



**Literature of Revolt: A Comparative Study of the
Poetry of Jack Kerouac and Hussein Mardan**

أدب الثورة في شعر جاك كرواك وحسين مردان: دراسته مقارنة

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**A Thesis Submitted in Partial Fulfillment of the Requirements for
the Master of Arts Degree in English Language**

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Authorization

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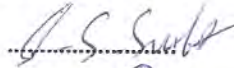
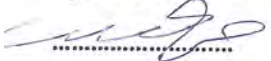
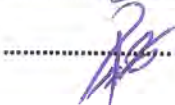
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Committee Decision

iii

This thesis has been discusses under the title " Literature of revolt: A Comparative Study of Poetry of Jack Kerouac and Hussein Mardan" , and has been approved on _____

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Aya Kassarbeh

DEDICATION

This thesis is dedicated to the greatest woman in the world

My mother

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أدب الثورة في شعر جاك كرواك وحسين مردان: دراسته مقارنة

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Abstract

This thesis discusses the revolutionary poetry at two poets for whom revolution is a central theme , i.e. Jack Kerouac and Hussein Mardan are both countercultural figures and their poetry is associated with subversion of the dominant ideologies in their respective societies. Hussein Mardan(Iraq) and Jack Kerouac(America) are seen as cultural phenomenon rather than as innovative writers. These poets tried to show their challenging personalities through their poetry in the communities where people suffered from racism , and oppression. Hussein Mardan and Jack Kerouac lived difficult circumstances, so their poetry was a mirror for reflecting the life which they lived.

The first chapter gives an introduction to the concept of rebellion and revolution in literature, and the major poets in the world who discuss this theme. While the second chapter focuses on the review of the related literature. The third chapter highlights the methodology that the researcher followed in order to conclude the recommendations. The fourth chapter displays the specific analysis of main issues in the poetry of Jack Kerouac and Hussein Mardan. The last chapter presents the conclusion and the recommendations.

Key words:

Poetry, Literature of revolt.

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ملخص الرسالة

تناقش هذه الرسالة شعر التمرد عند شاعرين ارتبط مفهوم الثورة كموضوع رئيسي في إشارهما. جاك كيرواك وحسين مردان هما شخصيتان متمردتان في إشارهما التي كانت تهدف إلى تحطيم القيم السائدة في مجتمعاتهما. حسين مردان من العراق وباك كيرواك من أمريكا يعتبران ظاهرة اجتماعية أكثر من كونهما كاتبين مبدعين. حاول هذان الشاعران إن يكشفوا عن شخصياتهما من خلال شعرهما في مجتمعات عانى شعبهما من العنصرية و الاضطهاد . حسين مردان وباك كيرواك عاشا ظروف صعبة لذلك كان شعرهما مرآة تعكس الحياة التي عاشاها.

يعطي الفصل الأول صورة تمهيدية عن مفهوم التمرد والثورة في الأدب واهم الشعراء والأدباء في العالم الذين تناولوا هذا الموضوع. بينما يركز الفصل الثاني على الدراسات السابقة. أما الفصل الثالث فيركز على المنهجية التي اتبعتها الباحثة. أما الفصل الرابع يعرض تحليلاً تفصيلياً لأهم القضايا التي تناولها شعر جاك كيرواك وحسين مردان. الفصل الخامس يعرض الخاتمة والتوصيات .

الكلمات المفتاحية: الشعر , شعر الثورة

Chapter One

1.0 Introduction

1.1 Background of the study

Rebellion or revolt is a social phenomenon that has been known since ancient times which often leads to changes in the political and social structures. It can be defined as a sudden and substantive change or a material change to any predominant system. The concept of rebellion varies from one person to another. Gibran Khalil Gibran, the Arab expatriate poet, defined rebellion as follows " life without rebellion is like the seasons without spring. Rebellion without right is like spring in the arid and barren desert, the life, rebellion, and the right are three domains in oneself which is inseparable change "(Gibran, 2008,51). Gibran's goal of the change is modernize anything that is unusual, rebellion is something inside him before being in his literature. He believes that rebellion is an inherent part of life, there is no life without rebellion. This is not farfetched if one takes into account the fact that he is a romantic writer. It goes without saying that revolt against the conventional and dogmatic is part and parcel of the romantic spirit .

Rebellion has been associated with literature because literature is the only outlet to express what is going on inside human beings. In any literary

work, there is a very great ability in providing the reader with feelings and sentiments that help him/her to come to terms with a period full of social and intellectual contradictions and challenges. Literature can shed light on the traditional frameworks, highlighting its contradictions, and also can create new frameworks which provide the reader new vision that helps him to have better potentials of life. The forms of literature vary, some writers might resort to writing the conformist literature and some of them tend to write the rebellious and protest literature .

Literature of revolt was known in many civilizations and cultures, such as the French, German, British, American and even Arab. This type of literature does not appear vainly, but it appears for several reasons. Among these reasons is the existence of social and political contradiction between the dictates of the authority and the aspirations and dreams of people. This was clearly evident when the Beat Generation noticed that there is a contradiction between the existing policy in America and what it claimed. America was considered as a dream country for anyone who wants to live in it, but the Beat Generation wanted to reveal this lie that America did not achieve equality and justice among people. The Literature of the Beat Generation made a revolution in all over America, because it shaped a full awareness for the American citizens, and who started demanding their rights for two centuries. The second reason is when the

authority is unable to resolve the contradiction in its community, and fail to fulfill the promises made to themselves. This was the reason that led to the emergence of the Angry Young Men Movement. The British authority promised their public especially the working class, to have secure and better life and provide jobs for them. However, they did not implement these promises in reality. Among these reasons also are the social conditions such as poverty, family disintegration and deprivation. Another explanation can be related to the psychological life of the individual. Rebellion stems from the inside as a result of love for a change. Arthur Rimbaud was one of the poet who were considered as revolutionary poets that lived a turbulent life which was reflected in his poetry that made him one of the most important poets in his time .

There are many rebellious techniques used by many poets. Some of them were pornographic, territorial, messy, and atheistic. Whatever the reasons, societies do not accept this kind of literature, or even the rebel writers. Some of them were chased by the ruling authorities, others were imprisoned for many years. Some hid themselves and lived a life of obscurity. Authorities considered the rebellious literature as a coup against the government, the prelude to the revolution and the opening people's eyes to matters in politics or morality that ought not be known by the common.

It is from this point that the researcher has chosen the present title of this study , to find out the most important causes and the movements that offered this kind of literature. The researcher will introduce in this chapter the rebellion poetry, its nature, characteristics, objectives and the revolutionary poets who appeared at different times and at different places. They all share this poignant sense of rebellion .

1.2 Conformity and non-conformity in literature

This chapter introduces an overview of Jack Kerouac and Hussein Mardan 's life and works. It discusses the rebellion and literature, and how the rebellion leaves its effect on literary works. It aims to place the Beat Generation Movement within its socio-cultural context in order to justify how and why members of the group reacted the way they did within the American culture. The whole thesis is a record and exploration of Jack Kerouac and Hussein Mardan 's revolt in the field of literary work and its effects in terms of theme and form.

In any literary work there is either conformity or non-conformity . Many of literary works addressed the non- conformity theme which falls under sub-titles or headings, such as rebellion, rejection, insolence, and contempt. Non-conformity is defined as a refusal or failure to conform to standards, conventions, rules, or laws. Non- conformity in literature was

not uncommon, but found in many fields of previous literatures such as English, French, German, and American literature .

One of the striking names representing this trend in Ireland is James Joyce (1882-1941). It is axiomatic to say that no sooner does the word "rebellion" appear than one's mind recalls this great name in Irish literature and world literature as a whole. His famous collection of short stories *The Dubliners*(1914) embodies the spirit of revolt in dealing with the various scenes of his " dear dirty Dublin. However, the spirit of revolt reaches the climax in Joyce's depiction of the individual community conflict in his fine novel, *A Portrait of the Artist as a Young Man* (1916). Here Stephen, the author's mouthpiece, is seen in a state of antagonism with his Irish environment. Passing through different and painful experiences, Stephen comes to a bitter realization that life in Dublin is a kind of hell. His words in this regard are memorable :

The soul is born in those moments I told you of .It has a slow and dark birth ,more mysterious than the birth of the body .When the soul of man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets (2 9 5) .

When revolutions and wars appear in societies which have been exposed to poverty, homelessness, loss, migrations, and depression, this

leads to the emergence of new systems and rebellious movements that reject the prevailing system and try to change. In these communities, many of the writers and poets turn their literary writings to rebellious and revolutionary writings as a result of social, political, and economic conditions. Revolution represents radical transformation, the reinvention of reality and the subversion of the status quo. The term revolution does not mean a specific political event, revolution sometimes indicates an internal change and rejection of the prevailing values. In this part, the researcher will mention one example from Germany, the revolutionary poet Georg Büchner, the other is American rebellious poet Ezra Pound . The three French examples of revolutionaries poets are Paul Verlaine, *Charles Baudelaire*, and Arthur Rimbaud who are considered the pioneers of rejection and rebellion. Verlaine, *Baudelaire*, and Rimbaud are often associated with symbolism; they deserve to be called Parnassians and symbolists. These poets were in revolt against literary tradition, because they created tension between new poets and old poets in writing and in style of poetry. These writers who broke the silence of the communities and the prevailing authorities by their artistic, philosophical, and literary texts .

Arthur Rimbaud (1854 -1891) is a French poet and a major figure in symbolism in the second half of the nineteenth century. He lived a miserable life since his childhood, which began when his father decided to

flee from the house because of the stringency his wife; this episode has a great effect upon him(Starkie,1962,24). The Life of Rimbaud was a natural reaction to the harsh realities and the difficulties he lived.

Rimbaud's poetry was characterized by furious poems as a result of violent contradictions in his life and work. He tried to change the themes and images of French poetry; he made some revolutionary formal innovations. That is clear in his poems, such as, Two of Illuminations, Marine, and Motion. It is interesting to note that these are the first poems in free verse. Rimbaud deals with poetry spontaneously and easily like someone who is looking for a way to express innermost soul, but it was not a matter of seeking to writing that pulls the reader and thus bring fame and success. He began writing poetry at the age of sixteen, and his first writings marked by violence. Rimbaud died after a life full of adventures, decadence and poetic genius, and the challenge of tradition and roaming in Europe. Rimbaud was one of the famous Symbolist who have left a profound impact on the young poetic movement; he has great talent, and creative imagination of strange and violent images and homeless youth. All this made him a rebel, innovative poet who does not give ahead the traditional restrictions but drift with the spontaneity talent. His poems are ranging between clarity and ambiguity, simplicity and complexity, and ease and difficulty, he knew how to reconcile poetry and realism. This stanza

from his poems "The Orphan's Gifts(New Year's)", this poem written when Rimbaud feels like an orphan who lost his father and mother, and feel lonely. This poem formed his first rebellion in his life and his poetry.

The room is full of darkness ;indistinctly you hear

The sad soft whispering of two children

Their heads lean down ,still, heavy with dreams,

Under the long white (bed)curtain which trembles and rises

Outside birds feeling the cold crowd together

Their wings are numbed under the grey color of the skies(2010,5).

Like Rimbaud, Paul Verlaine(1844-1896) is a transitional figure in the history of nineteenth century French poetics. He is a French lyric poet and a leader of the symbolists. Verlaine was not rebel in his character, but also in his poetry; he created a new kind of poems in which he mixed between poetry and music. He created new techniques of meter and rhyme in him poetry, he evoked the souls of emotion of readers(Whidden,2007,45). Despite this rebel character, but he was the focus of attention of many poets and composers. The following stanza represents the voice of poetic rebellion that is full of strange and uncommon. He wants to get out reality to a world based on his vision, this stanza explains Verlaine's escape from the real world to his visionary world.

Eagle, open your wing to the fearless dreamer,

And take him away!

Lightning, take me away!(1948,65).

Verlaine also wrote a strange kind of poetry; he has to integrate music into his poetry. He also has a significant role in the development of this type in France.

Charles Baudelaire (1821-1867) is one of the major figures in the literary history of the world ;he is one of the poets of the nineteenth century. He lived during a turbulent time in French history and his work was influenced by a number of political events. He began to feel the sense of rebellion when he lived a miserable, confused, anxious, tense, blundering and difficult life, it began by the death of his father when he was at age of 6 years, to marry his mother - after one year of widowhood - one of the illustrious military, strict, narrow-minded. He rejects any society based on, and the rules, laws, morals and customs. The most important works of Baudelaire that made uproar and confusion in the whole Europe was *Les Fleurs du mal* (*The Flowers of Evil*), (McGowan,2008,4). The public prosecutor demanded the deletion of ten poems, six of them under the pretext of insulting public morality, and four under the pretext of insulting Christian ethics. *Flowers of Evil* was a testament to his disgust and hatred of all things. Many critics look at the *Flowers of Evil* that it had formed a literary revolution in form and content:

How might we understand what is revolutionary about Baudelaire's aesthetic program, centered as it is on the metaphor of queerness and elaborated in these poems as the tension between the past, antiquity, and the present, modernity? If as is so often the case, revolution is understood as a complete and radical break with the past, then we will misunderstand Baudelaire's poetic revolution for it is critical to situate Baudelaire's conception of modernity(Boyd,2007,75).

Following stanza from Baudelaire's collection of poems *Flowers of Evil* shows that the poet draws his idea of his ideal world through alcohol, opium and travel; he wants to run away from this world to his own world where there is no time and no death:

the earth becomes a damp dungeon,

When hope, like a bat

Beats the walls with its timid wings

And bumps its head against the rotted beams.(2006,86)

Georg Büchner (1813 –1837) was a German dramatist and writer of poetry and prose. He was known as a dramatist who had an ambitious spirit that did not recognize the borders or barriers ,he also has the rebel spirit that rejected the political and social reality that dominated in Germany and Europe in general at the time in search of a new reality(Gardner,2014,24). His first play about the French Revolution, a *Danton's Death* in 1835 talked about the confrontation between both Danton and Robespierre; Danton in his attempts tried in vain to put an end to the bloodshed and inhumane act which happened after the French

revolution, he used the vernacular language in addition to the classical . Obviously Buchner's revolt was not social or political. Rather it was literary in the sense that he was close writing about very debatable and touchy issues. The form of his work is radical in that it did not follow the conventional types of writing.

Ezra Pound (1885- 1972)is an American poet, critic, and musician; he is considered one of the most important figures in the modern movement of world literature in the early and mid-twentieth century. His effect on poetry cannot be denied; he was one of the first that used free verse, and played a great role in the outbreak of the modern poetic revolution that affected the whole of English literature in the twentieth century. He was known for his poetic, personal and psychological rebellion; [he was also](#) known for his contempt for the customs and traditions of his society and his tendency to provocation and to go out on the familiar.

Ezra Pound was an eccentric personality; he did not believe in his country, his affiliation and loyalty were to Italy(Rabate,1986,pp6-8). He was a follower of the Chinese philosopher Confucius, he believed that Fascist state founded by Mussolini in Italy which is the embodiment of the civil state. Pound has been associated with the school of poetry called "imagism", it was a reaction to the abstraction and generalization acts; he wanted to present new poetry which was far away from the romantic and symbolic. [Pound](#) translated all types of poetry from the Far East to Europe,

and he was looking through it for a universal language of poetry; therefore he was learning several languages, and he believed that Japanese, Chinese and Indian poetry was closer to the innocence and nature for this reason it attracted. He was looking for what is a primitive, spontaneous, honest poetry in those nations that have not been spoiled by modern industrial societies as in the case of Europe and America .

It is quite clear that Ezra Pound is a typical example of the poet of revolt. In his personal life, he embodied all the characteristics of the literature of revolt in that he challenged the conventions of nation, race and politics. Perhaps this revolution confined its match in Joyce's famous self-imposed exile when he left Dublin for good in form, Pound is also revolutionary in that he did not follow ready-made rules and forms that have long been observed by poets in the West. His imagistic poems along with haiku are evidence of his impatience with any traditional and old-fashioned writing.

All the poets already mentioned carry the spirit of rebellion and renewal inside them; their poetry is the only outlet for political economic, and social conditions which they lived and suffered from. They never differ from the Beat poets who were examples for freedom and new values in a society that claims freedom and equality on the surface. The non-conformity literature in any time and location produces revolutionaries,

rebels, and angry people who try to change in any way, either with pen ,by brush or musical note.

1.3 The Beat Generation

Regarding the earlier argument about the rebel literature and its most important pioneers in France and Germany at different times, the Beat movement must inevitably be mentioned. The most important rebel movement that emerged in America. Everything changed in the world after World War II. In the United States in 1950 there appeared one of the most important literary generations in the twentieth century, at a time where it began awareness and re-evaluation of the structures to traditional society. By 1945, the United States tolerated over fifteen years of depression and war; so it decided to improve all areas of life, in government, business, religion , and media. It aimed to create a society that not only met the goal of keeping America strong, but also made people feel that they were benefiting after years of hardship.

To the Beats , America had become a spiritual wasteland , a land of intolerable repression and conformity , and extreme measures were needed to overcome the restrictions placed on the individual Of course, the Beats were not alone in attacking the shortcomings of the masses(Newhouse ,2002 , 3) .

The Beat Generation emerged as a non- conformity of literature to express their anger and grudge of the community which did not achieve

any kind of equality and justice for all society, especially for minorities and ethnicities in it. Therefore, this group decided to declare the revolution and rebellion, not only on the political and social conditions, but also on all forms of literature, to liberate it from conformity and restrictions .

The Beat group are intellectual writers who questioned all aspects of new culture in America, including its literature, race, class and gender roles as well as the general sense that all was not right with the world. The founders of Beat Generation met at Columbia University in 1940. Jack Kerouac and Allen Ginsberg shaped the nucleus of the group .

This is where the Beat Generation first appeared , like a wild seed in the city garden .The Beats first met in and around Columbia College in the 1940s and from there went on to revitalize American literature .Jack Kerouac ,Allen Ginsberg, Lucien Carr ,Lawrence Ferlinghetti , and John Clellon Holmes were all students at Columbia – although they didn't all know each other at the time (Morgan ,1997 , 2-3) .

There were many meanings of the Beat, it has more than one meaning. For Kerouac the meaning of Beat has more than one concept :

The word "beat " originally meant poor , down and out ,dead beat on the bum, sad ,sleeping in subway .Now that the word is belonging officially it is being made to stretch to include people who do not sleep in subways but have a new gesture , or attitude , which I can only describe as a new more " Beat Generation " has simply become the slogan or label for a revolution in manners in America (Kerouac , 1959, 31).

This group rebelled widely against American middle-class society and its values during the post-War War II period, and they rebelled also against the idea "the American Dream"; so they describe this idea as a lie that does not exist, and America is not an ideal society to live as it lacks equality among people. The American Dream became the icon of a civilized America, it was founded on the expectations of a better life that followed World War Two. In fact many writers tackled the topic of the American dream and its failure. However, this dream was gradually becoming disturbed. The writers of The Beat Generation have the form of a pillar for a new culture that was born after World War II and turned quickly to a cultural phenomenon, and adopted new standards and dropped out from the experiences of previous experiences and their habits. They entered in depth experimentation with alcohol, drugs, the eastern religions, anti-material, to defense on the personal freedoms, all of these were the major themes of their cultural and technical literature.

1.4 Counterparts ; Hussein Mardan

The fifties and sixties of the twentieth century witnessed the appearance of a new wave of poetry. It was called 'free verse' that was essentially modeled on the experiments made in the west as evident in Eliot, Pound, and Yeats. On the ideological level, there was Marxism on the one hand, and Arab nationalism on the other, in an exceptional case of

ups and downs. According to the poets of free verse, their goal was to raise the Arab-self to the level of modernity. The Arab world is full of rebellion and rejection writers as a result of economic and social conditions, and the revolutions and wars that broke out at the time .

In this part, the researcher mentions two rebellious poets who lived turmoil life in their country as a result of wars that were reflected on their personalities and their poetry: Mohammed Maghout from Syria and Ahmed Matter from Iraq.

Mohammad Maghout(1934-2006) is a Syrian poet, and he is rebellious and disobedient poet. Maghout's work combined satire with descriptions of social misery and malaise, illustrating what he viewed as an ethical decline among rulers in the region. Since his childhood, he liked lounging, and the life of street and sidewalk, so he left the school and joined the Syrian Social Nationalist Party which led him to entering a prison(Sallem,2005,163-165) .

In 1955 - 1956 where he began his literary work and writing, he became the official spokesman for the poor and homeless in all his literary and poetic works. He wrote his first poem "*Alguetl*" (*Killing*) which was a prisoner diary when he was in a prison .This poem was the summary of the his wrath and vengeance of life. This stanza from his poem 'Algutl', he

reflects the harshness endured in prison, however he does not care and will continue to advance in his poetry and write more.

Put your stone foot on my heart, sir (ضع قدمك الحجرية على قلبي يا سيدي)
 Crime hits the door of cage (الجريمة تضرب باب القفص)
 And a fear sings as a curlew (و الخوف يصدح كالكروان)
 Here's a vehicle of tyrant driven by wind (ها هي عربة الطاغية تدفعها الرياح)
 Here we move forward (وها نحن نتقدم)
 Like a sword which cuts through the skull (كالسيف الذي يخترق الجمجمة)
 (1998,56)

Maghout was one of the opposed and intellectuals who hold the opposition views to the government, so he fled to Lebanon after being pursued by the government. Muhammad Maghout was credited as the father of the Arabic free verse poetry, liberating the Arabic poems from the traditional form and revolutionizing the structure of the poem. He has the spirit of rebellion against authority in various forms on the one hand, and the love and devotion of the human race on the other. In his book 'Sakhoun Wateny'(I will Betray My country), the poet mentions that the country of slavery, oppression and tyranny is not place to live in. Maghout wrote about the injustice of life, the daily needs of the poor and the ever-present threat of Israel. He wrote with a socialist vision, criticized capitalism and landowners, and advocated the rights of peasants, workers and the rural masses. The researcher Loai Adam mentions in the book *Waten in Waten* (Homeland in Homeland) that Mohammed Maghout devoted all his literary

works to convey the suffering of his public and the Arab world of injustice, oppression and occupation:

Sometimes we lose the works of Maghout for typical and hero character as literary works used when some writers highlight the role of the miraculous individual's personality; and I think that Maghout's case creativity represents the culmination of his mature accomplishments; so the case at Maghout is quite different, the public is the typical hero and is not the individual, and this reflects the dimension of human and what they carry of altruism in their personality and behavior. This Magout's model dominated on his works(Adam,2001,43).

Ahmed Mattar(b-1954) is an Iraqi poet; he is a revolutionary poet who has been living in exile for decades, most recently in London. He moved to Baghdad, when he decided to change his lifestyle, and leave the poverty and deprivation. This is because of the harsh life that he lived and political events in his country; so he changed his poems from romantic to the political and rebellious ones. His poetry is very critical of the Arab rulers, the lack of freedom, the use of torture, and the clinging to power at all costs. This stanza is from his poem Aladaleh (Justice), he expresses the disproportionate life between the authority and the people:

He insults me (يشتمني)

He claims that my silence (ويدعي أن سكوتي)

Expresses about his weakness (معلن عن ضعفه)

He slaps me (يلطمني)

And he claims that my mouth slaps his hand (ويدعي أن فمي قام بلطم كفه)

(2007,10)

The conditions of revolutionary and rebellious poets were similar to those in the Arab world. Some of them suffered from poverty and injustice, others suffered from wars and unjust policies, and others were rebels since childhood. All these conditions assembled to create another rebel character that was the focus of attention in his poetry and life, namely Hussein Mardan. The life of Hussein Mardan, poet and man, has been divided into three main dimensions: the moral dimension of the specificity of perception of reality and the demands of individual freedom he wanted for himself, and then after the social attitude which was determined in the light of his view of this, mixed with something of a political dimension that was swinging between liberalism and radicalism. The third dimension, which concerns us more than others is the creative dimension of what has been written of the poetic work reinforced his positions and views .

Hussein Mardan was not casually passing in the modern Arab culture he is the poetic and critical voice. He was the literary character who had presence in his time. Although he lived the wretched life, but his life enhanced the poetic, prosaic, and critical works which were exceptional in his culture. He was different from Iraqi writers and intellectuals who had asserted their presence since the mid- forties and even seventies, the same stage that witnessed the creative and cultural development for Hussein Mardan(Khaqani,2014,88-89). Mardan is a rebel poet in his behavior, he

lived a life of rebellion after coming to Baghdad; he liked the life of streets and cafes. He became a strange phenomenon of rebellion, rejection, protest and he got out of the social and political norms in the forties community.

According to Mardan, rebellion was not vagrancy and sleeping on the sidewalks, but to come out of the ordinary, and to overcome the linguistic composition. In 1949 he wrote *Naked Poems(Qassaed A'area)* that present an advanced awareness and new literary stream to challenge the prevailing and traditional poems. *Naked Poems* caused a tumult in literary and political circles(Khaqani,2014,96).

1.5 Biography of Jack Kerouac

Jack Kerouac (1922-1969) is one of the most prominent figures of the literary Beat Generation that emerged in the fifties, and raised the banner of revolt against the moral and cultural values of America's post-World War II. Kerouac was born in Lowell, Massachusetts to French Canadian parents, Jean-Louise Kerouac. He spent the beginning of his life living in a French Canadian community, within this city of immigrant families.

Gerald Nicosia writes of this in *Memory Babe: A Critical Biography of Jack Kerouac*, explaining that In the morning, after morning prayer in English, Kerouac studied English grammar, spelling, geography, American history and arithmetic. In the afternoon all

the classes were in French: French spelling and grammar, Canadian history, and holy history (Nicosia 31).

Jack Kerouac lived a tragic childhood in 1926, when his beloved older brother Gerard died at the age of 9, which had a significant impact on Kerouac. The death of his brother was a source of inspiration for the first book, *Visions of Gerard* which reflects the sufferings of his brother from a disease. Kerouac's family suffered from financial problems because of his father's addiction to gambling; so his mother tried to save her family by working to improve their income. But in 1936, the Merrimack River flooded and destroyed Leo Kerouac's shop, his father again turned to alcohol. Kerouac, by that time, went to Lowell High School to secure a good job and to help his family. Kerouac focused on reading and sport, he decided to play football, but he broke his leg in one of his first games. But he cannot complete, for that Kerouac's coach refused to let him play the next year. So he was forced to work in other works to secure a living, such as construction and worker of gasoline. Kerouac then decided to join the military to fight for his country in World War II, but he was not accepted due to his medical report(Theado,2000,9-13) .

Kerouac came back to New York City and joined to a group of friends that would be called a "Beat movement". He met Allen Ginsberg, and William Burroughs; they become friends and leaders of the Beat

Generation. In the late 1940s, Kerouac wrote his first novel, *Town and City*, a highly autobiographical tale about the intersection of small town family values and the excitement of city life. Kerouac's most famous novels are *Book of Dreams* (1961), *Big Sur* (1962), and *Vanity of Duluo* (1968).

In the midst of fifties, Kerouac chose the life of roaming and loitering, like many American writers of earlier generations. It was the best solution to the author who wanted to write beyond the systems and methods that existed. He was preoccupied with the study of Buddhism, he looks at the models of Japanese poetry, he has bred a kind of automatic attraction to a form of poetry called "Haiku". The most famous of his works, his novel *On the Road* is not only the major novel of the Beat movement and literature, but also it became a superior of the movement. Kerouac was known for spontaneous prose writing that covering topics such as Catholic Spirituality, jazz ,sexual and Buddhist, drugs, poverty, and travel. In 1969, at age 47, Kerouac died as a result of heavy internal bleeding due to alcohol addiction for a long time(Theado,2000,21) .

1.6 Biography of Hussein Mardan

Hussein Mardan(1927-1972) lived a miserable and homeless childhood with its cruelty and harm made him resentful of himself and his world. He was born in laboring family, he did not complete his studies, so

he decided to leave his school, and to work different jobs (FarejAllah,2012,4).

Mardan was born in 1927 in ALhindia. He completed his primary education in Baquba and left his study after that. He started to write poetry at the age of ten ,and published his first poem in 1940. Mardan embraced existentialism in the period of his life. Hussein went to Baghdad and he worked as editor in " Alaha'ali " newspaper in 1952. He imprisoned for one year because the publication of *Naked Poems*. He was a writer of leftist, Marxist, and existential tendencies. He was elected a member of the administrative body of the Iraqi Writers Union, after the 14 July coup. He is a strange phenomenon of rebellion ,rejection, protest, and departure from social and political norms in this conservative society(FarejAllah,2012,6) .

Mardan wrote many poems ,the most popular of them was *Naked Poems(Qassaed A'reaa)* in 1949. *Terrifying Photo (Sour Mourabeh)* in 1952 , *Dear June (Azyzity Fulana)* in 1952 , *Springand Hunger(Alrabe' w Aljoa)* in 1953 , and *Song of Solomon(Nasheed Alnshaad)* in 1955 .

Mardan predicted his death before it happened. He said " I know my end, I will die tomorrow, as the old trees die in the depths of the forest, I will die forever ". It transpired that his prediction was right since he died on the same day, April ,10, 1972(FarejAllah,2012,12).

1.7 Statement of the Problem:

Revolutionary or protest poetry is used as a weapon to challenge and subvert the dominant structures and ideologies in society. The present study seeks to examine this worldwide phenomena and trace its cultural, social, and psychological reasons as represented in the works of Jack Kerouac and Hussein Mardan .

1.8 Objectives of the Study:

1-Highlighting the common points between Jack Kerouac and Hussein Mardan in revolutionary poetry .

2-Shedding some light on the factors that forced Jack Kerouac and Hussein Mardan to live a life of challenge and protest .

3-Exploring the formidable impact of their revolution on the type of poetry wrote by Jack Kerouac and Hussein Mardan .

1.9 Questions of the Study:

The study seeks to answer the following questions :

1- What are the common factors between Jack Kerouac and Hussein Mardan which have led them to write such revolutionary and rebellious poetry ?

2-What are the motives and reasons that made Jack Kerouac and Hussein Mardan live the life of rebellion and street ?

3-How did the revolution affect the poetry of Jack Kerouac and Hussein Mardan?

1.10 Significance of the Study

The significance of the present study lies in the fact that few studies have been conducted on such rebellious figures. Therefore it might fill a gap in the Arab library .

1.11 Limitation of the Study

The present study concentrates exclusively on the revolutionary poetry presented by both Jack Kerouac and Hussein Mardan. Thus it cannot be generalized to the other poems of these.

1.12 Definition of Terms

1-Poetry :

Writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through its meaning, sound, and rhythm. It may be distinguished from prose by its compression, frequent use of conventions of meter and rhyme, use of the line as a formal unit, heightened vocabulary, and freedom

of syntax. Its emotional content is expressed through a variety of techniques, from direct description to symbolism, including the use of metaphor and simile. (Merriam Webster).

2- Literature of revolt :

Literature of revolt is born from the recognition on the part of many modern writers that meaning and purpose are not an integral part of the universe in which man finds himself (Rubin ,1981).

Revolt is resistance against any unjust power or restriction, an act or condition of rebelling, it is to cause to feel disgusted concerning a condition. literature of revolt stems from the suffering the societies face as a result of poverty, persecution, injustice, and wars. All these reasons prompt writers to defend their issues through their literary works, whether prose or poetry.

Chapter two

2.0 Review of literature

This chapter has two parts; one presents some theoretical studies about the rebel and revolt literature especially in poems. The other part presents empirical literature; what other critics and writers have written about Jack Kerouac and Hussein Mardan , and their literary works .

2.1 Theoretical literature

Rabaté's (1986) examines the life, poetry, rebellion, language, ideology of Ezra Pound, and his rejection to his country. Rabate asserts that Ezra Pound is one of the most important poets who was born in America's entire history. Despite the bad reputation that he suffered because of the bias to Mussolini during World War II, he was a poet, a musician and literary critic. He joined the American modernist movement of poetry in the twenties of the last century. Pound started his rebellion inside himself he invented new type of poetry that did not exist in this time. He belonged to the Imagism, a literary movement that engaged in experimentation by the use of poetic lyrical language. This movement was influenced by the literature of the Far East and Japanese poetry in particular .

Lee's (1996) argues about the contribution of Allen Ginsberg(1926 - 1997)to literature of revolt. It shows that Ginsberg is one of the founding

fathers of the Beat Generation with his revolutionary poem Howl. He was a fertile writer who also championed one in rights and anti-war movements. Even with his countercultural background, he is one of American's primary writers and artistic icons. With an interest in the street life of the city, Ginsberg found inspiration in jazz music and the culture that surrounded it. He wanted to change all sides the life of America, he encouraged giving up traditional values, supporting drug-use. He also made changes in the way of dress, and invented new language, but in his actions one could notice the seeds of a revolution that meant to cast off the constraint of the calm and boring social life of the post-war period. Allen Ginsberg and the Beats saw the need for different society. Lee expresses in his book about political poems that made effects in his society :

An inextricable muddling of all aspects of Ginsberg's public , private and writing life make for a phenomenon of which writing is only apart , and in which the absolute value of writing as 'art' is called into question . Nevertheless, his political poems must surely be among the most widely read and effective , that is , politically influential in their own moment , in terms of their own intensions , in modern history . Political is the core (Lee,1996, 28) .

Peschel's (1997) presents Rimbaud's rebellion against society, religion, and morality, he also examines Rimbaud's complexities in his works. He discusses in each chapter the different themes in Rimbaud's poems such as rebellion, religion, revolution, charity, shame, and love. He shows the contradictions that were experienced by Rimbaud made him a

person who refuses all prevailing values and beliefs and re-defined them. He chooses one of the poems for Rimbaud, and shows his vision in his life .

Rimbaud knows that the revolutionary poet's efforts are doomed .This does not mean that Rimbaud will abandon his hopes for the most radical political ,social ,and spiritual changes ;it does suggest , however ,that the author knows even now that the revolutionary poet cannot alter reality(28).

He presents some poems by Rimbaud to explore the violent, vibrant and clashes of his emotions that have been reflected in his works .

Ghoneim's(1998) asserts that Ahmed Mattar is a distinct poetic voice, and he has special privileges. He writes a poem on the short list based on irony, and he writes with a great measure of lucidity and clarity. The writer also mentions revolt and anger in Ahmad Mattar's poetry and other factors, which influenced his poetry. Ghoneim tries to show Mattar's poetry as an effective revolutionary tool in Arab-Israeli conflict. It is a sharp condemnation of all types of hypocrisy, double-dealing and backwardness.

Ghoneim's book consists of seven parts. He initiated the concept of artistic creativity, and he showed its stages that were explained by critics. The second part, he explained the reasons of innovation that affected of Ahmed Mattar's poems where he showed the character, and the environment where Mattar was raised and lived. In the third part, he spoke about the experience of the poet, his topics, and his suffering . The next part, he analyzes the language of the poet, and the most important features

of the language and prominent characteristic such as, shorthand , contrast, repetition, and redundancy. Then he shows the style of Mattar as among the most important techniques such as, citation, ridiculous dialogue, irony, and deletion. The sixth part, the writer studies the poetic image used by Mattar, and about the most important feature which is "paradoxical graphic ". The last part is about mixing poems and music.

Hutecheon's(2002) stresses that William S.Burroughs(1914-1997) was an American novelist, short story writer, essayist, painter, and spoken word performer. A primary figure of the Beat Generation and a major postmodernist author; he is considered to be "one of the most politically obvious, culturally influential, and innovative artists of the 20th century (31). Hutecheon concentrates on the concept of rebellion in Burroughs's work that appeared through using drugs, ingenious language to express his liberation. His influence is considered to have affected a range of popular culture as well as literature.

William S. Burroughs in particular used his drug experiences to liberate himself from the social control surrounding him and as a basis for writing his stories. In which junk seems to be the only way out of the dominating systems and discourses, which according to Foucault control us by letting us think they are total and reliable truths. They prevent us from interpreting our reality with the help of playing with language and "to question how we represent – how we construct – our view of reality and of ourselves (Hutecheon, 2002, 40).

Morgan's(2003) affirms that the Beat Movement(1950) has witnessed the emergence of outstanding movements, as well as one of social, economic, political, and cultural upheavals. The century began with an aftermath of the Spanish American War, a war between the United States and Spain in 1898. This war was followed by World Wars. Many talented authors and expatriates in France wrote about their feelings of disillusionment and alienation. Based on these reasons the Beat Generation appeared, Beats group rebelled widely against American middle-class society and its values during the post-War War II period . They tried to change the society's values, and they attempted to spread the awareness among the American people .

Beat movement is a literary group that flourished from the 1950s until the early 1960s. The Beat Generation is considered one of the most significant movements in the United States considering its key cultural impact on the country. It is important to put this movement within its socio-cultural environment in order to understand how and why its members reacted the way they did in relation to what was happening in the country since they were deeply concerned with what was considered to be unacceptable in the United States. The Beat Generation was a phenomenon that is regarded as a great and moving mass of individuals who changed culture, literature, and history in their path. But this movement had some

drawbacks including, expansion in giving political opinions, and raising women's issues in an open and frank pictures. All this was socially and morally in written in a diction which was outrageous.

Gilleman's(2002) argues that the Angry Young Men Movement (1950) a group of young male writers from the 1950s whose work was characterized by motivation towards the promise of post-war reform and the establishment. The group included such various writers as John Osborne, whose 1956 *Look Back in Anger*, Kingsley Amis's campus, *Lucky Jim* (1954), the gritty working class novels John Braine's Room at the Top (1957) and Alan Sillitoe's Saturday Night and Sunday Morning (1958) and the popular philosopher Colin Wilson's study of aesthetic alienation, *The Outsider* (1956) .

This movement is characterized by the expression of anger against the failures of British authority in the political, economic, and social fields in the fifties of the twentieth century. After World War II, the British power promised its citizens of rich and fair state ,and secured jobs especially for the working class and poor. Angry generation literature shows that these promises have not been performed on the ground during the fifties. The established "Angry Young Men " writers had much disdain for the post war ideologies of the British government and wished to enhance change .

Sallem's (2005) emphasizes that Muhammad Maghout is a distinguished poet. He did not write the traditional poetry, his revolution started to change traditional poetry style. The poetry of Maghout that was free from poetic constraint, but it was considered a type of prose poetry.

Mohammed Maghout's experience was like free-form and this experience has received admiration and celebration in literary circles. He mentions Maghout's book " *Hozen fi Dou Alkhmer*" (sadness in the light of the moon), which caused a stir in literary circles. Mohammed Maghout wanted to make a radical change in the poetic structure .

2.2 Empirical literature

2.2.1 Empirical studies related to Hussein Mardan

Hamoodi's (1973) asserts the poet's life and his literary work, and discusses several questions, including the factors that led him to show the rebellious trends. This is due to several reasons including poverty, Mardan's passion for writing, and his hometown Baquba. These reasons led him to leave school and dedicate himself to writing. He mentions the life stages of Hussein Mardan since his childhood to his death. Among these stages is the life when he went to Baghdad where he found himself in a state of alienation and loss. He sees the first collection of poems "*Qassaed A'rea*", '*Naked Poems*' as breach of the formal renewal trend to more

aggressive emotions(p23). Mardan's goal was to estimate the human body and the senses. These poems present Hussein as permanent tramp due to his laziness and spending his time in cafes, and unable to provide even the necessary food and housing. The aim of this study is not criticism or an analytical portrayal of Hussein Mardan, but a stockpile of feelings overflowed, and it was for a resentful, journalist, and sufferer.

Alallaq's (1997) analyzes a collection of poems written by Hussein Mardan. According to the author, Mardan has courageously cared for women in a way that was not familiar to Iraqi poetry. Mardan also used daring unprecedented language that was used in his poetry. His poetry explore existential themes that were common in the Arab world, such as freedom , and responsibility. The poem " *Alard w Almout* "(*The Earth and Death*) talks about existence and dissolution (p15). This stanza is from Mardan's poem(*Alard w Almout*), where the poet shows the reality of life :

Summer passed (الصيف فات)

And it will pass (وقد يفوت)

The night of the winter will not largesse (ليل الشتاء ولن تجود)

In its sweet loving imagination (بخيالها الحلو الودود)

And tomorrow we will die (وغدا تموت)

As memories will also die (كما تموت الذكريات)

Tomorrow dies (غدا يموت)

My love and my sad dreams and covenants (حبي وأحلامي الحزينة و العهود)

(Mardan,277).

He confirms that Mardan tried to bridge the gap between prose language and poetry. So he chose the name (concrete prose) for his style of writing. His prose and poetry reflect his personal experiences and strange and conceited mode of writing. This section is an example of his concrete prose style from his book Complete Works:

Morning was running into the sunset, I was not happy or worried
 .. There are the poem ,essay and story .. and I smiled, swarms of
 employees and students were running toward the belly of a red
 whale. Eid has gone. And I walked on the edge of the street.
 Knife and gray rope. On the horizon there is brown cloud like a
 ibex. The forest starts to yawn inside me. Monsters and warriors
 and a parrot on a long branch, and the night is waiting behind my
 heart , my own night (Mardan , 2009 , 65) .

كان الصُبْحُ يعدو الي المَغِيبِ، ولم أكن فرحاً أو مهموماً. هناك قصيدة ومقال وقصة.
 وابتسمتُ، أسراب الموظفين والطلبة يركضون نحو بطن الحوت الأحمر. لقد ذهب العيد.
 وسرتُ علي حافة الشارع. سكينٌ وحبلٌ رمادي. وفي الأفق الأبيض غيمةٌ سمراء علي
 شكل وعل. لقد بدأت الغابة تتناب في أعماقي. وحوش ومحاربون وبيعاء علي غصن
 طويل، واللبلُ ينتظرُ وراء قلبي، الليل ينتظرنني. ليلى الخاص.

Alrbei's (2011) confirms that Hussein Mardan is rebellious poet especially when he presented to Iraqi cultural scene his collection of poetry" *Qassad Areaa*"(*Naked poems*) in 1949 to break all rules of poems: meters, rhymes, vocabulary, music and meanings. In fact Mardan revolutionized Iraqi poetry in terms of form and content. The radical

changes he introduced have turned into a common practice by the subsequent generations of poets in the Iraqi cultural scene. Mardan faced suspicion and rejection by poets. Mardan paved the way to poetic and intellectual transitions which eventually materialized at the hands of Nazek Malaika and Badr Shakr Alsayyab. The researcher discusses the bohemian life of Mardan and the rebel writings which left a great and undeniable impact on Iraqi culture. Some people considered that Mardan is a new phenomenon in Iraqi literature, because he was known for mixing meter and rhythm, highlighting the meanings and sounds, and adopting a new and strange language .

Mahdi's (2013) describes Mardan as belonging to ember generation; he is also the best representative of the spirit that has befallen the Iraqi young poets emerging in the late forties of the twentieth century. They are known as the pioneers of free verse in the whole Arab world. He also discusses the qualities that marked Hussein Mardan's poetry and how his breaking of the norms in writing shifted to his own dress, way of writing ,and deliberate breaking of conventions. He also notes Mardan's style ALnather Almorkaez (concentrated prose) a free poetry-free meter and rhyme which is known as "prose poem " (p340).

Alsamarai's (2014) discusses the work of Hussein Mardan that made a radical change in thinking and his vision of the world. He shows the

world of Hussein Mardan through his book "*Al-Azhar Touriq Dakhil Al-Asaifa*," '*Flowers Blossom inside the Storm*' that combines his vision of truth and illusion, this book also shows Mardan's philosophy in life. This study contains four parts; the first part talks about Mardan's relationship to his city, Baghdad. This city was the secret of his talent and a source of his inspiration. The second part talks about Mardan's rebellion in poetry and how he tried to prove some of the new values of poetry and the exploitation of the legends of the Arab heritage. He did not adhere to the rhythms of poetry. The third part describes Mardan as a real street man, Mardan described himself as the "head of the displaced" in Iraq, he loves freedom and hates restrictions (p.116). The last part talks about Mardan's departure from norms in his poetry. He asserts that Mardan is the first poet in the history of Iraqi poetry who deviated from the social norms and literary traditions.

Jabbar's(2014) confirms that Hussein Mardan is a rebel poet in his behavior. Mardan lived a homeless life after coming to Baghdad. Mardan also liked the life of cafes and sidewalks, these reasons were reflected in his poetry. He asserts that Mardan wrote prose as well as poetry, and concentrated prose. He also defines concentrated prose as a crossbred combination which does not belong to poetry nor to prose (p118). He

describes the prose in Mardan's writings which depend on aesthetic and internal rhythms.

Khyoun's(2014) states that Hussein Mardan is whimsical in his writing. The most important qualities of Mardan's literature are boldness and clarity that are based on simple narrative, because it helps him to reveal and deliver his ideas. The researcher asserts that narrative style used by Mardan helps him to show the contradictions inside him, and to express his political messages. Hussein Mardan benefited from prose to serve his poetry by writing short stories free from constraints. His works ,however, entitle him to become one of the brilliant poets of prose in modern literature .

Talleb's(2014) affirms that Hussein Mardan is a pioneer of Iraqi prose and poetry. He is one of the first writers that presented what is called the prose-poem to Iraqi literature. He is one of the most famous poets of Iraq known for bold poems that appeared in his volume (*Naked Poems*) in 1949. It caused a storm of criticism in the Arab world. Authorities then ordered the banning of the poems, and brought Mardan to the courts. Hussein Mardan's poetry charged with rebellion and passion that was not familiar in his country. So he decided to go to Baghdad. Talleb also mentions other books by Mardan such as, " *Al-Azhar Touriq Dakhil Al-Asaifa*", (*Flowers Blossom inside the Storm*),and "*Maqalat fi Alnakd*

Alarabi" (*articles in literary criticism*). Hussein Mardan has been an active participant in modern poetic revolution after the social and intellectual shocks suffered by Iraq especially after World War II . Mardan's works opened the doors and windows wide in front of the Iraqi poets who knew the literary, scientific, social doctrines, and this means opening up a whole new world looking for its commentary. The researcher sees that Mardan's poem Rajel Aldabab (Fog Man) is marked by political boldness where he breaks through all blockades, which were wrapped around himself .

2.2.2 Empirical studies related to Jack Kerouac

Eustis's (1994) describes Kerouac who had one-dimensional reputation which largely remained intact, years after his death. The scholar argues that Kerouac came of age shortly before World War II and was part of what he termed the Beat Generation. He shows the point of view of critics and colleagues of Kerouac who were no more than a hard-drinking, hell-raising hoodlum transcribing the "hep" aphorisms of his "beatnik" friends(p15). When Kerouac attempted to explain his ideas in the religious ways of the Beat Generation, centering on his connection of the word "beat" with the concept of beatitude people were generally unwilling to listen, choosing instead to exploit. He asserts that Kerouac was one of the most catchy literary figures of the of the twentieth century, because of the "confessional" style of writing that he made use of. The researcher

mentioned examples of his style, and his novel *The Town and the City*. He writes about the experiences he lived, though of course with a certain amount of fictionalization. So he produces more coherent works.

At any rate, Kerouac accumulated a wealth of experiences in his short life, as is evidenced by the fact that he was able to write sixteen autobiographical novels, in addition to books of poetry and a number of short pieces. His first published novel was *The Town and the City*, published in 1950 under the name John Kerouac (p10) .

Stiles's (1999) addresses several topics in the American poetry such as , ego, soul, and the problem of self location of the period between Emerson and Beat Generation. In the fourth chapter, he analyzes Kerouac's poetry , and addresses the most important themes. He mentions his system of correspondences and symbolism that is based not on observations of nature, but rather on a mixture of memory, imagination, and popular culture, he adds:

Of course, Kerouac's characterizations of the fellaheen reveal his reliance on popular culture stereotypes of people of color and the poor they are "ecstatic," though disenfranchised; they enjoy "kicks" and "music" with a childlike joy of living in the moment which the white protagonist is unable to achieve, not only because of his whiteness, but also because of his relative maturity (p129) .

Beveridge's(2003) discusses the cultural and historical conditions in which there is a need for a new narrative of liberalism that looks at several writers in whose work an older liberalism is apparent. He also explores

Kerouac's early writing to locate the presence of that older liberalism and also the emergence of a more accurate liberal vision. He provides several texts and evidence of Kerouac's changing vision by discussing bebop jazz and Buddhism that can be possible models by which liberalism may be revised. He examines Kerouac's role as a cultural icon at the end of his life, Kerouac had come to a position from which he could understand and accept the complexity of the world and still maintain a sense of wonder. He shows that Kerouac's writing reveals the presence of his attempt to refashion liberalism for himself that is, to configure the world into a form that made sense to him. Through this revision, Kerouac reassesses both his relationship to America and his role as a writer .

Kerouac attempts to refashion his relationship to American liberalism for himself a desire that is motivated in part by contemporary political and cultural upheaval and uncertainty, and through which Kerouac reassesses both his cultural position in America and his role as an American writer (p5) .

Conard's (2008) examines Kerouac's works to explain the concept of rebellion that appears through jazz music and Buddhism in the literary form. Jack attempts as a writer to capture that stream of consciousness on the page in much the same style and fashion that jazz masters of his day were projecting their conscious selves onto the music they produced. He was the creator of the "spontaneous prose" style of writing. Buddhist writings possess a bodhisattva that he used in his novel *The Dharma*.

Kerouac's writings would inspire readers long after they were written and his impact on those he met would prove to be long lasting. The researcher discusses the idea of American West to enhance the rebel inside Kerouac. The idea of the American West provided Kerouac with a contrast to the new domesticity of America. It symbolized an openness and expanse in which the individual can be found and free to move. For him the West was the symbolic striving for which America was built. Kerouac's goal as writer was to capture the lived experience of margins of the America in the literary form, because they did not take their due attention. So he decided to be the defender about their place in their society .

Bartine's(2012) discusses the idea of " American other " that there are many groups living far away from the American society. These outsiders were excluded from the acceptable American society, and they became a critical focus of American Literature. Kerouac's work indicates that the other in America is an essential construct of American society rather than an accident of exceptionalism; Kerouac was defending their rights. The researcher shows Kerouac's novels that expressed the different identity, races, and ethnics that lived in the same society, but they don't take their rights. These subcultures offer a new view of American Others and their role in American society .

McDonagh's(2012) tries to explore the conflict between social identity and religious identity in Kerouac's life and work. He examines how his texts will catalogue the thoughts and movements of the Beat writer throughout his life. He explores the religious values that Kerouac developed during his early years. An examination of these values is significant as it will permit a greater understanding of the true message of Kerouac's writing. As already mentioned, the connection between Catholicism and suffering is a recurring theme in Kerouac's work and it is certainly something that he struggled with when he gained fame for his writing in later years. He focuses on the struggle that Kerouac encountered when he first acknowledged that his religious upbringing was being endangered by his social persona as a Beat Generation writer. He examines the period of his life when he attempted to marry values from different religious orders in a bid to find a balanced lifestyle that would allow him to be a religious worshipper and a bohemian, experimental writer simultaneously. McDonagh finds that the style adopted by Kerouac is derivative, he argues:

This writing style adopted by Kerouac was not unique, Yeats had utilised a similar 'trance writing style' in his poetry and one can even see such a stylistic process being promoted in biblical times, 'take no thought beforehand what ye shall speak, neither do ye premeditate; but whatsoever shall be given you in that hour, that speaks ye: for it is not ye that speak, but the holy Ghost 'speaks did not create a unique writing

. However, although Kerouac did not create a unique writing style, the context in which he wrote was certainly original (p55) .

Kerouac is widely regarded as having a life affirming leader of his generation. However, the researcher's primary purpose of this thesis was to argue the case that Kerouac was not this hero who celebrated life, but he raised awareness among the whole community .

Konradova's (2013) affirms the specific features of Jack Kerouac with the examples and analysis of his poetry. He discusses the Beat Generation poets who followed the style of French surrealists, with whom they had in common the concept of spontaneous writing. All of the poets expressed their minds, their thoughts, visions and they generally used the first thoughts or the natural flow of thoughts, without revising them. He tries to analyze Kerouac's style with respect to the influence on the style, the language and motifs. Kerouac's style can be divided into three areas: spontaneous writing, writing under the influence of blues and jazz music, and the influence of the eastern philosophy and literature. " Jack Kerouac was a passionate Buddhist and he was inspired by the philosophy, the concept of Nirvana, and the theory that nothing is real in this world and there is another "state of consciousness" where one can escape .The motif of escape is something that these two poets had in common" (p53). He shows that his poetry was oriented to free ,spontaneous writing . This style of Kerouac's poetry went with new styles of jazz that were becoming

popular. For western literature, Kerouac was the first to introduce the Eastern literature style in American poetry. His aim was to capture the genuine instant thought from them and grow it within his poetry. For him Kerouac is a distinctive poet because his way in writing, and the topics that were addressed made him a poet who differs widely from his predecessors .

Gipko's (2014) asserts that Kerouac's works reflect an American society floundering between the "lost" ideals of the past and alternative ideals of the future. The works of Kerouac were inspired from a post - World War II culture which was becoming increasingly disappointing due to its normality, social and political imperialism. Kerouac's works reacted with the rejection of many traditional social, philosophical, and political ideals. The researcher also asserts the rebellion of Kerouac in his distinct way of using drugs and drinking alcohol, and obsession with sexuality. Kerouac was considered one of those who rebelled against the religious, cultural, social, and artistic traditions of the west; he was unable to discard his heritage. These contradictory motives often worked to show different aspects of him as writer, citizen, and man.

Chapter Three

Research Methodology

3.0 Research Methodology:

This study follows the descriptive and analytic methodology to investigate the common aspects seen Jack Kerouac's and Hussein Mardan's in their revolutionary and rebellious poetry. This thesis examines the revolutionary poetry of Jack Kerouac and Hussein Mardan .

3.1 Methods

Many literary compositions have conveyed the theme of revolution and rebellion poetry and its effect on society. This study chooses two of the most important writers who talked about this theme, Jack Kerouac and Hussein Mardan. The study depends on samples from their poetry which reveal this theme of revolution poetry very strongly. The purpose of this study lies in showing the common points between Jack Kerouac and Hussein Mardan, and how the revolt and rebellious spirit leave a formidable effect on their works .

3.2 Procedures

This study follows the analytical approach by means of which the researcher intends to examine certain texts of the poetry of Jack Kerouac and Hussein Mardan that are relevant to the theme of revolutionary poetry.

The researcher intends to follow certain steps. These can be summarized in the following :

- 1- Collecting material that is relevant to the study.
- 2- Reading about the theme of revolt poetry as an introduction to the study.
- 3- Stating the theoretical perspectives of what is most suitable to the analysis of the study.
- 4- The poetry of Jack Kerouac and Hussein Mardan is the only sample that is used in shedding light on the theme of revolution and rebellion.
- 5- Stating questions to solve the problems of the study.
- 6- Choosing many texts as examples for the situations and the events that describe the idea of the revolutionary poetry of Jack Kerouac and Hussein Mardan
- 7- Using the theoretical views to contextualize their poetry to reveal the facts about the revolution and rebellious poetry of Jack Kerouac and Hussein Mardan in particular.
- 8- Using the APA system in documentation.

The researcher intends to use certain poems by Jack Kerouac and Hussein Mardan, which show the changes in the poetic composition in terms of rhyme, meaning, and meter to reveal the idea of revolution and rebellion in their poems.

Chapter Four

The Main Argument

4.0 Introduction

This chapter forms the core of this study. It gives detailed analysis of Jack Kerouac's some representative poems along with those of Hussein Mardan. These two sections will be followed by a third one where the resemblances and parallels between the two are stressed.

4.1 Jack Kerouac and Poetic Revolution

Jack Kerouac is one of the most prominent faces of the literary "Beat Generation" movement, which emerged in the fifties and raised the banner of revolt against the moral and cultural values of America during post-World War II. Kerouac has attracted much attention when he wrote his novel *On the Road* published in 1957. It quickly became a source of inspiration for the movement "Beat Generation", and to some Americans who have been affected by his unique style. He is a creative poet also, he practiced a large number of poetic forms, such as the "sonnet", the "Blues" and "Haiku".

Kerouac chose the life of roaming and lounging, like many American writers of earlier generations. This choice was the best for an author who wanted to overlook the canon of literature, and to restore legendary

America. He got involved in the study of Buddhism and philosophy of the "Zen" and look at the models of Japanese poetry; so he developed a kind of authentic poetic form which is the "Haiku". The "Haiku" is the most popular classic form in Japanese poetry; it has been known since the seventeenth century. It is a poetic form that emerged from a poem called "tanka" consisting of seventeen lines, after deleting the bottom construction and keeping only the first three lines. The purpose was to create spiritual and aesthetic impressions through the infinite, unlimited and irrational symbolic expressions

Jack Kerouac was not the first American poet to write "Haiku". He was preceded by so many familiar figures such as Ezra Pound, William Carlos William, Amy Lowell, and Wallace Stevens. Kerouac is considered the master of the American "Haiku", despite the idea that Kerouac was not true to the traditions of this poetic form.

Kerouac's writing style was known as "spontaneous prose" which flows automatically without any literary, grammatical and compositional suppression ; it breaks the barriers between the speaker and writer, between the writer and the language. Writing for him should be, the first and last, a sort of entertainment for the author. Ginsberg describes Kerouac's style spontaneous prose that was influenced by jazz music and by Buddhist philosophy; "Jack is the greatest craftsman writing today. He writes

continuously, can write hundred words a minute [...] Jack's style was discovered – arrived upon instinctively, not copied theoretical like from theology".(Ginsberg,2002,5). Kerouac used the same style in writing prose and poetry .

Kerouac realized a blurring of the line between poetic and prosaic was necessary for American (or any) literature striving for greatness; Shakespeare's language ignores such boundaries. But if Shakespeare's greatness is turning words into actions, Kerouac's is in turning actions into words. [...] Its force is movement(Sweney, 1995,p.p 166-167).

His style "spontaneous prose" means also breath, freedom, and breaking all limits; he developed his ideas which were inspired by jazz and Buddhism. He used his Spontaneous Prose method to create a significant body of poetry. According to Theado, "Kerouac takes himself to the edge of experience, whether that experience is sexuality, drugs, fast cars, bop jazz, religious and spiritual epiphanies, or madness, and he records the sensations that he feels..." (Theado 2000, 170). Kerouac chose this way in writing. He considered these topics are worthy of attention. "tension between angelic and diabolic nature would animate much of his best writing; indeed it would be one of the chief sources of energy for the Beat Generation" (Nicosia ,1983: 255) .

4.1.1 Buddhism

Kerouac was fascinated by eastern philosophies, particularly Buddhism. Kerouac is the first poet who introduced the Eastern poems to American poetry. He wrote to Allen Ginsberg about the influences of Eastern literature on him :

How many times do I have to tell you that it's a Buddhist, an Eastern future ahead – Greeks and poem styles are child's play [...] study Sanskrit and start translating big Sutras never before translated and write poetry with Buddhist base. [...] better than that, even greater and deeper than Buddhism is Primitive Africa where old men when it's time to die sit down and think themselves out to death, Pari Nirvana, they call it facing the wall (Kerouac et al., 2010, 306) .

Kerouac in his poems rebelled against all types of poetry. His Buddhism, as well as the Buddhism applied in his poetry was spontaneous. Kerouac says in "*The Dharma Bums*" :

I'm not a Zen Buddhist, I'm a serious Buddhist, I'm an old fashioned dreamy Hīnayāna coward of later Mahayanism" . . . my contention being that Zen Buddhism didn't concentrate on kindness so much as on confusing the intellect to make it perceive the illusion of all sources of things. "It's mean," I complained. "All those Zen Masters throwing young kids into the mud because they can't answer their silly word questions. (Kerouac, 2000,pp. 8-9)

Kerouac became interested in Buddhism in 1954. At this stage, he was suffering from the pain of not publishing his novel *On The Road*. As a result of his failure, he started drinking heavily as a remedy for his

frustrations. At this point in his life, he found that Buddhism is a good way to explain his suffering. Although he was Catholic, but he considered Buddhism is a kind of freedom; it reduces the restrictions that were imposed by the Catholic. Buddhism became a central theme in most of his writing such as *Mexico City Blues* (1955), *Desolation Angels* (1956, 1961), and *The Scripture of the Golden Eternity* (1956); Kerouac wants to create musical work more than religious one. In his poem of San Francisco Blues, he combines between jazz and Buddhism. Kerouac wrote a letter to Alfred Kazin in 1954 declaring that he has "invented a new prose, Modern Prose, jazz like breathlessly swift spontaneous and unrevised floods...it comes out wild, at least it comes out pure..." (1996, 449). This letter shows Kerouac's passion for a new kind of writing which is not preceded by any one; this type is an improvisational one. He has taken this kind of writing after his novel *On the Road*.

Kerouac's attraction to Buddhism is clearly expressed in *Some of the Dharma*, he records in *Some of the Dharma* as follows: all life is sorrowful, the cause of suffering is ignorant craving, the suppression of suffering can be achieved, the way is the noble eightfold path (Kerouac,1997,3). Kerouac believes that Buddhism is the only way that reduces the severity of his anger at the world. Seager explains, "Buddhists consider this focus on suffering to be neither tragic nor pessimistic but a realistic and correct diagnosis of the central problem in human life" (1999,15)

When Kerouac began to study Buddhism, he wrote to Allen Ginsberg in 1954 to tell him that he found an explanation for his feelings of sorrow and alienation. Also he had found a way to get out from his suffering and alcoholic excess, he wrote :

I've been getting silly drunk lately in Rome and disgusting myself a la Subterraneans. I reproduced with permission of the copyright owner. Further reproduction prohibited without permission. I want to live a quiet life but I am so weak for booxe [sic] booze. I am very unhappy and have nightmares; when drinking; after a week of abstinence, I am happier than ever before in life, but slowly become bored and wonder in what to do now.... I have crossed the ocean of suffering and the path at last (Charters, 1996,410).

Kerouac sees Buddhism is the only solution to escape from American reality that is full of corruption and injustice; Buddhism can solve these problems. Kerouac finds Buddhism like a vision of peace, salvation and justice.

The story of man
 Makes me sick
 Inside, outside,
 I don't know why
 Something so conditional
 And all talk
 Should hurt me so
 (Kerouac, 2012, 260)

This stanza has simple words but it carries a great significance for Kerouac. Kerouac was talking about the feeling of the street, and for people who suffer from poverty and hunger. American government does not provide anything for them. He does not like what he sees in the street and it hurts him :

Little anger Japan
 Strides holding bombs
 To blow the West
 To Fukuyama's
 Shrouded Mountain Top
 So the Lotus Bubble
 Blossoms in Buddha's
 Temple Dharma Eye"
 (Kerouac, 2012, 208).

This stanza shows his inclination to this philosophy and its culture. Zen Buddhism originally grew in India and also known in Japan and China which creed has spread in America. Kerouac has a different personality from the previous poets. He is a poet that venerated the Buddhist philosophy and its religion. Kerouac saw Buddhism the solutions to the problems of the society, he prophesies that insight of him is a light that shines through the darkness of the image of unhappiness that he is about to

describe. "He really had a Buddhist view of that – of equality of everybody. In a sense, though, I think he made up his Buddhism"(Gifford ,2012, 206) .

For I

Prophesy

That the night

Will be Bright

With the gold

of old

In the inn

Within

(Kerouac, 2012, 254).

Kerouac was trying in his poetry to compare two realities, two religions and two civilizations. He saw the light and insight in Buddhism and in Eastern societies that he has embraced. In his view, the American society has failed to give the safety of its people as it did Buddhism:

As little sneery snirfling

Porto Rican hero

Ba t ts by booming

His coat pocket

Fisting to the Vicinity

Where Mortuary

Waits for a bait

(Kerouac, 2012, 256).

In this stanza , Kerouac focuses on the words and musical rhythm and shows that in the first two lines. This fast rhythm shows rebellion of Kerouac in his poems, and he does not stop integrating music with the words to come out strange and unfamiliar mold. He attempts to run away from the dissatisfaction and misery he saw in the world :

I was alone with God, who
is God, who was Me, who was All

(Kerouac, 2012, 428).

Jack quotes ideas of Buddhism in his poems. Buddhism asserts that God is able to create everything and everything is controlled by God. No one can oppose the ability and wisdom of God. Kerouac can be found in the Buddhist philosophy, that God presents in everyone and everything and it creates one divine unity.

Intent man with
Broken back
Balling his suitcase
Down from Washington
Building in the night
Passing little scraggly
Children with Ma's
Of mopey hope.

(Kerouac,2012,365)

Kerouac wants peace and security for all America, this section reminds one of the suburbs of America, the poet wants to draw a picture of a life of poverty for minorities who suffered from inequality and injustice .

4.1.2 Jazz

Kerouac grew fond of pop music when he lived in the poor neighborhoods in America. He loved this kind of music, that displays the hustle and bustle and rebellion, so he decided to include it in his poetry to create a new type that was not known before :

Kerouac had a lot of experience in Harlem in the early 40s. He witnessed the development of bebop with Esoteric records, with recording engineer Jerry Newman and Seymour Wyse [...] so Kerouac had a great immersion in black bop culture. He would listen to Bebop all the way, all night.(Ginsberg, 2002, 508)

For being fascinated by jazz music, Kerouac decided to connect poetry with music to create new poetic type which has not been known before in America. He was not convinced with regular poem, he added a kind of clamor and chaos to his poems to reach the true meaning. Kerouac described himself as a jazz poet in his poem Mexico City Blues.

I want to be considered a jazz poet
Blowing a long blues in an afternoon jam
Session on Sunday. I take 242 choruses;
My ideas vary and sometimes roll from

Chorus to chorus or from halfway through

A chorus to halfway into the next.

(Kerouac, 2012, 162)

In this stanza, he reflects his style of writing to express the spirit of a free man without constraints. Kerouac was first introduced to the Bob style of jazz. For Kerouac jazz is not a type of music, it is type of scream, and crash all values existed in the poems. Kerouac knew the most famous musicians who were playing jazz and he cooperated with them. This music was an inspiration for writing poetry. Kerouac travelled to many jazz clubs in order to take in the qualities of bebop jazz music and get out with a style of writing in which the energy of the music could be translated into the literary form. As any rebellious or revolutionary figures, Kerouac refused to be a conformist in literature; he rejected the conformity in literature. Bob represents a new literary art which seeks to renew the spirit of the age that is based on the rejection of restrictions in the poetic structure. For Kerouac jazz and Bob music offer a new culture for marginalized group in America that he and his friends in the Beat Generation sought to defend .

Bop is a form of music that emerged in the mid-1940's. The most influential musicians are as Charlie Parker, Dizzy Gillespie, Thelonius Monk, and Miles Davis. Bop was a reaction to the "swing", bop was usually performed by smaller combos of three to six musicians consisting

of one or more solo instruments. Frank Tirro describes the bop performance method in his book *Jazz: A History* :

The standard procedure when performing without written music-and this was the norm for bebop musicians rebelling against the written arrangements of swing-was to play the melody in its entirety once (twice if a twelve-measure blues), follow it with several choruses of improvised solos . . . and repeat the melody of the first chorus to end the piece (1993,299).

The features of Bop are rapid rhythm ,improvisation, natural breathing and solos. Kerouac chose jazz in his poems because it shows more freedom, and more rebellion.

So in cheap rooms

At A M 3 30

He can cough & groan

In a white tile sink

By his bed

Which is used

To run water in

And stagger to

In the reel of wake up

Middle of the night

Flophouse Nightmares

(Kerouac, 2012,11)

The theme of this stanza is the sad old vagrant; the poet describes the life of homelessness which he lived in a hotel when he left his house. He describes the conditions of life in a San Francisco slums. This stanza reflects the personality of the poet, his unique style of writing, and his spiritual and emotional condition when he writes. Kerouac clarified the shape of his poems in his book *Book of Blues*. His poems were a small blues choruses, Mexico City Blues is the most famous in this kind of poems .

Mexico City Bop

I got the huck pop

I got the flooge mock

I got the thiri chiribim

bitchy bitchy bitchy

batch batch

Chippely bop

Noise like that

(Kerouac, 2012, 34).

This stanza has the sound and rhythm of jazz. Anyone can see this section as mere words, but for Kerouac it is to transfer the spirit of the music and the suffering that was experienced by Americans in the slums to his poetry .

4.1.3 Narcotic Drugs

Using drugs for inspiration has been a common practice of writers of many different schools and from many different countries. Jack Kerouac was addicted to alcohol and he was taking several types of drugs during his career. Most of his poems were written under the influence of drugs :

Malcolm Cowley says: “Jack “chippied” at morphine used that summer and under the influence of marijuana continued his experiments with poetry. The result was Mexico City Blues, regarded as his best set of a poems. [...] Each chorus represented a single sitting. Every important aspect of Jack’s life to this point is contained in these sketch works, if only as an echo, and Kerouac’s analogy with jazz is exact. (Gifford et al., 2012,189) .

Kerouac admitted using drugs openly in his poems, he was not ashamed of it because, he wanted the freedom for every human being; he wanted a freedom of choice to take narcotics :

If the people want alcohol and dope
let em have alcohol and dope and all
the poison they can get if poison they want

(Kerouac, 2012, 444)

For Kerouac the use of drugs is a kind of rebellion and rejection through which he wants to escape realities. For him drugs are one of the tools of inspiration that he used for writing poetry. However, for Kerouac the drugs were a way of letting the thoughts out without the restrictions, he

wanted to write as authentically as possible without revising what he wrote. He wants to change views of people and community about this phenomenon. The effect of drugs for many writers are the source of reflection, dance, and music. "For him, drugs weren't a kick as the Beatnik stereotype would have it, but the means to get over the hill of self-critical censorship, to just let that flow of words out (Sweney,1995,171).

Although the works of Kerouac reflect the rebellion inside him, he refuses all that exists in actual life. His first and foremost goal is freedom and quest for a better life. So politics was not of his interest, and he did not mention it in his poems. His poems have not sense of political opposition or even affiliation to a political party. "The whole thrust of his work was towards individualism and freedom, the only thing is he very definitely took as stand on communist brainwashing "(Ginsberg,2002,289). Ginsberg elaborates further on this issue saying:

Everybody was writing sort of rationalistic discourses putting down communism and very heavily political in a very negative way, in a very status quo way, and most of them were writing about manners, and good manners were Henry James and Jane Austen in those days. Whereas Kerouac was writing about the descents of angels in workman's overalls, which was basically the really great American tradition from Thoreau through Whitman (Ginsberg, 2002, 279) .

Ginsburg explains the idea that Kerouac was not to abide in his poems by politics; it was not one of his priorities. He wanted to convey the idea that politics has restrictions, and he hates the restrictions. Kerouac always looked like the same peace dove. Actually, he compares himself to a dove, the symbol of peace: "I am not a Communist I'm a Dove "(Kerouac, 2012, 433).

Many critics believe that the poems of Kerouac do not represent his culture; he was interested in jazz though it is a black music, although he is a white American. Kerouac also was interested in the culture of Japan and Eastern philosophy much more than the American philosophy and its culture.

In brief, Jack Kerouac has a spirit that is insurrectional and revolutionary. He began his rebellion when he chose the street and escaped from all restrictions. He rejects tedious in life and in poetry and prose. He wanted to be distinct in his poetry; he chooses jazz, Eastern philosophy and the Buddhist religion as topics in his poems and broke all the boundaries in traditional poems. So he became iconoclastic of literary traditions. He is not pro politics, but he wants the perfect and best life for him and for people without restrictions or barriers. Kerouac draws this life in his mind as pure life full of freedom, peace and tranquility .

4.2.1 Traumatic Experience and the Unhappy Home Life

Jack Kerouac had traumatic experience with his family where he lived difficult circumstances that started with losing his young brother, and death of his father, this led him to addiction to alcohol. Poverty is basic factor to live the revolt life, Kerouac could not endure this situation, so he decided to escape from this world to his own one. Hussein Mardan has a similar experience, when he lived in a poor family, a poor countryside, and insistence his mother to care for his school and studying. Mardan and Kerouac hated this life that is full of poverty, pressures, and family's problems. May be the social situation was the first motive to choosing this road where rebellion and search for changing.

4.2.2 Hussein Mardan and the Poetic Revolution

The beginning of Jack Kerouac has shown his great poetic revolution. Similarly Hussein Mardan has done the same in the poetic writings in the Arab world .

The study of poetic lexicon of any poet is important in order to know the culture and consciousness that distinguish it from his/her peers in literary circles. The main task of the poet is the rearrangement of the language and organization in a new and innovative shape .

Hussein Mardan is an Iraqi poet, he has a privileged position on the threshold of "poetic revolution" of free verse and prose poem. He renewed the classical poetry in the rhythm of the sentence and in the relationship between the sections and the whole poem. Despite his rebellion and revolution against the traditional style of poetry, he disagrees with other poets in his special poetic lexicon. He derived his language from his environment on the one hand and from personal education on the other hand , and also from his feeling of deprivation and injustice. Thus the environmental impact mixes with his own education form a unique poetic text. Hussein has suffered imprisonment and homelessness; therefore he just sees the dark side of life, all this is reflected in many of his poems. For Mardan grief is an attempt to reject reality, and to revolt against it, hence the idea of rebellion has evolved.

Hussein Mardan appeared as the advocate of a rebellious culture at the end of the forties, and reached its peak in the sixties. He was known for his humor and wisdom. Mardan sets his own rules for "rebellion" which aimed to expose the hypocrites and showing off. The literary rebellion does not mean displacement only, or sleep on the sidewalk; it is a technical way which emerged in the literature of Hussein Mardan. The literature of Mardan represents the idea of his get out of the familiar, and his boldness in overtaking in linguistic structure. For his rebellion in poetry, he appears

distinctive among his contemporaries in the way of regulation and vocabulary. According to the familiar way of composing poetry, he doesn't tend to write free verse, although it began to gain popularity then. He selects a special way for himself that is called "concrete prose". It is a prose that derived its components and elements from poetry, but it does not adhere to meter as does the vertical poetry or free verse. He used new vocabulary in a new way, and structures that determine the daily emotion. He confirms through it the struggle between the simultaneous awareness and innermost self. This belief has led to the rejection of all types that do not express the human soul, he based his rejection of these patterns on a set of objective reasons: creating a new style of writing which is unfamiliar to poets. Mardan likes changing, he didn't want to write as other poets of his time .

4.2.3 Rebellion and Protest in Hussein Mardan's Poetry

The strangest dedication is the dedication written for himself on the first pages of his book (*Naked Poems*), where he wrote:

I did not like anything, as I loved myself, to the mighty genie who wrapped the clothes of the mist, to the rebellious poet and free thinker, to Hussein Mardan, I emit these the screams that came out of his veins in the huge moments of his horrible life (Mardan ,1955, 1).

Of course, such words that reveal great egotism, bring to mind Walt Whitman's "Song of myself, from his volume of verse entitled *Leaves of*

Grass(1855). One may add that this dedication betrays a distinctive man, and a stranger in his life and his poetry; he combines both the simple and complex character who carries fascinating contradictions. Mardan as an existential poet was accused constantly of being an advocate of pornography:

Since the publication of his first collection of poetry, "*Naked Poems*" which he paid for in imprisonment, he has spent among political convicts, and where his relationship with the national movement began, when he met communist prisoners, he was holding with them close links which extended to the end of his life.(Azzawi , 2014, 4)

Hussein Mardan has been known for his collection of poems *Qassaed Areaa (Naked Poems)*. His poems signaled a revolution in poetry that echoed in Iraq and the Arab world. When Mardan wrote *Naked Poems* , his aim was to make the reader more bold and open, and cross all the red lines. In *Naked Poems* he displays many themes, such as nudity and animality. From his point of view, nudity indicates purity. Animality indicates the full freedom from away restrictions. Mardan asks or address a specific reader, a reader who is not typical, a rebel reader who shared Mardan's adventure in writing and roaming between the lines. One year before the publication of this collection, he wrote in an article published in a Baghdad newspaper at the time: "I swore that I wrote everything that goes on in my heart as a human being ,a poet of mysterious sensations ,

contradictory emotions ,and brutal instincts that was almost strangled by tradition and it was destroyed by this false civility". (Azzawi ,2010,18)

Hussein Mardan was a bold poet. According to him, poetry is the daring linguistic blend between impalpable existential, and other tangible existential. His interest in women was not familiar to Iraqi poetry before. His daring made him the owner of a private experience that based on what he wrote of bold and strange poetry. Mardan used bold language that captivates the recipient of his writing. For him, writing is inspired by the spiritual presence. In his poems, he presents women as having two levels: the first is beauty that represents the permanent entity, and the second is beauty that will no doubt end in death. Hussein Mardan shows his point of view in his collection *Naked Poems* more than once; he always mentions that his purpose is to deliver the true meaning to the reader, away from falsehood and lies .

I tried in the first poems that have appeared in the collection (*Naked Poems*) to scrape the skin, and the highest of all the layers of the flesh, breaking the toughness of the bone to get to the movement of blood, to see the relations between women and men; the love that has been as a closed tent , the poets have seen it as something that has to do with the sky; they did not reach their audacity to break into the internal atmosphere to see of what is out there ... and so I was explicit and violent in the description of this human emotion. I wanted to show love as it is in nature, not as it is not shown through the old social traditions and ideals (Mardan, 1972, 56).

The first collection of *Naked Poems* is a volume of verse where Hussein Mardan announced the revolution on the prevailing social values; he used this technique in all his poems in order to break the prevailing systems:

The smash of single rhyme in modern poetry could not save poetry from the basin of glue that has stuck to it .As the segmentation of pentameter could not also be amputated or pulled out of originality from its green branches .. I see that the only obstacle that stands in front of the flow of Arabic poetry to the peak is the meter, it is the monotonous ringing that disturbs purity of imagination , and it stifles the impulses of spirit and its movement .It distorts the tenderness of imagination and its colors which can not tolerate the pressure or limitations . It is time to struggle for eradicating the meter, to push up the heavy sand bag from the neck of the contemporary poet (Mardan,1958,5)

He is influenced by this philosophy as a method and thought; he considered it an intellectual stage that aimed to emancipate the mind from the constraints and traditions, and this is clear in his poetry which is characterized by immediacy as evident in his collection *Naked Poems*; he addressed the relationship between man and woman in a direct and obvious way. The following stanza from a poem called Old Adventure:

Do you remember our meeting (هل تذكرين لقائنا)
 In one day at the curve of the river (يوما بمنعطف النهر)
 The wave tells the story (والموج يروي قصة)
 Though Mute, it is full of wisdom (خرساء تنطق بالعبر)
 We are looking forward to the far horizon (نرنو إلى الأفق البعيد)
 We complain against the terror of fate (و نشتكى هول القدر)
 I approached you boldly (فدنوت منك بجرأة)
 You approached me cautiously (دنوت مني في حذر)

(Mardan ,1955 , 88)

Hussein Mardan was partial to women; he is always looking for her throughout his lifetime without being fascinated by a particular one. Despite a large number of women he knew, he died without getting married. In all the poems of his collection *Naked Poems*, Mardan describes the relationship between men and women without any reservation, or even a sense of decorum. He was considered the voice that called for the liberation of women from the social constraints :

Tomorrow is unknown (فالغد مجهول غيب)
 When it has nothing to give (إن لم يكن فيه ما يسدى)
 Whatever we like and love (بما نهوى ونحب)
 It is your death or my death (فهو موتك أو موتي)
 It is the meeting hours (وهي ساعات الوصال)
 Which do not like whispering (لا ترتضي همسا)
 Except embracing and burning (غير تطويق و اشتعال)
 Within the shadow of silence (في ظل صمت)
 You neither reveal nor do I (دون أن تبدين أو ابدي)

(Mardan, 1955,54)

In this stanza, the poet speaks to himself and describes his feelings through diction. He considers the poem a kind of comfort to express the psychological repression. The text is clear and simple but it has a great meaning and vocabulary. He sums up all the complexities of what happens

or does not happen, and about the fear or the imagined fear of what he wants to reach. Mardan wants to deliver a message to liberate people from the act of wearing masks and falsification that does not apply or comply with the inward ugliness. The goal of Mardan's poem is to liberate women and express themselves away from compliance, restraint and reservation. Of course almost all people find that reservation is essential in terms of the moral code and the traditions of the Arabs. However, Mardan's case remains exceptional and rebellious .

Mardan is at the forefront of Iraqi poets who provoked the issue of poetic renewal. He is one of the most radical poets revolting against the worlds of recession and tradition both in life and literature. Mardan's renewal took a special way that made him one of the distinct poets in his literary direction. He developed a special method for himself in the Iraqi literary scene; this renovation created a violent revolution in literature, society and authority that pushed him to court and prison .

The pioneering poets directed their attention toward the free verse, and they tried to establish its conventions. They used it in their first collections of poetry, Nazik Almlaakeh used free verse in her collection *Shadyaa w Ramaad (fragments and ash)* in 1949, which included her first free poem (Cholera), Badr Shaker Sayyab issued his collection *Asatter (Legends)* in 1950, and *Azhaar Thableh (Withered Flowers)* in 1947),

which included his first free poem *Hi Kan Hobe'a* (Is it love?), Abdul Wahab al-Bayati issued his collection *Malakeh w Shyatteen* (*Angels and Demons*) in 1950. Hussein Mardan was not interested in free verse as in the case of the other poets. He chose his own way to write the concrete prose without passing through the free verse .

Abdul-Jabbar Abbas who conducted a study entitled (Two Poems of Hussein Mardan's Heritage) states that "Mardan is a pioneer writer who responds to the spirit of the age has the tendency to renew his literary output; he becomes more open to contemporary life despite his alienation" (1989 ,11) .

4.2.4 Drinking Bouts and Harshness

It is a fact that Jack Kerouac had been addicted to drugs and alcohol. Likewise Hussein Mardan was an addict to alcohol that gives him inspiration to write his poems and to live in his own world or at a least this is what he thought. Due to this addiction, his physician prevented him from alcohol, but Mardan did not follow those instructions and eventually damaged his health. Ironically he always mocked that the doctor allowed him to drink one cup, but he did not specify its size. He felt the pain, but he was not convinced to visit any doctor, because he did not want to know what ailed him. In short, Mardan's case brings to mind Kerouac's case in being addicted to these drinking bouts which accelerated his death. Thus

physical pain in both cases has been the driving force for their creative abilities.

4.2.5 Rejection of all Conventions and Authority

Mardan was not only interested in women's affairs, but also interested in political matters that were a major concern for the Iraqi public. In "*Rojl Aldabab*" (*The Fog Man*), the poet revolts against the silence of the Iraqi government and the situation that emerged at that time .

I would not have believed in the fight (ما كنت أؤمن بالنضال)

And its right (وحقه)

Had not there been an invincible coterie (لولا بقية زمرة لا تقهر)

Woe to the people that does not revolt if they see (ويل لشعب لا يثور إذا رأى)

This soil trodden by the colonizer (هذا التراب يدوسه مستعمر)

Woe to the people that have been insulted (ويل لشعب قد أهين)

they still fear the whips of rulers (ولم يزل يخشى سياط الحاكمين ويؤمر)

Do we remain dreaming of the evening (أنظل نحلم في المساء)

and its color, (ولونه)

While our noses are in the mud and graves dug (وأنوفنا في الطين قبرا تحفر)

(Mardan,1955,12)

Hussein Mardan has been an active participant in modern poetic revolution after the social and intellectual shocks suffered by Iraqis especially after World War II. His poem (*The Fog Man*) was seen as suggesting the political boldness where he broke the blockades. Hussein

Mardan employs the popular word in his poems and it becomes basic in his poetic lexicon, for it deepens the picture; and it is the shortest way to deliver the idea plainly to the mind of the reader. Hussein Mardan depicts his life in this poem; he regrets the purity of his innocence and childhood and how his life went down the path of virtue and fell into sin:

Yesterday ,I was a genius poet (كنت بالأمس شاعرا عبقريا)

Immaculate melody which inspired faith (طاهر اللحن وحيه الإيمان)

Then was ravaged him by the vicissitudes of time (ثم عانت به صروف الحياة)

On the Coast of fog loomed (وعلى ساحل الضباب تبدى)

unseen Ghost trailing a servility behind (شبح الغيب يقتفيه الهوان)

(Mardan, 1955,62)

Hussein Mardan uses plain metaphors in his poems to draw a picture of the frustrated poet and asserts that the cause of this frustration is the society in which he lived, the state of policy and rulers who tied up the movement of Liberal intellectuals." Frustration, as inhibition impedes the individuals to reach their goal; it is a case that occurs for individuals when they find it difficult or impossible to satisfy the organic motives or incentives"(Abdalsttar,2003,47) .

Hussein Mardan's bohemian life, rebel writings and his prose poems left an impact on the Iraqi culture life. He is considered as a unique phenomenon in Iraqi literature, a character who knew how to keep away

from mixing the common poetry as of meter and rhythm. He highlights the meanings and sounds, and uses a new language and uncommon sentence. He cares much for the form of the poem, without paying attention to homogeneity and the rhetorical aspects; he offers prose poem to express his social vision, even though he violates the rules and conventions of poetry:

I think that the literature of Hussein Mardan in general includes a large variety of patterns and levels of performance. However it needs technical study, and deep consciousness to reveal the creativity of one of the most important Arab writers in the second half of the twenty century. He has been known for his boldness on social taboos in his first collection of poetry.(khaqani, 2014,107).

The following stanza is a narrative of each episode in Hussein Mardan's life. One should not insist on the nature of the vocabulary here, although it is indicative of psychological manifestations of the poetic life. This stanza also centers on self-contempt and his consciousness of it. His soul is full of pessimism, failure, frustration, marginalization and alienation

So my life has become a mirage(هكذا أصبحت حياتي سرابا)
 And atheism outweighed my patience(ومشى فوق صبري الكفران)
 So my life has become like a garden(هكذا أصبحت حياتي روضا)
 Where spring and its colors went dry(جف فيه الربيع و الألوان)

(Mardn,1955, 62) .

Hussein Mardan was always at odds with the world, he did not feel at ease as seen as in his poem " Barakeen" (Volcanoes). Hussein compares his presence in life to a black stigma on the forehead of the time :

Oh nights I was just a line (يا ليالي لم أكن غير خط)
Black color on the forehead of the ages (اسود اللون في جبين الدهور)

(Mardan, 1955, 2)

Here the poet feels keenly the suffering and his desire to destroy himself, his life has no meaning and his coming to life was a curse to him:

I come to life as a curse and I go (لعنة جنئت للحياة و امضي)
As I came as a curse to graves (مثلما جنئت لعنة للقبور)

(Mardan , 1955 , 2)

He feels the lack of balance in his society, and it makes him a bad human, unable to overcome the crisis. Despite the harshness of life that he passed through. The strangeness of Hussein Mardan and his rebellion in life are the most prominent. He does not care for this frustration, so he describes himself in this poem as rebel monster .

Thus I was born as a vile monster (هكذا قد خلقت وحشا حقيرا)

So I sang of vile song (فتغنيت بالنشيد الحقير)

(Mardan , 1955 ,25) .

He continues to register his frustration qualities in this poem. The following stanza describes the day of his birthday as ominous :

Oh my ominous birth day that kept on (يا يوم مولدي المشنوم ما فتئت)
 Your memory sometimes annoys people on earth (ذكراك تزعج أهل الأرض أحيانا)
 Did I ever come to the world to fill it (فهل أتيت إلى الدنيا لأملأها)
 With shame , disgrace , grief and disbelief ? (خزيا وعارا وأحزانا وكفرانا)

(Mardan , 1955 , 21)

Hussein Mardan is a rare phenomenon in the history of modern Arab culture. He has the spirit of poetic renewal, he is a literary figure who has a presence in time and place. Although the harshness life that he lived, but it yielded exceptional works of his time. The strange and rebellious signs in Hussein Mardan's poetry appear when it comes to his childhood stage .Mardan says that in one of his articles :

When I was seven years old, I read Antara. At ten I organized the first stanza. My mother began to bother me that I should cease reading literature! So I left school .. then began to quarrel with the family! I decided to leave the house: Where to? ... I do not have anything except my head! It is a head, and I can cleave the rock by my finger ... and carrying the stick, and I have come to the mysterious city Baghdad. (Al-Taher, 1988, 106)

He seems inherently selfish in some behaviors beginning with leaving his parents and everything in life, down to the absence of a desire to have a family of his own. His egotism is obviously something inborn or innate in his character. He is doomed to be a social rebel with an extraordinary power to subvert anything .

The strangeness of Hussein Mardan also appears in his poetry; he invokes the devil in his poem and speak to him. His egotism is self evident:

I said to the devil once: (قلت لشيطان مرة)

I want to be a great thinker (أريد أن أكون مفكرا عظيما)

He looked at me with countless eyes (فنظر إلي بعيونه التي لا تحصى)

I said I did not find in the minds (قلت له لم أجد في عقول)

of philosophers a big thing (الفلاسفة شيئا كبيرا)

Since that day, I have done my own experiments (ومنذ ذلك اليوم وأنا أقوم بتجاربي)

(Mardan,1955, 49)

Demonization is the outcome of poverty and deprivation that stood behind his hatred of the world and rebellion against it beginning with childhood down to the end:

Oh the image of devil (يا صورة الشيطان)

in the temple of infidelity (في معبد الكفران)

That led me to deprivation (أودى بي إلى الحرمان)

In your soft breast (في صدرك الغضن)

(Mardan,1955, 50)

Despite deprivation ,hunger ,and prisons, Hussein Mardan's creativity never stops:

I will not repent (لا لن اتوب)

And will a thinker repent (وهل يتوب مفكر)

Free man is bound to tell the truth (حر على قول الحقيقة مجبر)
 Suppose I was imprisoned so I am not the first rebel (هبني سجنتم فلست أول ثائر)
 Suppose I was hanged so I am not the first reformer (هبني شنقت فلست أول مصلح)

Thrown in the depths of prisons and buried (يرمى باعماق السجون ويقبر)

I will curse anyone who live in a country (اني لالعن من يعيش ببلده)

By where simpleton rise to power (يعلو الغبي فيها)

and never explode (ولايتفجر)

(Mardan,1955,34)

Mardan's poems draws images of a society that is full of social diseases with a sense of death, homelessness, loss and women. Despite all that Hussein Mardan is full of action and emotion that never tires of moving, glowing, and creating.

The absurdity of Mardan has been accompanied by nature and poetry; he was aware of the suffering inside him[...].However he rebels against poetry and poets, the image and the sentence[...] The pages of newspapers reveal the names of poets who attributed to city names .They were rebellious and homeless(Al Rebi', 2011, 2) .

Thus Mardan's case is a rebellion that started at home and then extended to all sides of life: social, political, moral, and literary.

4.2.6 Jack Kerouac and Hussein Mardan

After what has been discussed in previous chapters, it is evident that the concept of rebellion is the hallmark of many writers and poets, especially rebellious and revolutionary ones like Jack Kerouac and Hussein

Mardan. Of course this is not new "The tendency to quarred with one's time is not a new phenomenon"(Mishra,1992,1). Similarities between Jack Kerouac and Hussein Mardan are observed ,although they are from different races, religions and regions. They have never met, but both display a sense of revolution in their characters and poetry.

The rebellion of Jack Kerouac and Hussein Mardan began when they chose the life of street, sidewalks and cafes away from the responsibility of home and family. Jack Kerouac often suffered from poverty and tough family circumstances, he decided to stay away from the problems and worries. He chose a path of isolation, and escaped the real world to a world whose assumptions constructed by himself. The same route taken by Kerouac was taken by Mardan. Mardan named himself the man of the street, because he was taken from the streets his place. Hussein Mardan and Jack Kerouac rejected the normal life, even their community. Kerouac when joined the Beat movement, his aim was to reveal the lie of the American Dream. To him, America is not the ideal place for people to live in. He tries to show the contradictions, and lack of justice in his society. He wants to be the true voice of the displaced minorities and the poor class. Kerouac could have lived a normal family life, but the tendency of rejection the real world prevented him. Mardan draws his private world far away from reality. He did not like the conceptions and the reservations of

his community. He also came out of conservative community, and his rebellion cost him arrest and persecution .

Jack Kerouac and Hussein Mardan are poets that stirred many questions including what price Kerouac and Mardan had to pay for choosing their trends, although they are able to live a normal life like other humans. Jack Kerouac and Hussein Mardan are poets who from a big challenge to their conservative communities. They encountered rejection and lack of acceptance, however, they insisted on publicizing their ideas. Their behavior was unusual and unfamiliar. When Mardan named himself Baudelaire of Arabs, and dictator of literature was not mean a sense of authoritarianism, but of breaking the familiar, violating the traditional structures, and granting himself the absolute freedom. Kerouac also gives up the traditions of his country, he does not adhere to it, he shows attraction to Eastern religions and aligns to the drugs. He explained that it is a normal behavior in the world and it is a proof of freedom.

Jack Kerouac and Hussein Mardan lived at a time that was replete with great writers and poets. Kerouac and Mardan were writing like journalists, especially in poetry whose words are simple and free from sophistication not because they are unable to write like great writers, but because they wanted to be the true voice of poor and non-educated classes. When Hussein Mardan wrote *Naked Poems*, and Kerouac wrote about

drugs, pornographic and jazz , their goal is to seek freedom, and to live in an isolated world where they laid its laws and rules . That does not mean they are abnormal, but to show the spirit of rebellion inside them against external worlds.

Kerouac and Mardan are not satisfied with simple writing. Their choice of topics carries the spirit of rebellion. But they can penetrate the poetic structure of the poem. In an attempt to convey the idea of rebellion and rejection in the shape of the poem. Mardan does not follow all the rules of poetry when he writes most of his poems in concrete prose. He creates a new style in poems that combine prose and poetry, a combination which was not previously known in Iraq. This type of poetry poses a large questions whether his new compound in considered poetry or any other. It is still controversial case among critics. Some would not consider his new blend as poetry for it lacks the music and rhythm, form and other rules of poetry, while others considered it is the highest form of poetic expression (Hassan,2014).Hussein Mardan shaped a phenomenon that did not have an extension either in his personality or in writing style. He remains an exceptional case in Arabic literature. Kerouac has never cared about the rules of English poetry; he was interested in Japanese poetry. When he wrote a haiku poem whose idea is derived from the Japanese culture then developed it in his own way. His goal was to change and renew, away from

the traditional poem. Not only that, but also he adds music and melody to his poems when he chose pop as one of his themes. His attempt was considered a bold step at a time when poets wrote free verse, prose poem and all types of poetry. Jack Kerouac and Hussein Mardan, despite the criticisms they faced for their combination of the poem or the themes of the poem, managed to establish themselves in the literary circles. At the same time, they have won the admiration of many well-known poets and writers. For example, Hussein Mardan was not accepted by the ruling authorities and many of the writers and poets due to his boldness. Yet he remained the focus of attention of many poets, like Ali Khyoun, the creative writer and critic from Iraq. Khyoun wrote about Mardan's life and literary works, as an enthusiastic fan of Mardan's poems. Khyoun is impressed Hussein Mardan at a time when everyone was attacking him. This indicates two reasons either Khyoun wants to be like Hussein Mardan and he could not because of social and political reasons, or because he sees Mardan the voice of the right and freedom to many writers. At the end of this chapter and after exploring the works of Jack Kerouac and Hussein Mardan, one might remain perplexed between admiration or aversion of these controversial figures. They demanded freedom of intellectuals, and they left a huge amount of literature that reflect their talent and their ability to press their opinion to communities that rejected their views and practices.

Chapter Five

Conclusion

5.0 Overview:

In this chapter, the researcher attempts to answer the questions of the current study. Also it explains the parallels between two literary figures Jack Kerouac and Hussein Mardan in terms of their poems and themes writing of the previous unit.

5.1 Conclusion

According to the first question about the common factors between Jack Kerouac and Hussein Mardan, one can say the following:

There are many similarities between the two exceptional figures who created unique styles of their own. Hussein Mardan and Jack Kerouac invented a new style of writing poetry which did not exist in the practices of other poets. Their practices are designed to show their rebellion through their poetry. Kerouac and Mardan are involved in creating new poetic combination; both are not committed to the traditional poem.

Hussein Mardan's life was a whole a big adventure, as it was his writing of poetry and prose. His articles and stories are a part of this adventure. Therefore it is not strange to find him calling himself a dictator of homelessness. He was extreme in his poetry and life; his extremism is

represented in the following aspects: the first aspect is the content of his poems, especially the first collection (*Naked Poems*), which was bold in an unprecedented way, the second aspect of what he called (concrete prose), when he broke the traditional of meter and rhyme of the traditional poetry. Mardan tried to bridge the gap between prose and poetry in his poems. Hussein Mardan wrote several collections of concrete prose including, *Naked Poems (Qassaed A'rea)* 1949, *Terrifying Photo (Sour Mor'eba)* 1951, *Dear Unknown (Azyzati Fulanah)* 1952, *Spring and Hunger (Alrabe' w Algoo')* in 1953. Jack Kerouac also developed his own style in writing as Hussein Mardan. Many of Kerouac's poems follow the style of his spontaneous prose; he also incorporates elements of jazz and Buddhism.

The most important factors that brought Jack Kerouac and Hussein Mardan are refusing realities they faced; both of them left the house because they were unwilling to adhere to the family and social traditions, so they searched for a new world where they can assert themselves and their presence in this world. The life of homelessness, streets and cafes was a sort of shelter for them where these places can be source of inspiration to write their poetry and their literary works.

Kerouac and Hussein Mardan have vanity and pride, and they imposed their superego on their actions. This is not unusual for figures who have rebellion and revolt inside them. Kerouac was known as the king of Beat because he sets its rules and conventions, he wanted to be a leader

even in choosing its name; he named this movement as Beat according to his ideas and rules. Also he is the first one to propel the Beat literary movement with the publication of his novel *The Town and the City* in 1950 (McDonagh,2012,7). This could lead to creating a new world which Kerouac invents far away from his land that is full of harshness and darkness. Mardan's vanity appeared as he left his home, family, and school to street where he named himself the man of the street .He never cared for his appearance; he wants to be as a naturist. Hussein Mardan is a man with great vigor and pride since his childhood; he is obsessed with reading and writing poetry, so he left school early and turned to write poetry. Hussein Mardan and Jack Kerouac have the same issue is changing life away from the traditional systems, laws and restrictions in order to have more freedom and openness.

Question two is about the motives and reasons that made Jack Kerouac and Hussein Mardan live the life of rebellion and street. One of the most common reasons that prompted Hussein Mardan and Jack Kerouac to live the life of rebellion and street is poverty. Social conditions are the primary motivation for him to live a life of rebellion. Kerouac felt after the financial hardship experienced by his family, death of his young brother, and his father's addiction to drugs and alcohol. He decided to escape from all these things, he created another world free of problems and difficulties. Mardan also lived in a poor family in a tiny and remote village,

amidst the persecution his mother who was pressing him to stick to the study .His rejection of all these things, and his passion for reading and writing poetry rendered him a rebel character refusing to live in this atmosphere; so he left his village and school. He went to Baghdad, the city that gave him inspiration to write his poetry freely.

The second reason is love of change. Jack Kerouac and Hussein Mardan have rebellion and aversion inside them. The factor of changing was clear in Kerouac when he chose topics far from his education and religion. He started to write haiku poem that taken from Japanese culture; he was also influenced by Buddhism. Hussein Mardan took the porno aspect of his poems that were not accepted by society, religion and people in his time, because his poems have shocking descriptions of woman's body. Also love of changing is evident when he combined poetry with prose to come to produce a new mold. He is the first one who started writing this kind of poetic expression.

The last question discusses how revolution affected the poetry of Jack Kerouac and Hussein Mardan. The Revolution has a significant impact on the poems of Jack Kerouac and Hussein Mardan in terms of form, content, and themes. They produced literary works which are far from their culture which are full of freedom and changing. Revolution and rebellion are also reflected in the composition of poetry by Hussein and

Jack Kerouac, both of them do not abide by the traditional structure of poetry; their change is felt in rhythm and meter.

5.2 Recommendations

After exploring the revolutionary and rebellious themes in the poetry of Jack Kerouac and Hussein Mardan, studying the common points between them, the researcher finds it proper to suggest the following:

1. To conduct other studies that investigate further the subject of rebellion among the Arabs and the Western poets and the impact on their literary works.
2. To select and study more about the works of Hussein Mardan who has not been adequately studied in English even though he has written many literary works that are worth studying.

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