Studying the Anti-colonialism in the Poems of Abdol-Wahhab al-Bayati and Ahmed Mattar

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ABSTRACT

Background: Extensive invasion of colonialists to the Islamic world and Iraq country arouse literary reactions from liberal poets like Abd al-Wahhab al-Bayati and Ahmed Mattar. Objective: They allocated most parts of their volumes (literary works) to the political and anti-colonialism poems so as to reveal the wicked aims of colonialists and make their people aware of the genuine nature of occupiers. The present paper aims at analyzing the anti-colonialism of Abd al-Wahhab al-Bayati and Ahmed Mattar's poems and stating the outstanding anti-colonialism themes of their poems. Results: By studying and analyzing their anti-colonialism poems, common themes of their poems were extracted and compared. Results of the analysis indicated that the poets used common themes in fighting against anti- Conclusion: colonialism phenomenon, the most important of which are: inviting to be awake, independence, liberalism, and Jihad (fighting) against foreigners; protesting to the presence of foreigners in the country and condemning colonialists; condemning and blaming local governors, ministers, and members of parliaments (MPs).

INTRODUCTION

One of the most challenging topics among poets of Islamic countries is fighting against colonialism and imperialism. Colonialism is an Arabic word which means "to want flourishing"; however, since the colonialist often attempts to plunder the assets of other countries, today it defines as the influence and interference of powerful nations in the weaker countries under the pretext of construction and reclamation of those countries.

The presence of colonialists in weaker countries, in its earlier mode, was made in direct war and struggle. However, in later periods and with the development and awareness of nations, colonialism operationalizes and practices their domination indirectly and through establishing dependent government. Therefore, these governments superficially act independently but in fact they operationalized the plans commanded by the colonial powers. It is worth mentioning that colonialism has a long history but in its modern form it was started in 16th and 17th centuries and divided into old and modern forms. Therefore, it can be observed that among contemporary Arab poets, Iraqi poets like al-Bayati1 and Mattar2 were outstandingly influential among literary persons. Poems of these poets penetrate to the depth of hearers' souls and their homespun poems are the slate and write-ups of their people because they invited their countrymen to fight against colonialism, oppression, and corruption. These two poets enlighten in the realm of contemporary literature since via political, homespun, and cultural poems, they moved in battle with illiteracy, poverty, discrimination, dictatorship, and colonialism. These Iraqi poets [5], with the aid of science, literacy, politics, and with the sense of patriotism and Freedom revolted against despotism and colonialism dominated on their engulfed-in-darkness society, quested for freedom of expression and development of their country, and portrayed ills and problems of those days of their society. In this paper, it was attempted to present some anti-colonialism themes and contents inculcated in the poems of these two Iraqi poets and, at the end, results of the analysis would be given.

Since today the dominance of colonialism and despotism on Islamic countries is drastically enhanced, it seems necessary to deal with the life and poetry of liberal poets. Poets like al-Bayati and Mattar allocated most parts of their volumes to political and anti-colonialism poems, that's why they spent most of their life in exile, poverty, and vagrancy. In fact, as regard the current Islamic world conditions, recognizing life story, works, and
thoughts of anti-colonialism poets play determinant role in revealing the wicked plots of colonialists. Also, considering such topics and analyzing literary works of anti-colonialism poets make their people aware of political status of their country[5].

This study is written in the form of descriptive-analytic and the method of the study is literary-social. In fact, the researchers attempted to foreground the sociocultural sufferings resulted from the presence of foreigners and colonialists for the readers.

In Arabic literature, a research with identical title was not done; however, some related articles were published. The points distinguished the present research from others are: 1. In this paper, ardent poems correspondence with the dominant conditions on Iraqi society were given, which indicated the extreme and explicit position of the poets in fighting against colonialism and protesting to the presence of foreigners 2. This paper mostly relied on the thematic dimension of anti-colonialism poems.

1.1. History of Colonialism in Iraq:

About the appearance of colonialism in Iraq, it can be said that during 1817-1813 AD, Dawud Pasha came to power and ruled Iraq for 14 years. After disarming Dawud Pasha, Iraq has undergone a lot of chaos and anarchy. Interminable movements of Kurd tribal leaders in north made a lot of problems. Later, the Persians and the Ottomans conflicted over Iraq, that their dispute was resolved through the mediation of UK and Russia and signing a treaty on May 31, 1974 [16].

Turkish governments officially ruled out Iraq and colonial countries tracked Iraq conditions and benefited from every circumstance. After a while, Midhat Pasha, in the years 1869 to 1871 AD, was appointed to the command of the army and the Ottoman government gave him full authority. Midhat Pasha was a competent, progressive, and freedom-loving Ottoman politician. He began to reform. Though these reformations were beneficial for Iraqi people, they led to strengthening the dominance of Turks on Iraq. After Midhat Pasha, Abd-Al-Hamid came to power and became the absolute ruler of Ottoman Empire. His ruling period is well-known as oppression period (ibid, p. 318)[14]. Ups and downs in the dominant conditions of Iraq continued until the First World War broke out in 1914 and again the situation in Arab countries such as Iraq became critical and chaotic.

With the onset of World War I, Britain, under the pretext of preventing the penetration of Ottoman government (the confederate of Germany), had a military expedition to Iraq from Arvand Rood [1]. The Ottoman army could not resist the British, hence the “Fav”, “Basra” and the surrounding area was occupied by the British. Syria and Lebanon were ceded to France; Iraq and Palestine to England. And various political parties aimed at combating colonialism were formed in Iraq, some of these parties were: the “Defense” “Scholars and Seminarians”, “Najaf Al-Asyry Party”, and “Islamic Population” [14].

The emergence of these parties led to the formation of anti-English Revolution in 1920. This movement spread to the masses in all parts of the country. These revolutionaries pushed the British and succeeded in smashing English forces several times. Victories of the revolutionaries were so glorious that forced the invaders to withdraw troops from northern Iraq [7]. But soon afterwards, signs of weakness among the leaders of the revolution were appeared and the controversy fire was sparked among the revolutionary forces which led to the rout of the forces by British army in1920. England on August 23, 1921, placed “Malik Faisal” on the throne of the Kingdom of Iraq and since that time Iraq was considered dependent to Britain.

People and scholars opposed King Faisal, who was the puppet of aliens. However, despite the popular oppositions, through legislation, the British managed to impose guardianship on Iraq. In June 1929, in order to quell the anger of people, the British promised that Iraq becomes a member of the United Nations and recognizes its independence. Eventually, Iraq membership to the United Nations was admitted in 1932. Thus, Iraq was the first country that supposedly came out of aliens’ guardianship and won its independence [7].

2. The most prominent anti-colonial themes in the poetry of Abd al-Wahhab al-Bayati and Ahmed Mattar:

Some of the most prominent anti-colonial poetry of the two poets that with uncompromising rhetoric condemned colonialism and local authorities, and invited their people to awakening and freedom are:

2.1. Protesting to the presence of foreigners in the country and condemning colonists:

One of the anti-colonial themes in which contemporary Iraqi poets had a special interest was protesting against the presence of foreigners who followed their financial interests and colonial objectives. Colonialists who plundered the capital and oil and gas reserves of the countries of their colony. Among the poets who sought reforming the state and society we can name Abd al-Wahhab al-Bayati. In his poem, he refers to colonialism which is looking at the large areas of the world with greedy eyes, and considers them as enemies of civilization with a blame and critic voice. The poet views achieving the desired future of the nation with blood and tears:

"In the heart of Africa and the Holy Land and Qanal Land where wheaten men have suffered the hardships of life and made their own history, and the enemy of civilization (colonialists), while resistance can be expected in the future and the future is mixed with blood and tears" [5,3].

Ahmed Mattar is also among those poets who attacked and criticized the West. In his opinion, West is just
looking for the nation's oil and negligence of people from their future so that they can keep their hegemony. In this poem, he plans to reveal a colonial scheme that creates tension among poor countries in order to sell them its weapons and war tools [13].

"If the west is backer and supporter, why we purchase its arms, if it is not a cranky and wicked enemy, why we let him enter our country."

In his Qasida (Ode), "license", he expresses his hatred of America as a symbol of arrogance and colonialism and says (ibid, pp. 296-297): "Oh dear God, I've not maintained the tradition, and I've not provided any resource for resolving distress for tomorrow. But I and any kind of kindness and dumplings belong to you. I've always hated of friendship with America and friendship of those who like America. Curse on him and his ancestors; do you forgive me? "It was said to enter the heaven!"[8].

We can find that the poet has adapted Quran (Sura Yas, Verse 26) and used them in lyrics. Ahmad Mattar in his poem, "Regions of Mesopotamia", draws imagery of green gardens with ripe fruits in a harvest season while grasshoppers (colonialists) are on the prowl! Having addressed those who came to this land, a land whose people have withdrawn into themselves, separated from the world and all its materials, and remained unaware said:

"Be aware that the harvest time of these gardens has come and you are grasshoppers. So, steal every house, desecrate every girl, burn every plant, pour acid, press the rope tightly on the necks, and trigger the guns. In continuation of this excerpt, in a ridicule mixed with anger that with regard to Surah al-Baqarah verse 205: "And when (from thee) returns strive to make mischief in the land and destroy cultures and generations, and God does not love corruption", the poet says (Ahmed Mattar, 2008, p. 268): "Don't make corruption, since I don't like corruption". In other verses, he blames and reproaches colonial America, puts it in place of the devil and says: "there are two creatures in the world: human and America" (ibid, p. 216). Therefore, these poets via outspoken and ardent poetry expressed their frustration and anger to the presence of the colonists in the country[13].

2.2. Invitation to awakening, independence, freedom, and jihad against foreigners:

With the advent of colonialism and conquest of Arab countries, poets and writers invited their people to struggle, and they themselves accompany the revolutionaries. They were not away from the intellectual struggles in their country and were not neutral. And they tracked political, social, and ideological conflicts with great fanaticism and seriousness, and reflected their positions in their works. Abd al-Wahhab al-Bayati is among those who invited his people to revolt against colonialism and oppression. According to him, it is long time that the real identity of the Arab East is forgotten and fallen into the abyss of ignorance and absurdity. And instead of protecting its dignity, it has been involved in the lies, deception, imitation, and conflict. Arab East people like girls engaged in prating and broadcasting, and instead of working to develop and progress, entertained in the Coffee shops with truancy and fly whisking [5,3].

It was in such circumstances that the second infamous defeat of the Arabs from the Zionist regime (1967) completely ashamed them. Al-Bayati in his ode, "A song to my people", drawn a picture of his devotion in defense of the independence of the nation and called his people to fight. He introduced himself as the victim and crossed Jesus (ibid. p. 219): "I'm here alone on the Cross / bandits, monsters, and hyenas eat my body/ manufacturer of fire / dear nation / I'm alone here and on the Cross".

In another ode called "Fugitive", he showed his homelessness and heartsickness for being away from his distant homeland [5,3]. "I dreamed / I've expelled as a fugitive / into the jungle / and a distant homeland / wolves are after me / in the deserts full of rocks and hills / I dreamed my beloved/ while being away is agonizing / I dreamed I've no country / die in an unknown city / O beloved, home I'm going to die alone".

Al-Bayati in "Fire burglar“ ode, with the aid of Quranic thoughts and messages, attempted to draw an image of a prisoner and a fugitive whom in fact was the poet himself. To this end, the poet seems like revolutionary fighters in conflict and constant struggle against the enemies. He also carries the flame of liberty and life to show the freedom and humanity ways. And when the enemies of freedom struggle to get his way, other freedom-loving people, pick up the flame and continue his fight and jihad (ibid, p. 141).

Burglar fire habitually race with wind from one tavern to another, it is cured all the time, and ground is covered by red and shiny lights, and there will be torches in the shelters of its agonizing history that whenever idolatrous turns off them, they will be turned on by another corpse. The poet's thoughts in this ode remind us this verse: "be the light of Allah with their words off, but God does not, to perfect His light, though the unbelievers do not like it "[15].

Ahmed Mattar is also inviting his people to be awake and expresses pillaging his own land wealth and Arab lands in this way: "verily I see our health is about to be finished" and with this mocking tone calls his people to jihad (ibid, p. 268). Hurry to fight / and give glad tidings to the people / there's a shelter without a roof to them / and there is a big empty bowl for them. In the "Lack of Manners" ode, the poet, through simple words, draws the governing facts of the country at that time, and thereby recounts the desecration of the sanctities and the repression of freedoms. He stated that he had just recited some verses of Quran while the government felt that reciting these verses is ironical and offensive to them, so they commenced to suppress the reciter [13].
"I read in Quran: Lahab's hands will be cut off and destroyed / and advertising media announced: silence is
gold / I love poverty ... I continued reading / gathering wealth did nothing for him / so my throat / was
confiscated for discount / and Koran / for inspiring me to uprising."

In some other verses, Mattar attempted to reveal the enemies' plots for deceiving and confusing people, and
assimilated government's movements for deceiving and confusing people to the grandmother's lullaby for
sleeping her child (ibid, p. 157): "when the night is through/ my grandmother tell legendary stories/ to sleep/
her she really loves/ regime's manner".

The poet, with an ironic rhetoric, calls Arabs to revive. He along with notifying the Arabs about the
colonialism and governor's oppression, invite them to sleep (Ahmed Mattar, 2008, p. 9): "in this morning/ the
alarm woke me up/ and told me: O son of the Arab/ the bedtime came." [13].

We see that the poet is trying to express this bitter fact that Arabs live in ignorance and sleep. So, in this
way, he invites them to awake from the neglecting sleep and calls uprising against oppression, oppressors, and
colonizers.

As a matter of fact, all the poets in Arab literature and other world literacies have had peculiar attention to
the notion of freedom, and all of them sought freedom in all the intellectual and social areas. And, for reaching
such freedoms, we have seen many bloody revolutions and uprisings. Ahmed Mattar was also inviting his nation
to revolution, freedom, and thinking, and in a tone mingled with hope told his people that 'death for freedom is
life'. "From the shells' hardship / from their darkness / pearl comes out/ dew is found inside heat / do you live in
Death/ O' flowers / O' thoughts / O' the earth that / always believe that there are freedom".

The poet considers the freedom-loving duty is so difficult in defending the country's independence and
freedom and he says that 'the cost of writing poetry in the territory's independence is death' (Ahmed Mattar, p.
394). Against the fences / freedom-loving poet only has two ways / when faces with a wall of silence / only two
ways / dying / or will die.

2.3. Condemnation and blame of local officials, parliamentarians, ministers and:

The colonial policy, after the fall of the country, is to provide their own agents to be driven accumulation of
local agents. The sole intentions of these external appointees, who are the senior representatives of their
respective governments, are preserving its rights and interests in their colony. Therefore, the intellectual class of
society, including poets, saw their duty to make people aware of it by composing political poems and expressed
their discontent on different occasions.

Abd al-Wahhab al-Bayati is of the poets, whose poem entitled "Arab Refugees" talks of Orient people's
poverty and misery, complains about his unworthy rulers who have betrayed the country and destroyed the
people's right, and says (Al-Bayati, p. 440): "O' the one who's stabbing the door / we're Refugees / dead / and
from the "Jaffa"3 just a Lemons season (hopes and dreams) has been announced/ so bones of the dead do not
worry... / they sold their faith interests / they sold the sanctity, dignity, and shield of the religion / they even sold
the graves of refugees.

He recounts the story of the Macedonian Alexander for his native rulers, a man who was a powerful warrior
but eventually the death took and felled him. The poet presented the Alexander's fate as a symbol and code of
the wicked and idolatrous world in all periods. Al-Bayati, in his poem, notifies the Alexander's disablement and
being eaten his corpse flesh by animals while he cannot make them away from his body. (Ibid: 170-172).

Ahmed Mattar also with a very beautiful poetry criticized the president. Each poem is a grenade made out
of words and feelings, in the hands of a desperate poet gazing at Arab kings and rulers, and in a prospect of
anger and smile - a beautiful and poetic - sets fire their existence harvest. Ahmed Mattar in response to a
journalist who asks him: "Are you a fighter or an alive martyr?" he says "I'm a soldier fighting with several
explosive ideas, from deep within. By these thoughts, I stab myself to the wicked mansions every day until all of
us will explode in one place [2].

In his following poem, he quoted a story about the president's meeting with local people and his request to
express their complaints and problems freely and without any fear. In the continuation of the story, the poet
introduces someone named Hassan who bravely criticizes current situation of the country and recounts the
difficulty of providing food, shelter, and medicine for the president - unaware that telling such truths may have
suffering consequences for him. At the end of the story, Ahmed Mattar pointed out that next year the president
met those people once more and asked them to tell about their problems; however, (because of fear) nobody
complained. And that was the poet dared to rise up and repeated the same complaints that Hassan told (lack of
food, shelter, and medicine). And finally, asked the president "where's my friend, Hassan?"

Therefore, we see that, in these poems, the poet portrayed the political throbbing, oppression, bad economic
situation, poverty, and deprivation in a rich and expressive story: "elected President / visited some parts of
the country / and when came to our region / said: / express your complaints honestly and openly! / and don't be
afraid of anybody / anxieties of the time was spent / my friend Hassan said / what happened for the bread and
milk / and what happened for providing housing? / And what happened for the man who gives free medicine to
the poor persons? / Mr. President, / we have not seen anything yet / President said with sadness: / My Lord
throws me in fire / all these calamities in my country? / Thank you my son for informing me honestly, / you will see a good future / next year he visited us again/ and again said: / express your complaints honestly and openly/ / and don't be afraid of anybody / anxieties of the time was spent / no one complained but I publicly told him: / what happened for the bread and milk? / and what happened for providing housing? / And what happened for the man who gives free medicine to the poor persons? / excuse me/ where's my friend Hassan?!!"

In some other verses, he depicted his extreme anger for the ruler and for this anger he sees his body full of poison and toxin [13] "The Governor's dog/ bit me and died/ I've sentenced to execution/ while the death reason/ was poisoning." In continuing the blame of governors, Mattar introduces the terrible ruling faces which are specter of his dreams (ibid: 279): Nightmare is standing outside my door / awake from sleep / not sleep (awake) / so you see, this is a nightmare / it is face of the city governor!" [7].

In his other verses, he sees the Iraqi invasion to Kuwait wrong and says: "you didn't see that they attack their brothers like wolves / but in front of enemies they're like flock of sheep. He expresses the obscenity and ugly acts of Saddam's invasion to Kuwait (as a Muslim and Arab neighbor) and when drawing a portrait of Saddam and invading troops, he depicted wolves who have been among their own sheep herd but when the enemy attacks, they are like sheep that run from the wolves. In the continuation of this imagery, he uses verses of Elephant Surah for adapting verse intention in expressing the painful consequences for the transgressors and expressed obscenity and indecency, yet attackers' failure to seize. Where in the elephant Surah, verse 1, God says: "You didn't see what the Lord did with the elephant owners". He sees contradictions in government policy and says [16,13]. "if oil's cheap/ why do we sit in darkness/ and if it really expensive why we don't have a small share of it."

The preceding verses convey the poet's intentions clearly. Through these poems there's no pretext for the rulers. The poet, with an explicit style, says if the oil is cheap, why people are living in darkness, and if it is expensive and precious, why the people are poor and hunger.

In one of his "signage", he described the demonization of political thoughts in the Arab lands and considered the governor as an obsessive man who assumed each yelling and swearword against him even if it is said to the rick of garbage, and called how people look at him (ibid: 158).

He blames local governors and says: Our Lord said / the earth is the heritage of righteous people / we avoided and did righteous deeds/ but those who were involved in immoralities/ plundered our legacy/ remained nothing/ except: detention facilities.

Another theme of the anti-colonialism was attacking the spies who caused betrayal and insincerity in society. They were the foreign mercenaries who are trying to implement the colonial objectives in the country. They are the ones who are actually influenced the flesh, skin, and thoughts of people. Ahmed Mattar says about it (Mattar, 2008, p. 392): "A spy is living with me/ a spy is playing with my collar/ a spy is investigating my reason/ a spy is searching in my heart/ a spy worn my skin/ a spy wants my clothes/ a spy sows fear in me/ a spy takes my panic away/ a spy destroys my certainty." [13]

According to his habit, he continued to blame outsider brokers and agents who were following the colonial interests and goals in the country and says (ibid: 76-77): "Thief of my Land / over time / will be the director of the meetings and clubs in Europe / and in America he will be the leader of corruption nests/ and in my land that shariah (Canon) cuts off the thief's hand/ this thief is the country's leader."

Mattar in the poem "Joseph in oil well" takes note the facts of the Arab world and those Arab people whose oil resources were plundered by foreigners. In fact, the poet, by mentioning this story aimed at blaming the leaders and rulers of Islamic countries. In this story, the poet is the narrator and hero imprisoned with Joseph in oil wells. At the very outset, the story commenced with mentioning a dream like the one narrated by Egypt King. He mentioned the main sequels and contents of the story which were plundering the oil as the natural wealth of Arab countries, and extending the poverty and famine [13]. So, he dreamed seven green ears that got dried and withered, and asked Joseph to interpret the dream for him. The rest of the story like the rest of the dream has shown the current truths and events of the Arab world. Thus, the poet, visualize the image of Kaaba in Saudi Arabia surrounded by the White House 'throwing embers' in the Ihram clothing. This imagery of Ahmad Mattar was to show the U.S. influence in the Arab heads of state and in the depths of their beliefs. And also, it was showing the oil plundering by giant ships that the Americans used for transporting the oil from the Arab countries especially Saudi Arabia to their country.

"I've seen seven gigantic ships that usurped the sea and burdened the beds of idol and stars goddess. And now we see that all were under the steps, posed the humiliation shadow on their faces, and called for clean fight. Through the poetry language, he ridiculed the governments and cried the plundered God-given resources of Arab lands. In another poem, the poet described his own town which was steeped in cruelty and injustice under the head of wild and fierce temperament rulers[6].

"In my homeland, there is a city that for thousands of years/ a dynasty of wildest rulers have governed it/ no ignoble is killed in it unless a bastard comes instead tomorrow/ first Saffah decorated it/ and then Saddam/ and
between these two hoops/ a phrase of tear and blood genus is hidden/ call it life."

Based on the above-mentioned poems, it can be concluded that these two poets blamed the rulers of Arab countries and criticized them severely for their silence, carefree, and false promises. They accused the rulers of being betrayal and coward. He sees the economy, investment, and oil of Arab countries as a trap which caused such situations for them[4].

3. Conclusion:

Through analysis and study of the odes of anti-colonialism poets that in this research their poems and thoughts were discussed we can conclude that:

1. These two poets used a violent and intense voice and style in protesting to the colonists. They portrayed the colonial crimes with every available tool and, at the apex of fear; they did not sponsored the facts.
2. It is worth noting that, in most of the poems, the arrowhead of Ahmed Mattar's critics were towards those rulers and ministers who sought the goals and objectives of the aliens and just think of keeping their seats and positions. So, blame, reproach, and ridicule of the rulers and leaders are frequently seen in his volume. While Abd al-Wahhab al-Bayati in his poetry mostly opposed the presence of foreigners in the country[3].
3. Abd al-Wahhab often speaks against the colonizers and rulers in metaphoric and symbolic styles. But Ahmed Mattar protests against the colonizers and local governors in a direct, explicit, and caustic style.
4. These poets try to awaken their people from the neglected sleep and invite them to defend their country. And we observe that in lots of poems they invite people to fight for freedom and jihad against tyrants[1].

Notations

Among those Iraqi poets who used their armed pen and poetry to fight against injustice, colonialism, dictatorship, we can name Abd al-Wahhab al-Bayati. He is one of the great poets of Hurr School of Poetry in the Arab world. Abd al-Wahhab was born in Iraq in 1926 [5]. He was Sadeq Al-Malaeke's student in high school. Sadeq Al-Malaeke was Nazak Al-Malaeke's (a very famous Iraqi poet) father [14]. Bayati's Political activities and journalism led to his exile. He faced many problems in exile but he preferred to resist for freedom [15]. He was a challenging poet and started his poetry as a romantic poet, then he passed realism and socialism stages and in passing the symbolism stage, he eventually reached surrealism and a mysticism point of view. He is considered as the innovator of veil in contemporary Arab poetry [10]. He died in August 3, 1999, in Damascus and according to his will buried beside Ibn Arabi's grave [1].

Ahmed Hassan Al-Hashemi known as Mattar, one of the greatest anti-colonialism Iraqi poets, was born in 1956 in the neighborhood of Basra. He started poetry when he was 14 and then he entered the political world. After a while he moved to Kuwait and became the editor of "Alqasb" magazine and acquainted with the famous Palestinian cartoonist, Naji Ali [15]. He became famous in 1984 for releasing his first collection of poems named "Banners". More than two thousand copies of this collection of poetry were sold in Kuwait Book Fair. This unique record led to high profit for the publisher, fascination of Arab reader, and excitement of the exiled poet. He is the one who made eulogize to the objections and criticisms, and pressed despotism and colonialism bluntly and bitterly. Ahmed Mattar moved to London in 1986 and lives there up to now.

The poet used "Jaffa" word as a symbol for showing the usurped regions [8].

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