

ARTICLE

Manifestations of Irony in the novel (How to Kill a Rabbit) by Salah- Salah

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Abstract

The research aims to clarify the meaning of irony and reveal its various manifestations in the novel (How to Kill a Rabbit) as a novel based on irony and black comedy; as it combines reality and unreality, the reasonable and the unreasonable, to expose reality as it is. The research plan is based on three axes: the first axis studies (the irony of the title), the second axis studies (the narrator's irony of himself), and the third studies (the narrator's irony of situations). This character is drowned by the pressure of alienation, poverty, need and isolation in a torrent of networks of fraud, deception and trickery under religious and sectarian titles that seek purely personal gains by any means and under any name. The torrent sweeps him away and then throws him to a bank, after a successive journey of material and moral losses. But the destiny of man is to move on and continue to rise in his work again without boredom and fatigue. One of the most discussed and interactive topics in the troubled Iraqi reality for decades, exile has been an obsession for millions of Iraqis who left Iraq, whether by force or by their own will, because of the political and economic conditions that Iraq has experienced in the last four decades. The novel "How to Kill a Rabbit" by the novelist Salah-Salah, addressed this theme but from another perspective, more daring and more exaggerated in depicting reality, or what stands behind this reality and shapes it, until the novelist crossed the boundaries of imagination, the forbidden and the permitted, on all levels where custom, religion and morals represent its general framework, as well as exceeding what is permitted in literary taste, that is, through which the reader can interact with the text and accept it, according to his inevitable culture in which he was raised, which forms the system of values and morals that motivates and influences him. In this dialectical text in which reality is intertwined with imagination, we find that the novelist tried to delude the reader into believing the truth of everything that happened, and that what he is reading is a kind of epigraph, and a part of an excerpt from the autobiography of someone who may be the writer himself. This gave the text an organic dimension, meaning that the writer was present in one way or another in his text, through a central hero, and made the novel responsive to him by imposing his opinions and ideas on it, and this is what is technically called "the illusion of persuasion", and surrounding this hero with a group of shallow, undeveloped characters, who work to support the text and its intention. It is an approach to what is known in the world of cinema as the shadow actor. This problematic hero lived the ordeal of alienation after years of burning coal crushed him in his homeland, until the novel seemed to represent a great process of contempt and sarcasm, practiced by the writer towards a reality whose dark side he addressed, represented by dictatorship, wars, economic blockade, and chaos. He found no means to express it other than sarcasm and vulgar mockery, through instantaneous evocations in which the writer used techniques of flashback and flashback, to compare and approximate events between his recent past and his present.

Keywords: Irony, Narrator, Rabbit

Introduction

Sarcasm: a weapon that creative writers have adopted to conquer their bitter reality. They began to depict this lived reality and criticize it with laughter soaked in the pain of suffering, with which

they tried to fix and change their lived reality. They penetrated the structures of the human psyche to extract laughter from it instead of tears, to be a lifeline in the sea of suffering that their society lives in. Therefore, satirical literature was the lifeblood of society ¹. It is



"as old as humanity, because it may be a means of entertainment, a consolation for the soul, a denunciation of what is happening, or a mockery or ridicule of the opponent" 2. Satire is described as: "A form of discourse in which we find a difference between what we literally say and what we really want to say. This difference takes the opposite form, as we say what we really want to say" 3. It is an innovative style that seeks to shift and break away from the classical form in literature. Satire monitors contradictions in society. There are issues that writers and intellectuals are forbidden to discuss and address, especially political and religious issues. However, with the insight, intelligence, and cunning of the satirical writer, he touches upon these taboos in an unspoken and explicit manner 4. The writer Salah-Salah was able to satirically criticize the reality of his society and others during the period of the unjust siege and after it, which resulted in various conflicts with the self and the other. He presents us with biting sarcasm in his novel; To expose the bitter reality of the intellectual in that unjust era, the novel tells the story of an Iraqi intellectual who was driven by the absurd wars and economic crises in his homeland to flee to Canada. The novelist depicts the life of this hero in exile, and his surrender to the fate imposed on him by that new reality. The text ends with the state of loss that the hero has reached after losing everything in exile. The novel seems to represent a great act of satire towards the political, economic, social and religious reality through the processes of evocation in which the writer uses the technique of flashbacks to compare and approximate events between his past and present 5.

First: The irony of the title

We cannot penetrate the corners of the novel without stopping at its doorstep. By means of the title, we can decipher the novel's mystery. It is an essential element in any textual work. The creative writer tries to ingeniously search for a title that matches the content of the work included in their blogs 6. "The title of a book is like the name of a thing; by it, it is known and thanks to it, it is circulated, it is referred to and indicated by it, and it bears the mark of its book" 7. The importance of the title lies in the questions it raises that we do not find answers to until the end of the literary text. It motivates the reader to continue reading with passion, forcing the reader to enter the world of the text in search of answers to those questions 8. "Thus, the title carries the identity of its text, which is its own identity. Just as the text intervenes in directing the title, the text becomes an answer to the title's question" 9. The novelist Salah-Salah titled his novel "How to Kill a Rabbit." When we read this title, it evokes inhumanity and fanaticism in our minds. Murder, astonishment, wonder, and mockery of the rabbit's killing of this gentle creature make the reader dive into the depths of the novel; to reveal the reason behind this title. The novelist started from social, political, and intellectual references and backgrounds, as he touched on several topics that Iraqi society in general and the educated in particular suffer from in several aspects of life in a sarcastic style that carries within it a stinging criticism of the political, social, cultural, and economic reality.

Second: The narrator's/narrator's self-mockery

The narrator is "the person who narrates and is present in it. There is at least one narrator for each narrative who is present at the same level of the narrative as the one being narrated to and who receives his words" 10. The narrator may not belong to the world of the narrative or be a part of it. Moreover, he may be from outside the narrated material or one of the characters in the narrated material (first person). In addition, the narrator who emerges from the narrative should not be confused with the author, who does not constitute a narrative element 11. Interest in the narrator began in the modern era among writers as a technique by which narrative material is presented. Given its importance in discourse, as its nature and position determine the nature of the narrative text, most writers have sought to conceal their images and place a narrator who narrates events according to a specific vision and ideas 12. The narrator is

the actor in the entire narrative construction process. He embodies the principles from which evaluative judgments are made. He is the one who conceals or reveals the characters' thoughts. He is the one who chooses direct or spoken discourse and chooses chronological sequence or temporal reversals. There is no story or novel without a narrator 13. Todorov grants the narrator absolute authority, by which he has the right to act in his imaginary world as he pleases. He is its creator. He may allow himself to appear as a character in his story or a witness to it, or he may keep the recipient following the light that leads to him in an attempt to understand his most important characteristics and appearance. This authority of his is represented by the possibility of his appearance or disappearance before us 14. Salah Salah begins his novel by mocking the cultural reality of the intellectual in Arab society in general and Iraqi society in particular. The marginalization he faced in his society was the reason behind his migration. He depicts to us through the tongue of his narrator, "I am a louse that has crept into exile because of ideologies. Where is Canada? Where is my soul? I need a revolutionary device to determine the places and strategies of the brain enveloped in silence. I need wasps that sting, to sting my life in boredom..." 15. Here, the narrator describes himself as a louse that has crept into other societies because of political, social, and cultural ideologies. His ideas opposing the authority of the former regime are what drove him to leave and search for alternative homelands. The question "Where is Canada?" and "Where is my soul?" is a sarcastic question about the cultural reality of the intellectual. The question here comes to carry within it a stinging criticism of the cultural reality. In another text, "When I write now, I feel an incomprehensible kind of defeat called the defeat of the imagination, and it is not easy if you cross neither time with its time nor oceans with their shores... It appears that you are shaken, that your brain is raging, that the birds are still jumping on the cow dung, that the wars have not ended, that the tea sellers are wandering in the oceans of the funerals of the Renaissance Garage, and that you are not in the holy valley of Tawa... And in the face of spiritual defeat, I sit exhausted on the bed, my breaths chasing after the ladder, my smell is rotten, my beard is like the heads of demons, and I rave about things I do not understand." 16 The narrator here describes his lost self while writing his novel, transporting us through the flashback technique to his dark past due to the successive wars that prevented him from practicing his writing rituals, so "I am surprised by a crawling cockroach, I scream in terror, protect you, O (Abu Lahab), and the cockroach advances." From me, pushing his tentacles into my nose, mixing poetry with poetry, pleasure with pleasure, bewilderment with bewilderment. Then the English cockroach sits at the faucet, saying: I have finally arrived. I say: Who are you? He says: I am the one who, in front of all those who come like you from the pre-flood world, says: I will start a new life (...) I want to start a writing project. Do you understand that hunger, wars, and sieges in Iraq have deprived us of the opportunity to reflect and write... 17.

Here, the narrator combines reality and unreality in a caricatured, satirical way in his dialogue with the English cockroach, to expose the reality of the intellectual and his loss among alternative homelands. In the narrator's dialogue with one of the immigrants, we notice the continuation of the biting mockery of the self and the other: "What brought you to Canada... and I say where? Here in Canada. And I say: I am a friend of Nassif Al-Nasser and Shawqi Karim, and I will go to school, of course. And he says, 'Who are these? Investors? Are you an investor?' And I say: 'No, political asylum.' And he jumps like a locust: 'Then you will receive government aid, right?' And I say: 'What's the problem?'... Listen, you have to find a job quickly. And I say: 'But I am cultured. Then I have to go to school first and learn English.' And he says: 'What, what school? What is this cultured person? Is he some kind of barber who doesn't need school unless he knows how to say 'Yes' and 'No'?' 18 The sarcasm is manifested in its highest form in the text above, represented by the mockery of the new reality of the other. The narrator was dreaming of writing and contemplating the new society, but he

is surprised by a situation different from what he had imagined. The question here came to indicate your distraction from the culture of the other. And to belittle him, "What is this intellectual? Is he a type of barber?" In another text, the narrator declares his ideology, "I only want to be a human being and enjoy the opportunity to think freely, far from... beards and short gowns... and foam slippers from which the heel protrudes." In this text, the narrator mocks the ideology of others and their fanaticism towards the intellectual and the violation of his freedom. The narrator never ceases to mock himself and others; To expose his lived reality, let us contemplate this narrative text that reveals to us the bleakness of this world: "I don't understand, she doesn't understand, he doesn't understand, they don't understand, we don't understand, they don't understand, Satan doesn't understand, Jehovah doesn't understand, the Seraphim don't understand, the English don't understand either, nor do the Russians, the Native American smokes hashish in front of a fire and doesn't understand... Who rules the world then? Everything is subject to law, it has been said, but no one is in control. How does it all work? I don't understand. She doesn't understand, we don't understand, they don't understand." 19

The bleak worldview is evident in its highest form in the text above, as the narrator mocks everything in this world that refers everything to the law, but no one understands this world. He resorts to mentioning some religions with sarcastic comedy to expose and condemn reality.

Third: The narrator's mockery of situations

Situations vary and differ depending on the events in which they occur. Sometimes the situation is political, another social, economic, or religious, and so on, and so on. What is important to research and track these situations in our research are those in which the narrator mocked, whether political, social, religious, economic, or other situations, if they exist, according to their type, and found in them a funny point through which the narrator mocks the events or characters on which they were based. As soon as we browse the lines of our novel, fragments of the narrator's mockery of political situations fly to us. Here is the narrator expressing these situations in a caricatured manner 20, saying: "I remember my life in a confused way, the Iran-Iraq war that continued to be born every day in the wilderness, at waiting stations, holes, drinking tea in the dark, eggplant wraps, pencil cases, distorted faces, and the savage running after the vines. Everything took place in the dark. We did not see each other's faces; we only smelled each other's scents as we mingled in conflict and fighting." An animal stampede to enter the bus, our only intuition as soldiers is that we are silent, running crowds, no one speaks... laughs or cries, we were being driven... under the wheels of the rims, the bus drivers would stuff us into small dirty boxes called coasters, spitting and cigarette smoke on our faces and over our heads, I think of the Bohemian madness... to extend the sails of war whose masters and devils have continued endlessly until now, repeating the mistake... again in attacking Kuwait outside the laws of logic, reason, military science, strategy and technique... but we are the ones who paid to flay our wandering souls in absolute darkness, the generations of disappointed, deserted, neurotic dead who were buried and lived and the living who died and the widows... so let us flee with the homeland, we walk with it like the caravan of poor Jews whom God placed like us in the wrong time, the wrong place and the wrong history, we and them from the land of Shinar, carrying the Mesopotamian heritage, lamenting And weeping, we throw the dust together on our heads and our black cloaks and mud and travel between the ports of the world and the crematoriums. The narrator mocks the policy of the previous authority in Iraq and its system based on successive absurd wars. The narrator expressed the political reality in Iraq with words that carry a sarcastic and mocking dimension, and places us in front of a comparison between the reality of the soldier burdened by wars, hunger and siege in his homeland due to wrong policies and the Jew who was forced to leave his homeland as well due to previous policies. He directed

the comparison between them with dispossession, so the narrator says: We and they carry the Mesopotamian heritage, slapping and crying; because of the bitter reality and travel between the ports of the world. The research finds that the narrator does not give up on continuing his satirical theatrical scene to show the farces that he directs in a caricatured way. In one situation, we find him mocking the previous political establishment 21, saying: "Your feeling of nothingness in front of a policeman, a security officer, a member of a division, or even in front of the owner of a military shop, you are a rag... He plants you like a sapling of a sapling in the infinite space on the dirt barriers among the smoke inside the miserable shelters with thousands of helmets of the dead and rats and the smell of the round. They are here, there in memory, in the scream that strikes every dream. Memory is crumbling like a lioness that lost its cubs in Al-Hawizeh, Al-Faw, Kardmand, Lake of Fish, Al-Amiyah Marsh... and the execution squads." 22 Above, the writer, through the narrator's tongue, likens the Iraqi soldier in the places of war to the sapling plant planted in the ground, and he likens memory and its shedding to the state of a female lion that lost its cubs in the places of the Iraq-Iran war, listing those places, including: Al-Hawizeh, Al-Faw, Kardmand, Fish Lake, Al-Amaya Marsh...

The narrator takes us back to politics and talk about conscription, wars and siege in a scene that conveys the depth of fanaticism, violence and mockery of the other 23 so "the destruction of all those born in 1957... and you do not return to the house you left in your pajamas and without washing your face beaten with a thousand slippers to buy bread, but they take you, in your blasphemy, your woodenness and your striped pajamas, to the Hino trucks where you sit on the cold wood and the ash fluttering with the speed of the wind... and from there to the war and the unknown destinies and then captivity... and we are like Ghana's in the homeland and whoever had two heaters became one and from electricity we moved to the gas heater and from there to kerosene and then the charcoal brazier and we forgot the charcoal as well with the meat of fish then chicken and lamb and we accepted the meat of the hush... and from there we moved to the falafel and from the falafel to the intestines and from there to the bones with a little meat then the scraped scraped which God did not authorize but we boiled it and drank its solution and infusion, then This also proved difficult for us." 24 The narrator here mocks his own troubled self and the other – the military establishment during the past era, placing us in front of a sarcastic, caricatured mold; To depict the darkness of the previous regime and its system based on successive absurd wars, the narrator combines loss and displacement in Iraq with loss and displacement in exile. "There is no difference here between displacement in Toronto and Baghdad. Remembering our beautiful vagabonds offered as sacrifices on the mountains of war, the plains of chemical weapons, the torches of stumbling, and the mines that dry the soul and magnify pain, with your amputated fingers, blind eyes, nasal mucus, and puffs of smoke dominating the blazing war field with the remains of burnt bodies and eyeless heads, the sun behind the smoke, the absent sky highlighting the ills of our vile lives, and the torn bayonets of rifles" 25.

The narrator's mockery does not stop at political positions and wars, but we find him mocking some positions that touch on religious life, taking us to talk about religious ideologies and extremist thought in a cartoonish scene that conveys the depth of fanaticism and mockery of the other. He says: "I think of this sheikh as he pushes the toothpick into his mouth and wears a short dishdasha." His eyes are like those of a wolf, and he says: You will travel, you fool, to the land of the cross. Those filthy Christians and Jews are going to hell; some of them are allies of others. And I say: But the homeland kicked me, O Sheikh, and humiliated me. And the man continues: Know, my son, that travelling to the land of the Franks is contingent upon you fighting there for your Islam and for controlling these corrupt societies and imposing the Muhammadan Sharia on them. And I say, ruin: They welcome us and take care of us like a compassionate mother. And he says: May God curse you, I know that killing them

is permissible. They are doing this to change your religion, you fool 26. The words that the narrator alternated between uttering on the tongue of the Sheikh, "You fool," and "Those filthy Christians and Jews are going to hell, some of them are allies of others. May God curse you, I know that killing them is permissible," carried the narrator's mockery of the fanatic thought prevalent in Arab and Western societies, so the scene became expanded to the point of waging war on them and fighting their beliefs. The narrator's mockery does not stop there, as he takes us to another cartoonish scene on the plane to condemn the religious reality of some societies and their beliefs in a scene that combines reality and unreality, saying, "Something does not work, so faces stiffen... Suddenly, a food cart is pushed forward, cups of evil fly, the holy spear... and heads are scattered, and Pakistani women take out the Qur'an of Uthman, Peshawar and Kuala Lumpur editions, from their handbags, and the flight attendants beg for calm... and the Indian Amai takes out a statue of Krishna, circling like wasps in the nation's garden, shaking their heads, and one of them lights incense, and a Chinese man meditates, and a person takes out his shoe and places it in front of him to pray, and a group of boys attack him, tearing the cloak, and he takes each part and prays on it, and nothing remains for the man except a cloak, so he devotes himself to completing his work in supplication and prayer, and the tears are bloody, and the cloak does not move or sway, and a Jew stands up and puts his skull on his skull and a white apron with black stripes on his shoulders... and the Jew shouts, reading hastily." Then he leaves his holy mountain and begins to push bits of scroll paper into the vents and in any zagho his hands reach and he repeats, "O God of Shadrach," and while the commotion is intense and the smell of incense is deadly and the screams of the children are deadly, the followers of Jehovah rise and begin walking down the aisle preaching, that we must follow the sale in heaven and he produces the receipts and the followers of the Dalai Lama rise and wear the purple monks' robes and raise their censers and banners and their bells in the middle of the plane and in the aisle while the Jew opens his braids and the English family beside me across the aisle in the middle takes out the Bible and the mother puts on her Sunday hat with artificial gardenias and the children the rosettes and comb their hair and the Tokalon and the husband in the front and begin reading in our theological day about the end of days and the Jew shakes his trunk and his braids fly and the Mormons in turn bring out the Angel Mormon flute and play and the Indians lie prostrate on the ground and spray their faces with yellow and orange colors and the family English: The English take out their handkerchiefs and place them on their noses... and I look out the window at the thunderous landing and Yassin al-Nusair climbing the palm trees in Baghdad... and Jassim al-Rasif on the sidewalk... and in moments the pilot announces that the engines are back in operation and the plane is taking off... and joy spreads and everyone kisses their gods" 28.

The narrator's mockery does not stop at religious stances, but we find him mocking some situations that have a bearing on economic life and what the Iraqis suffered from economic siege and hunger due to the injustice of the previous authority and its successive wars, which led to the search for another homeland. However, the irony is that the narrator encounters another hunger in the alternative homeland, so we find him mocking the new immigrants for their deception of the Western economic system. Let us consider this dialogue segment that took place between the narrator/main character and one of the immigrants: "Canada is a disaster, a big mess. You are new here. You will be given five thousand dollars to help you buy things for the new house. Withdraw the five thousand dollars in cash from the bank and go the next day to the immigration office and say, 'You stole my money.' Sigh there. It's okay if you ripped your throat open. Take your wife too, and all of you cry... and bang your heads against the wall... a sign of pain and calamity. Then you will be given another amount. Tell them you did not understand" 29. One of the strange ironies is that the narrator/main character is surprised by another form of deprivation: "I walk hungry through the

corridors of the building... and I say to the employee who received us, 'We have been hungry since the time of Mesopotamia'" 30.

The writer mocks the economic systems that govern the world through the narrator/main character. The writer is able to criticize these systems with biting sarcasm. Using the flashback technique, the narrator connects the past and the present, between hunger, siege, luxury, and extravagance, saying, "The enemy throws cartons of ice cream into the trash can, and I go crazy. The siege cracks in my head, like a spiral-force bomb in a sky of great aridity. Hunger too. My daughter says, 'Dad, I want ice cream.' I answer, as if Assyrian crushing wagons are rolling over my dead body. 'We don't drive, Dad.' My daughter cries hysterically, and I repeat, 'I am bankrupt... I am under a siege that leaves nothing behind... What?! A place to live in a time of siege, and we can't find a priest... Fine, I will sell you the flour ration,' she says arrogantly. 'We don't eat the flour ration. Are we animals?' ...and the world almost explodes in front of me and I feel a strong and urgent need to shoot, but I don't have the money for the bullets, and in the end, with the triviality, misery, curses, and expulsion, they push me to the dumpster... and I leave the truck and the driver and take out the cans and open them and taste them with my fingers while the driver is in disbelief, then I hold them to my chest and the driver says, What the hell are you doing? And I will carry it to my children, and he says this is impossible, it is not allowed, and I beg him because we are brothers, and he says, what brothers, you are breaking the law, throw it away, no, and he says, you do, now the cameras are watching us, I throw it away quickly... and every now and then I go and bring new cans, and I have new flavors, and he says: Okay, I ate it now, I throw it away and I say: Impossible, you do not know the siege... We were dying of hunger, and you were throwing away the ice cream, and the driver called the company again, and he almost explodes, and the manager of the exhibition and his friends come out and watch me jumping every minute into the container, and I say: You turned us into gerbils. The birds were killed, the mules died, the donkeys died, the cats fled, the eagles turned into sparrows, the crocodiles into geckos, the tigers into cats, and everyone laughs... and I take a taxi and go back home and I kick the door with my foot and I go in while the children boil the rice, and we gather around the cans and devour them with the madness of the siege, with the madness of the soul And its trembling" 31.

The text above refers to two periods: the first is the era of the economic blockade imposed on Iraq due to the wrong policies of Western countries, and the second is the present. The narrator mocks himself and others. His mockery of himself is embodied in his depiction of the deprivation suffered by the simple Iraqi people, who struggled to obtain the most basic necessities of a decent life throughout the duration of the blockade. In his statement, "You turned us into rats, the birds were killed, the mules died..." he embodies the results of the blockade on Iraq. Just as he mocks himself, we find him mocking others and their unjust laws against the poor people subject to his policies and economic dominance. The narrator continues to ridicule the other's economic system, exposing and condemning the economic reality. "Fifty is the beginning of death. This is how everything begins: headaches, dizziness, diabetes, and nerve inflammation. By the time you reach sixty, everything is over, and you have to schedule your medication. Everything will be ruined. There will be pills for blood pressure, cholesterol, vision, sinusitis, depression, and memory. They extend your life not out of love for you, but for the pharmaceutical companies.

And old-age compensation in the West. You must stay, pay, and eat nothing but lentil soup because you are unable to chew anything. This is the new humanity, the humanity of capital and capitalism in extending your life for the benefit of their pockets" 32. The narrator condemns the capitalist economic systems that drain others and control their health and daily sustenance for their own capitalist benefit.

In addition to the economic satire Salah-Salah discusses in his novel, he also addresses the social situation and social life in a

satirical literary form. The author begins his novel by mocking social reality through the narrator/main character, saying, "The entry procedures to Canada are long and boring. We stand in line like shoes, may God spare you, carrying bags labelled with the name of the International Organization for Migration, wearing worn clothes. The children yawn. My eyes scan everyone... I look blankly at the bags. My fingers tremble. I contemplate them, feeling them with a hump and pity. I drag my children in their worn clothes and wait. My wife goes to smoke with her newly begged cloak... No one is waiting for us, and those waiting are coming from the desert. We feel the lack" 33. The narrator mocks social reality in the text, likening himself to a Bedouin coming from the desert to the city, unaware of its laws and social order. We can sense the writer's self clinging to its vanished past time, and depicting its eternal struggle in the new time (the time of exile) by suggesting a moment of the past in the present, and searching for events that the dream evokes or whose arrival memory yearns for. Let us contemplate this dialogue passage between the narrator and Abdul Zahra: "I am in great pain, remembering my life in Iraq when I was selling oil. What made me yearn for Abu Khudair, my horse, and the smell of oil and khakis that make the demands every evening" 34. The narrator continues to mock the social situations in exile; In an attempt to alleviate the bitter social reality, "There are big spiders in the house... yes, big spiders from South Africa. He added that they are as big as men and devour everyone as soon as they approach them... The manager panics and says: Impossible, are the children in the house? You must call the police and the Environment Protection Department right now... One of the residents says, 'You woke up my dog from his sleep,' and an old crone keeps cursing them. They have ruined our peaceful life. I say to Khakia, 'What is he saying?'... She warns me that they will shut your mouth and imprison you on charges of disturbing others. They might even take you to the Rashad neighborhood and have wires strapped to your skull, electrocuted, and your intestines punctured. You keep laughing as you walk in the street... and taffy flies from your mouth, and you have no teeth. You become addicted to alcohol and intoxicants, may God curse them, and you eat pork, God forbid, and you are registered... I say in panic, 'What is a record? Is it the recorder?' She answers that one suffers a stroke and collapses. The nervous person when dealing with people from the Third World. What, don't you really understand the record? Listen, everything you do in Canada is recorded in the Preserved Tablet - your personal record - and if you lie and they discover it, they will record it as a liar in your record, and this accusation will follow you wherever you go in Canada 35.

We sense from the text above a biting mockery of the narrator's/main character's new social reality. The narrator transports us to a satirical, caricatured scene in which he attempts to condemn the social group of the other. Just as the writer mocked the political, social, religious, and economic reality, we also find him mocking the cultural reality of the intellectual; Because of the intellectual repression that resulted in the fragmentation of cultural identity, "everything in this world was arranged for conflict and fighting... anything else, such as knowledge, intelligence, kindness, Hassan al-Nawab, Faris al-Kamil, Nassif al-Nasiri, Hussein al-Sa'alouk, Muhammad al-Ahmad, and Nahed Sharif, is pure nonsense and deception" 36 We sense from the text the narrator's mockery of the current cultural situation of the intellectual in society, because politics, wars, and intellectual repression have left no room for freedom of opinion or creativity for the intellectual. The narrator/hero surrenders to his dark reality and suffers from intellectual decay: "All my attempts have failed. I want to start my life's project 37, writing my novel, but it is not possible to die or live. You have to find the psychological equivalent of erasure by going too far in the process of madness amidst delirium" 38. The biting irony is evident in the text at its highest level, to the point that the narrator describes all his previous attempts at writing as failures. Due to his bitter reality, he has no choice but to live or die amidst this chaos, leaving no room for writing and contemplation.

Conclusion

The research reached the following conclusions

- The novel is characterized by a long space-time span, extending between Iraq and Canada and spanning a diverse period.
- The irony shed light on the economic events that emerged after the unjust blockade and its consequences, which resulted in the fragmentation and loss of the intellectual's cultural identity.
- The irony offered a condemnation of the political, social, economic, religious, and cultural realities as a critique of the harsh reality of society.
- The novel featured multiple ironic voices, including political, social, economic, religious, and cultural ones.
- The narrator participated in the events, mocking himself and others.
- The novel was interspersed with satirical narrative images that intertwine realism and autobiography, and included imaginary dialogues with the protagonist.
- The novel demonstrates that the purpose of irony is not to joke and laugh, but rather to expose reality in a satirical manner.
- Salah-Salah combined reality and unreality, the reasonable and the unreasonable, in his novel.

Additional Indexes

- (1) Irony in the Poetry of Abdullah al-Bardouni (Supplementary Research for a Master's Degree in Literature): Musa'ed bin Saad bin Dahyan al-Dhubyani, 1431, Kingdom of Saudi Arabia, Umm al-Qura University, College of Arabic Language, Dept. of Graduate Studies, p. 10....
- (2) Irony in the Literature of al-Jahiz: Abdul Halim Muhammad Hussein, 1st ed., Tripoli, 1988, p. 64....
- (3) Narrative Irony: The Narrative of the Attribution of Facts and the Expansion of Paradoxes (Sanallah Ibrahim): Rashid Talal, Tabayyun, No. 23, 2018, p. 8....
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