The Impact of Beat Generation on the Poetry of the Iraqi Sixties Generation

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Abstract

The “Beat movement” is viewed as a literary movement that emerged in the late 1940s. It bends all social conventions and go after individualistic aspiration with great rashness. Poets of this movement have been preoccupied with spiritual liberation, sexual revolution, demystification of law against drugs and evolution of poetry. They show love for their country and respect for other cultures and religions. As well as they believe that Eastern traditions can provide ready solutions and a paved path to the modern society. This study is an attempt to show the influence of Beat generation on the Iraqi poetry in 1960s. Allen Ginsberg is considered as a chief of this movement and a well-known figure for his views against materialism and sexual suppression has been taken as an example of the Beat generation poets. While Fadel Al-Azzawi is taken as an example for the Iraqi sixties generation poets. His poetry makes a shift in the Iraqi poetic texts, which are worthy to be studied.

Keywords: Beat Movement, Sexual Revolution, Fadel Al-Azzawi

I. INTRODUCTION

Critics and historians describe the contemporary American poetry as a postmodern poetry to distinguish it from the modern poetry that appears with TS Eliot, Ezra Pound and Frost in the 1920s (Morsi, 2002). There is no doubt that there are fundamental differences, if it is not a shift in the concept of the two directions of poetry, but still the term postmodernism itself is like the term of modernity, it does not refer to a specific style that can be described as stability. The term modern in English is dated back to the sixteenth century where it is used in the debate between the ancients and the modernists. William Hazlitt use first this term at the beginning of the 19th century to designate works of art that reflects the spirit of the age in its historical moment (Morsi, 2002).

One of the remarkable post-modern literary movements is the Beat’s movement. This movement contains a group of American poets who deny old economic, morals values and adopt new ones which are based on existential concepts after the second world war in 1950s and 1960s. The term first is used by Jack Kerouac in 1948. In a religious sense, “beatness” is connected with spiritual “beatitude”, or the blessedness of those who have certain qualities or experiences peculiar to those belonging to the kingdom of heaven. From a musical prospect, “Beat”, may implies the keeping of the jazz beat. In other context it can refer to ”beatific and beautiful” (Zhang, 2013, 205).
At the beginning, it seems that their writings are not understood. They are expressed as shocking wave of untraditional writing, the Beats derive out their inner anger and rebellious feeling to adopt a new combination of surrealism, amorality, hedonism, jazz, fragments of Zen philosophy, marijuana sessions, casual obscenities, and a general irresponsibility (Dougherty, 1971).

Perhaps they are the first who call for the idea of exceeding the notion of separation between the form and the content, those poets defy what the academy calls for. They believed that the poet's energy in his writings is more important than the form, content and the critics judgments. This ideas attracts many young artists, along with the Black Mountain poets.

The Beat have been keen to advocate a style of an open form writing, which focus on daily life. It inspires them to write directly their personal feelings and forbidden subjects. They use colloquial language as well as they use visions of subconscious. The of this movement refuse seriousness in their work, “a refusal that when expressed persistently can form a serious statement in itself” (3). Their aim is to protest against the misery and worthlessness of modern society, and to advocate personal release and illumination through the high-toned sensory awareness that might be gained from jazz, sex, drugs, or the principles of Buddhism. They develop a spontaneous style ignoring the traditional poetic forms as they impose abnormal restrictions on their poetry, and create new forms for themselves "that can absorb the flow of energy from the deep areas of the mind" (Stephenson, 2009, p10).

The Beats link between the musical form and the poetic content to create a self-balancing reader. For example, Ginsberg's early poems (including a Western Ballad) are musical complaints to arouse sympathy and pity, such poems transform the dissatisfaction and depression into a self-confessional song (Foster, 1992, p89).

Ginsberg and Kerouac along with Burroughs have formed the basis of this movement. The poets use radical attempts to reveal the language of both body and unconsciousness, which depends on raw emotions, true confessions, and personal thoughts (Gair, 2008, p69). They take some extreme ways to show their isolation and alienation from the mainstream society. The Beats witness the best intellectuals of their generation “seek escape in suicide” (Esslin, 1961, p.23).

Beat poets try to be distinct to attract attention of the public, they use provocative and impulsive language. Ginsberg, for example, prefers free–verse in his writings to express himself. This style enables him to produce “a wild poetry of spontaneous enthusiasm” (Everson, 1977). The Beats poetry is frequently chaotic and liberally scattered with vulgarities, but in the case of Ginsberg’s "Howl" is powerful and touching. As he advocates a kind of free, unstructured composition, where his thoughts and feelings are written spontaneously with no effort. In general the Beats in various ways try to eliminate antagonism and conflicts between the society and the youth. They have been sincere in reflecting youth's wishes to change social life.

II. Allen Ginsberg

Allen Ginsberg is one of the American influential modern poets and the founder of the Beat Movement. He has been introduced to poetry by his father, who is a poet and high school teacher. The Ginsbergs are a secular family believing in atheism of Eastern European sources (McCormick, 1971, p.111). Ginsberg in his university (Columbia) has established friendship with William S. Jack Kerouac and Neal Cassady. He writes interesting poems as "Howl", "Kaddish", "America", and many others (Wagner, 2005, p24).
Through both his writings and his personal life, Ginsberg serves as an inspiration to those who have sought alternatives to convention. In the 1960’s, he generates national media attention for his political activism. He helps to organize protests against the Vietnam War and advocated "flower power" (Houen, 2008, p. 363). A strategy in which anti-war demonstrators will promote positive values like peace and love to dramatize their opposition to the death and destruction caused by the war. In his poems "Wichita Vortex Sutra" and "The Fall of America" Ginsberg comments on the times of difficulty and militarism during the Vietnam War. He becomes actively engaged in Eastern philosophy, meditation, and yoga during the 1960’s, helping to popularize Zen Buddhist ideology in America.

Ginsberg is well known for his anti-war views, he attracts attention to the suffering of the war victims. He dedicates his life to stand against injustice and persecution, believing that literature raises the awareness of people, as it comes from the soul without conscious restrictions. These views make him a controversial poet during the 1950s.

Walt Whitman is considered as one of the influential figures in Ginsburg's poetry. The later describes him as "spiritual teachers" (Ginsberg & David, 2001, p. 242). Ginsburg in "Iron Horse" mentions Whitman explicitly twice. In other poems he echo's Whitman’s poems for example, Ginsburg's "A Supermarket in California", echo's Whitman’s "Crossing Brooklyn Ferry". Whitman writings are based on continuity by repeating words or phrases to create a rhyme and rhythm. He also uses symbiotic relation between the individual and the nation, both styles are used in Ginsburg's writings. For example, in "Howl" Ginsburg uses same symbiotic relation between the individual and the nation the same thing that has been used in Whitman poem "myself". But it worthy to mention that Whitman's poems are more optimistic than Ginsberg's poems.

Eastern philosophies and ancient religions play an important role in Ginsberg's works. He uses some oriental spiritual experiences like the great sayings, which are represented by some Buddhist and Confucian tendencies in his poems to serve daily cultural problems (Hemmer, 2007, p:142-143).

Ginsberg through his life has tried to turn in a more subjective direction, but this time he is accompanied by greater rationality. In his poem "Kaddish", he tries to explore the widest political meaning through the details of the American family. Such autobiographical poem is once again an attempt to get closer to the confess school in the American poetry. His exploration for some details about his own family in "Kaddish", is a part of a wider exploration of the family's political meaning in the United States during the Cold War. The reader's upset feelings as he reads the details of the poet's family's life increases his awareness of the complex connection between sanity and insanity in the contemporary American family (Ibid. p:166).

If we want to investigate the most important poetic models that has been written by the Beats, we must stop at a poem "Wichita Vortex Sutra", it remains an example of the transformation in the poetic language. Ginsberg uses a recording machine clicks to indicate the pauses in the end of the verses and the poem (Skerl, 2004)

However, “Howl” remains the most important poem for Ginsberg. He uses intensive language and combined the opposites in a rhetorical form to show the value of the literary text. The poet keeps the intense of language in one way or
another by using simple grammar, warm rhythms, juxtaposition. In the lines below for example, the images that seem to be incompatible are used to establish a reality that is much different from what the images suggest alone.

- "who bared their brains to Heaven under the
- El and saw Mohammedan angels staggering on
- tenement roofs illuminated" (Howl, 9)

This stylistic construction of poetic text helped Ginsberg to create a rhetorical style which is called "oxymoron," it is an attempt to integrate opposing objects or unifying diodes, it is a device that is commonly used in constructing open form in the Beats works (Skerl,p:36.). Oxymoron according to Ibrahim Fathi, "is a term used when two words or two opposites meet together to reach a rhetorical effect by apparent contradiction such as eloquent silence or pessimistic optimism" (Crystal, 2010, P72). Modern linguistics lexicon has introduced a term which is different from "oxymoron" this term is called "parataxis" Which it juxtapose phrases together without using linking instruments. For an example of it is cold; the snow comes (Ibid).

Ginsberg gets the idea of using antagonism may be from studying the paintings of Cézanne. Cézanne in his interview with Paris Review journal says that he discovers a new way for expressing his ideas, by showing the contradiction between color and form. In one of Cezanne's letters, Ginsberg find how to rearrange the simple sensations he receives from nature. Ginsberg tells Clark that he can use the juxtaposition of contrasts with words as Cezanne has used with colors. In this style there will be a gap that the mind can fill with a sense of existence. Ginsberg later realized that there was a Japanese poetic form called "Haiku" that worked in the same way. Pound uses the same technique, he has been influenced by Fenollosa. Ginsberg discovers that oriental poets use to juxtapose the antagonism with two events referring to a relationship or a vision that cannot be expressed without the juxtaposition of the two contradictions (Ibid).

"America" is the poem that expressed Ginsberg’s confusing feelings towards his home country. It was written in 1956, Ginsberg adopted long verses technique that distinguished his poem from the whole productions of the American poetry. In every new poem, Ginsberg made a different poetic theme. "America" is his famous poem, it is considered as one of the few poems that are woven on the level of content and style of the earlier poems, what distinguish it is the conflict that covered the parts of the poem as an external and internal vision or the sense of confrontation between what is realistic and what is imaginary (Hemmer, p:142,143).

The stanzas in the poem are irregular and spontaneous. The first stanza is sixteen lines, the second and third both twelve, the fourth and fifth both ten. The final stanza is a combination stream of consciousness writing and rhythms. He shifts in the poem from talking to America as a lover to deserted person. Like other of his poems, this poem is written to be heard rather than read. Ginsberg believes that poems will be more understood by Jazz music, the poet focuses on human expression, reaction and the spontaneity.

III. Ginsberg’s Influence on Sixties Generation Represented by Fadel Al-Azzawi

The Iraqi poet of the sixties generation has emerged differently from the generation that precedes it. This generation has a different consciousness about everything especially poetry. The poets of this generation are interested in evaluating the
experience of the previous generation, they insist on changing it. There has been a new awareness and openness to the Western poetic experiences. This openness is not based on easy personal admiration, but on strong desire for expression.

The absence of the pioneers as Al Saiab, Abdul Wahab al-Bayati, Nazek Al Mlaka, Saadi Yusuf, Nihad al-Takarli, and others who have left Iraq, play an important role in raising a new generation of poets. There was strong need for new spirit who will bring life into the body of poetry (Mahdi, 1994,p21). Poets who can speak and write English poetry in Iraq start searching for their purpose by reading Western literary writings. Some of them become influenced by the American Beat poets as Ginsberg, Gregory Corso, Jacques Kerouac and others (Mahdi,p21).

The sixties generation poets begin their conceptual transformations through criticizing severely the pioneer generation that precede them, they show the shortcomings of pioneers experience. Fadel Al Azzawi who is regarded as one of the active and influential Iraqi poets of the sixties generation says: "the primitive form of poetry is no longer sufficient to accommodate our emotions and new experience in an ever-changing world, that is why I began to get bored from Al-Sayyab and Al-Malaika poems without denying their historical role of their works" (Mahdi,p277). This bold opinion of Al-Azzawi is put forward in 1964. Perhaps he is the first poet to express his boredom among the leading poets, he goes far saying that their consciousness is not stable but wavering, as they focus on the material side and ignore the spiritual side.

Al-Azzawi who has been born in 1940, is highly appreciated for his remarkable writings. He has published, six novels and more than eight volumes of poetry, three books of criticism, and several translations of German literary works (Mikhail, 2013, p37-38). In his youth Al-Azzawi has been fascinated by the rhythms of Al Quran and Iraqi folklore tales such as Arabian Nights. He has studied English literature at Baghdad University and gets a B.A. degree in 1966 (ibid). He starts writing when he has been only fifteen, he publishes his poems in leading Arabic periodicals, the publishers do not know that their author is only schoolboy.

Al-Azzawi, leaves his country in 1977. In Germany he earns doctorate in cultural journalism at Leipzig University. He becomes a freelance writer in Berlin (Al-Azzawi, 2007a,p1). His poems and works has been translated into many European and eastern languages, including English, German, Norwegian, Swedish, French, Spanish, Turkish, Hungarian, Persian and Hebrew. (Ibid).

This poet and other Arab intellectuals of the sixties generation have been influenced by Western literature because their culture and thoughts in general have been subjected to the same pressures that Western world has already experienced. The post-revolution of July 1958 with all its transformations, successes and failures in political, economic and cultural life have increased the reasons for the educated man to reject all prevalent values. He turns his head backward, finding himself marginalized in the cultural sphere, sad about the situation of human desolation and glorification of technological development. He starts facing the dominant values of disrespect and indifference.

Mohammad Sharaf argues that experience is an important milestone for al-Azzawi artistic rebellion writings. He is often described as a special experimental poet who looks for the most strangest poetic devices, which is far from the taste of the reader who is familiarized to a particular style of the poetic patterns (Sharaf, 2009,p16). Al-Azzawi's impulsiveness
left in his poetry many shortcomings, later is criticized for them. His individuality drives him to use metaphors excessively, his texts moves from the basis which they are supposed to be written for (Ibid).

Sharaf confirms the connection and influence of Al-Azzawi's with Beat poets saying, " Al-Azzawi is a well-educated man, he increases his knowledge by reading Western writings including the Beats"(Ibid). In fact he admires their angry spirit about the unfair society in which they live in. He thinks the same feelings toward his society. The Beats influence his imagination to calls for a new world where a flower is more valuable than a gun, the same idea of Ginsberg's "flower power".

Al-Azzawi adopts many techniques in writing his poems, he is the first who calls for a new form of writing. One of the most important poems written by him is " Iana Al sarkha aya Hunjara Tazifani" (I am the Scream !Which Throat Play Me), it seems to the reader that Al-Azzawi has been very much influenced by Ginsberg's "Howl". Ginsberg himself has considered this poem as an "emotional time bomb that would continue exploding" (Raskin, 2004,p.XX).

It is like a cry of fury. The poem is a furious protest, which violates all the current artistic canons and provokes a literary, social, and even legal scandal (Breslin, 1983, p.1). The poet stands against everything wrong in the American materialistic civilization, he thinks that the "louder he shouts the more likely he will be heard"(Eberhart, 2001,p7).

Al-Azzawi and other poets around the world admire this poem. They bring their own cultures and histories to it, reading it in the context of their own lives. The title of both poems "Howl" and "Iana Al sarkha aya Hunjara Tazifani", have close meaning, they indicate a protest and revolution. They both call for changing the world itself by collapsing cultural boundaries encouraging cultural rebellion around the world. Ginsberg says "Howl is a kind of scream"(Raskin, 2004). In "Howl" gets his inspiration from a crying man who is mentally disabled during the eight months he spend at the Columbia Presbyterian Psychiatric Institute. In this place he meets an American author and poet called John Clellon Holmes, the name of the later is dedicated in the collection of the printed poems as "Howl" and other poems(Aelbrecht, 2014,p:6).

Al-Azzawi is not only influenced by the revolutionary ideas, but also is influenced by the discourse which is directed in both texts to their generations in his poem "Iana Al sarkha aya Hunjara Tazifani" says:

- I listened to the trees in the gardens,
- I hear them wailing,
- I listened to the birds in the sky,
- I saw them leaving,
- I listened to the man,
- In the strangeness of the age I did not find him, I did not find him, my generation…
- What do I do, my generation?" . (2007a,p182)

In both poems there is a kind of abuse, alienation and furor. The words are dynamic they touch the readers feelings deeply. They blame mechanistic civilization for ruining everything especially the humans spirit.
Ginsberg adopted a technique called repetition, in his poems he repeats "sounds, rhythms and words" (Riggs, 2000, 908). Sometimes one word is repeated in a poem and other times the whole sentence is repeated. For example, the word Holy (p,21) in "Footnote to Howl" is repeated fifteen time, while in "Howl" the sentence, I'm with you in Rockland (p9) is repeated sixteen time.

Al-Azzawi in his poem " Iana Al sarkha aya Hunjara Tazifani" follows the same technique, he repeats the sentence "What do I do, my generation?" more than sixteen time and in "Ta'aleem fah Al-Azzawi lelalam" (The instructions of F. Al- Azzawi to the world) he repeats the word "why" sixteen time.

Perhaps repetition seems meaningless for the first time, but in fact it reflects much of what Beat Generation believes in as they try to dig deeper inside humans' self. Many poets use repetition to enhance the rhythm and to create an emphasis on something in the poem. Peter Sacks argues in The English Elegy (1987), “[repetition] creates a sense of continuity, of an unbroken pattern such as one may oppose to the extreme discontinuity of death”. Ginsberg and Al-Azzawi adopt the method of repetition to make a change in the logical system of things. As they want to break what is rational and institutional. This technique is strange to the Arab poetic mentality in that time.

In addition to repetition, the Beat poets change the form of writing and that thing influenced Al-Azzawi, he uses it in his poem " Iana Al sarkha aya Hunjara Tazifani" and " Al qasidat Alty Takul Nafsiha" (The poem that frets itself). In the later poem Al- Azzawi begins with a sentence which is repeated for nine times. In every time one word is removed from the sentence, till the last line which ends only with one word. The title, and the form justifies the poem he says:

- They do not come, neither in poems nor in words of the Bible,
- They do not come, neither in poems nor in words,
- They do not come, neither in poems,
- They do not come, neither in,
- They do not come, neither,
- They do not come,
- They do not,
- They do not,
- They":(a,p45)

Both poets show pessimism in their poems, they want to express frustration and self-destruction of their generation, which is suppressed by the dominance of their countries cultures. According to Simon Warner "Howl was symptomatic of America that was undergoing a period of dramatic transition" (Aelbrecht, 2014). The poem do not move on the traditional meter or rhythm, it is more similar to jazz music, it is written to be like a stream of consciousness writing. Each line is meant to be spoken in a single breath. The same matter in Al-Azzawi'ss poem " Iana Al sarkha aya Hunjara Tazifani". Both poets believe that every poet has his personal freedom in deciding the forms and structures he chose.

Myth, is a noticeable expressive device that both poets have used in order to write about their experiences. Ginsberg in "Howl" refers to myths, which is represented by Moloch who is one of Middle Eastern ancient gods, he mentions him.
as a nightmare which terrified people, children are sacrificed to him. This god is very greedy and materialistic (Gray, 2010, p. 40). Moloch is likely to be an allegory for industrialized civilization and capitalism.

Al-Azzawi also refers to myths which is represented by a monster on the banks of the river, this monster requires different horrible sacrifices from people, he says in his poem "Iana Al sarkha aya Hunjara Tazifani":

"Where is the monster who is standing at the banks of the river? give him other sacrifices, give him your virgins, give him the blood of God above the stones, give him to know the meaning of knowing, to set fire of the dead and start our eternity journey" (a, p. 183)

The monster in this can be an allegory for a destructive authority which has the power of giving and taking. Myths are usually used to criticize the governments' and private organizations' power over people. They present reality in an imaginative way, because sometimes it is wise not to say things explicitly specially for Al-Azzawi, allegory gives a kind of universality to the piece of poetry.

Another technique in both writings of Ginsberg and Al-Azzawi are the use of irony, satire and humour. Irony serves the modern poets to express a multitude of sentiments. Since a modernists aim to get beyond the over-simplified accounts of experience which traditional poetry has been held to give, they involve "irony rather than a unity of mood" (Jump, 1970, p. 16).

Humour save both Ginsberg and Al-Azzawi from sentimentality and monotony. The initial notes of humour in Ginsberg's first volume is mainly the result of his vocabulary and rhetorical shock. The lines of the poems "tremble over each other in long unbroken breaths, all adding to a single endless sentence".

The readers at first listen to the rhythms of the words, and when the first shock passes, the second comes for what the lines are speaking about. Ginsberg’s early poetry is built heavily on rhetorical shock, which comes first of all from the gross vocabulary and of vulgar speech (Rosenthal, 1967, p. 91), the same style exists in many of Al-Azzawi's poems, he does not seek for traditional meanings of the comic, rather he depends on new shocking ideas to create a higher level of excitement.

Ginsberg in "America" revises shockingly the principles of traditional romances, seeking anti-heroic aims, obscenities, and suicidal ways of salvation to reflect the deformed conceptions of modern life. Ginsberg’s poetry is not only a biographical or confessional poetry. In fact his poems transcribes actual details of his life. He attacks many false behaviors in his society. The language is scattered, but has one atmosphere. His poetry is an announcement against what is happening in his country, there is a mixture of anger, satire and cynicism. Ginsberg describes his "Howl" as: “an [affirmation] of individual experience of God, sex, drugs, absurdity etc.” (Peters and Morgan).

Al-Azawi's "Iana Al sarkha aya Hunjara Tazifani" also in some way echoes Ginsburg poem "America", his humanistic experience is directly related to the human pain in its various forms. The humour in this poem reflects his own world which is humanly violated and polluted. It does not only touch the Iraqi people, but all the people around the world as it throws light on people's misery and alienation, the poet rejects all forms of tyranny, and remains sincere in looking forward to a world of freedom and dignity.
Ginsberg and Al-Azzawi have an ideological nature. They engage ideology with contents, and through contents we learn from their poetry the poets desire to change the world in all its details (the political system, the family system and the poetic system). Al-Azzawi himself cannot hide his admiration for such message, he uses it in his poetry. Sami al-Mahdi says that Azzawi was the author of an ideological messages and the content of this messages are to change the old world and its various institutions. His ideological messages are recognizable for the reader.

Moreover, Azzawi's former poem contains many metaphors and interpretation. There is no exact poetic form. Mahdi, says that his poem does not seek to establish a framed poetic form, which contains comprehensive metaphor that can be interpreted coherently, but rather to create an open poetic form, where there are many metaphors and improvised paradoxes, some of them seem to be self-intrusive that can be removed without making change in the structure of the poem. (Mahdi,1994,p. 268-267) Which is very similar to the style of Ginsberg’s poem Howl. Al-Azzawi does not evade the accusation of disorganizing the structure of the poem. He admits in one way or another to this accusation. He declares that: “The poetic structure is an ejection of all non-fabricated forms….It is thus an irregular projection of sense with no arrangement” (Ibid,146).

Another common denominator between both poets is the use of colloquialism, both poets do not only turn on societal order, but they revolt against the language. According to Nazik Al-Malaika, the poet should make a fundamental change in the verbal dictionary of literature from time to another, leaving some words and using instead new ones, which are more vital and meaningful (Malaika,1979,p9-10). Colloquialism makes it easy to the poet to express himself and his world in a more realistic way, it will seem impossible for the modern poet to express modern life in an old fashioned language. Moreover, people are more willing to hear everything new not familiar and repeated. Ginsberg inters informal words in most of his poems. For example in his poem "Hum Bom! he uses words as Gonna, Gotta, wanteda ."

Al–Azzawi has introduced new elements which are not familiar in Arabic poetry, such as using newspapers names, place names, date in numbers and Latin words. For example, in his poem "Salamen Ayatouha Al Mojah Salamen" (Peace upon You Oh, Wave; Peace upon You Oh, Sea). He picked out his words carefully so they can carry more than one interpretation. He mentions the word "surf" which is a kind of soap that has been used in that time. His attempts have been met with a lot of sarcastic comments, it is not known whether these comments are the reason for deleting such words in 1974, when he reprinted the same poem. (Mahdi,1994,p.142-143). In his above poem he says:

- "Give us enough feed for all pigs of the world
- Give us homelands without flaws
- Give us questions for wars
- we did not win
- They gave us inedible god
- They gave us grass for dead horses
- They give us vinegar in a bucket
- They gave us shoes wider than us
- They gave us pox forbearance
- They gave us depressed markets in Paradise
- They gave us two beautiful executioners as an Arab night
- They gave us martyrs". (a, p37)

The poet intentionally combines unharmonious words to reveal a deeper or hidden truth, this technique is called oxymoron, it is a combination of contradictions in a rhetorical effort. For example, "god and food", "Grass and dead", "Avenger and bucket", "shoes and wider", "pox and forbearance", "depressed and Paradise", "beautiful and executioners". The poet makes the words appear consistent after combining them with each other. He has been influenced by Ginsberg poem "Howl", where the later uses images which appear to be unharmonious to create an effect that seems far from what images suggest alone. For example:

"who bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated" (Howl, 9).

Moreover, Al-Azzawi uses words have more than one meaning. For example, the word "aetuna" means give us in all the lines of the poem, but in the first three lines "aetuna" means a request, while in the next lines "aetuna" means gave us which is past tense of the verb give use (a response for their request). The reader can distinguish the meaning through accurate reading to the poem.

For a long time, poetry has remained transparent and virtuous, except in rare cases, far away from forbidden details, perhaps because of the moral and religious atmosphere. This is the case with western poetry as it is with Arabic poetry. The Beats and the Iraqi sixties poets are charged for being obscene, immoral and lacking in merit as they mention drugs and sex explicitly without reservation. They are accused of using religious symbols out of their religious context and applies them to profane human experiences. For example Al-Azzawiin some of his poem as "Vision in the bus", "Fall of Fadil into the world", "Arriving late", "The Apple" has angered some of his readers specially the conservative ones. Moreover Ginsberg’s has shown his own homosexuality in his poetry, which has been considered as a criminal offence in that time (Kaplan 2010). According to Tytell, the beats make "personality the center and subject of their work" (Tytell, 1976:15).

In one sense, the Beats and the Iraqi sixties generation poets are regarded as a direct reaction against the pioneers who precede them. In another, wider sense, this aspect of their writing can be traced back to their conflict with their countries, which assert on materialism and traditionalism.

IV. CONCLUSION
Culture is passed from one generation to another in the society, once culture is not able to satisfy the ambition of a particular group, new culture will appear. The Beat Generation appears as a result of tumultuous conditions after the second world war in the United States in 1950.

The Beats are best known as a postmodern American cultural phenomenon that emerge during the twentieth century. This movements writings has aimed to de-academise poetry and to bring it back to the people. It has played a substantial role in shaping the American consciousness and in the same time inspired many poets over the world, such as the Iraqi sixties generation poets in the 1960s.
It is worthy to mention that, the poets of both movements have many common denominators, as their worries and dissatisfaction about their countries and the consequences of wars and revolutions. They try to confess their concerns through their angry and rebellion poetry. In the beginning their writings have been excluded in their countries. In Iraq this kind of poetry creates a shock for the readers, who use to read clear and direct expression of things.

Al-Azawi shows much similarity with Ginsberg, their poetry shifts between modernism and postmodernism. There poetry contains a unique style in writing, they have been concerned with details from everyday life. Some critics consider this kind of poetry as cultural treason, while others consider it as cultural revolution. Both poets believe that can raise the awareness of the community through the art of poetry.

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