on him and left him alone. The multiple scenes that Iraq went through during the occupation, he summarized them in one line, after our beloved capital fell, as he says: He ordered his heroic soldiers to be strong. "Going to their homes and preserving their honor there" (Wali, 2021), and this abbreviation is a clear indication of what he wanted to say, so his use of the word "honor" here had more than one indication in his speech, as he urged his soldiers to go, an indication of satire on his enemies and showing The other image of them, and he is between these two matters defending the honor of one and the virginity of the other, they are one place in his psychological significance.

And in his choice of the timing in which the text was mentioned, he went beyond many details, which made him unable to clarify them, as he dealt with what he said with a strong will and chronological order, so the dialogue seemed coherent and supportive, even though it was one-sided. An integrated applied model on which the event was based (F, 1993).

By moving to the novel "The Resurrection of Baghdad" by the novelist "Alia Taleb", as we see another rejection in it that is not different from the previous two novels. And wounded her; It is the declaration of cars that pass by the occupation forces, for the white flag. Evidence of surrender to them, but that wound, provided her with great strength that helped her refuse such scenes. The text showed:

(The challenge has become to go out to the street without a banner of surrender. This means a Rejection that the occupation forces understand very well, but they did not issue any negative reaction at that time, when it seems that they planned to absorb all forms of expected reactions, and little by little the white banners started It shrinks after its authors receive stares of disapproval from others, and the justifications they gave to convince the street of the reasons that prompted them to do that did not help them.

Throughout the life of the Iraqi and he does not believe in surrender, this is how we used to practice our lives, etc..) (Taleb, 2017).

And between two tracks, the novelist moved, in her talk about the rejection of the occupation, but what is remarkable is that the first track made it at the end of her speech, and this has a deep meaning, which is summarized in reminding the Iraqis that they do not believe in surrender, and this in itself constitutes a revolution against the occupation, this track is what the novelist made its climax in Talking about the occupation, which I spoke of as an observer; This gave the speech that came with a great effective force, characterized by the direct images that it conveyed.

During that bitterness she experienced, she wanted to enjoy reminding the Iraqis of their glorious past, which can be recalled, and which enabled the novelist to use it to reject that occupation.

As for the second track that the novelist brought, which occupied the top of the text, in which the novelist spoke with complete openness to all events, and this openness is what led her to the first track - the deepest - in which she mentioned the Iraqis with their history, so she proceeded to use the time of occupation in formulating the two tracks event. However, it has separated the two verbs.

Moreover, the signs indicated by the text were “symbolic”; It initially symbolized the acceptance of the occupation, but then it was modified to revolution and rebellion against the actions of the occupation.

In the end, an important thing must be mentioned here, which is that this event planted the seeds of tragedy in the same novelist; What he gave her of pain and distress, but at the same time he made her avenge herself and her reality, which prompted her to dedicate herself to his care, to give him all that she had of rejection and condemnation and to keep away from him every surrender; In order to turn into another entity that is intimidated and intimidated by everyone, including the occupier (F, 1993).

Conclusion

At the end of this research, we found a number of things, including:

1- The rejection represented an important axis in the Iraqi novels after 2003, which dealt with the forms of dark humor in its narrative patterns. This is due to the rhetorical power of the rejection method, which led to great effectiveness in treatment and subtraction.

2- It was proven to us through the novelist's use of this method that his rejection of the occupation that befell his country was present even before the occupation. That is, the mere idea was completely rejected.

3- This study revealed the extent of discontent that befell the novelist after the occupation of his country, and therefore he deliberately introduced these forms to his novels to reflect the bitter reality that befell that society.

4- The Iraqi novelist used the style of rejection in the forms of dark humor, as a tool to depict the reality that surrounds him, with all the developments and developments that it carries.

5- It was noted that the rejection speech presented by the novelist was characterized by depth and interdependence between it and reality, which led him to stand on many important issues of society, especially the rejection of the occupation.

6- It became clear to us that the language used by the novelist had special manifestations that contained different styles, ranging from realism to non-realism in subtraction; and all this was due to the policy that followed the direction of the novelist, such as silencing, assassinations, and so on. Therefore, the novelist resorted to this language as the only expression of what is inside him.

Results

1- The Iraqi novelist excelled in his use of the rejection method in his novels; In order to show how much he cares about his community and his country.

2- The rejecter discourse in Iraqi novels after 2003 was distinguished by the ability to express and be in harmony with the current conditions of society.

3- These novels instilled a new way of living in the same Iraqi novelist; when I created a discourse, its sole objective was the actual treatment to rid that reality of injustice and oppression.

4- The style of rejection that the Iraqi novelist used in the forms of dark humor was like a kind of artistic technique, by which he tried to highlight the contradiction and contradiction that the occupier's speech brought.

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