

Mapping the Digital performance of Violence as a tool of Resistance in Iraqi Poetry 'Militia of Culture'

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Key Words: Digital, Militia of Culture, performance, Violence, Iraq, Resistance, Multimedia.

I.Poetry, Politics, and Technology: The poetic scene in Iraq underwent significant changes following the collapse of the ruling regime and the invasion of the country by the International Coalition headed by the United States of America in ٢٠٠٣. These changes mainly took place on two levels: political and technological.

In post-٢٠٠٣, normal existence became impossible for the Iraqi people as their country plunged into an unprecedented and wholesale waves of destruction and violence. In "As Iraqis See It," Messing concisely described the situation of Iraqis 'expressing anger and gloom, exasperation and despair.' He says:

The overwhelming sense is that of a society undergoing a catastrophic breakdown from the never-ending waves of violence, criminality, and brutality inflicted on it by insurgents, militias, jihadis, terrorists, soldiers, policemen, bodyguards, mercenaries, armed gangs, warlords, kidnappers and everyday thugs. 'Inside Iraq' ... suggests how the relentless and cumulative effects of these various vicious crimes have degraded virtually every aspect of the nation's social, economic, professional, and personal life. (qtd in Adelman, ٢٠٠٨, p. ١٨٤)

What happened in ٢٠٠٣ onward, however, is not strange or unexpected. It is a culmination of a long history of blood shedding, politically-motivated murders, several coups d'états, a wearing war with Iran (١٩٨٠-١٩٨٨), thirteen years of tiring and exhausting economic sanctions imposed by the United Nation after the Iraqi invasion of Kuwait (١٩٩١-٢٠٠٣), and a ruthless totalitarian system that makes Iraq "suitable for nothing," in the words of the Iraqi poet Adnan Al-Sayegh (٢٠٠٤, p. ٢٠٩). (For more information about the modern history of Iraq, see Al-Athari, ٢٠٠٨ and Anderson and Stanfield, ٢٠٠٤)

Similar to the previous wars, the ٢٠٠٣ war elicited strong, various in addition to being different poetic responses, in terms of nature and purpose. The main differences between the war poets of the ١٩٨٠s, for example, and their counterparts in post-٢٠٠٣ are related firstly; to the lack of freedom suffered by the former group in comparison to the relative freedom enjoyed by the latter, and secondly, to the drastic changes in terms of production techniques. The ١٩٨٠s war poetry, unlike the post-٢٠٠٣ war poetry, with a few exception, was part of war propaganda; the poets were not allowed to question the righteousness of war and were subject to strict official censorship that served the ideological and mobilizing purposes of the regime. They were offered only two choices: either to write poetry praising war and political leadership, or suffering death, imprisonment or exile (Al-Qubaisi, ١٩٨٦, p. ١٢). Besides, as computers, social media, and other technological means of communication were not available for the poets

in the ١٩٨٠'s, the printed page was their main means of producing poetry. They used to recite their poems in public festivals and events, and print them in newspapers, magazines, or anthologies of poetry. The performance and acoustic space they had was very limited and highly surveilled by the authorities.

This situation changes drastically in post-٢٠٠٣ period as poets become increasingly interested in using social media, youtube, and other technological means to produce poems that mix sound, image, and text to meet the expectations of highly digitalized and globalized age in which the image takes precedence on the written word and the desire for reading printed texts become weaker and weaker. This process of poetic experimentation which takes place within a rapidly changing environment of globalization and fragmentation entails, Dobson(٢٠٠٩) avowedly states, reconsidering the various issues of the poet's voice, language, poetic/optical image, and audience/viewer/listener.

These technologies help to change the nature of the traditional components of poetic production; namely the poetic text, the poet, and the audience. In *The Sound of Poetry / The Poetry of Sound*, Perloff (٢٠٠٩, p.٩) comments on the dilemma of modern poetic voice which is "further complicated by new conjunctions of verbal and visual, verbal and sonic, the poet's 'voice' and its representations in different media."

The new mode of poetic production or the technology-generated poem, in fact, brings into question the issues of "the immediacy of the performative moment," or what the Canadian thinker, Walter Benjamin calls "the aura" which is lost in this type of poem. In return for this loss, these new media help regain what McLuhan calls "allatonceness," which is typical of living in the "global village" where "'Time' has ceased, 'space' has vanished," and where all people can watch and engage in "simultaneous happening"(see Mcleod, ٢٠١٠, p.١٥-١٧).

The type of the reader of this poetry is called into question also. The 'implied reader' Iser envisions him/her is no longer valid as there is no written text. What we have are the 'imagined audience' as as Mcleod chooses to call them, which clearly resonates with what Benedict Anderson calls "imagined communities." Thus, "within this imagined audience there is an implied audience for the poem and an implied audience for the performance of the poem." This 'imagined reader' presents a "compelling site through which to re-think responsiveness" and meaning production(٢٠١٠, pp.٣٨-٣٩).

In their attempt to present poetry that as vibrant and adaptable as possible, the Militia of Culture (MC henceforth) takes into consideration all these multilayered developments that befall the poetic production scene.

II. Militia of Culture as Anti-Violence Weapon:

The 'Militia of Culture' group which was established by a group of young Iraqi poets, most of them from Babel province immediately after the occupation of ISIS of some Iraqi provinces in ٢٠١٤ is considered one of the most important poetic responses to post-٢٠٠٣ violence and savagery. However, before embarking on elucidating the characteristics of the group's poetry and analyzing some of their

digitally-generating poems, it is important to make known the aspects that make their poetic response different from the previous ones.

In her seminal study, “Performance Poetry: New Languages and New Literary Circuits?”, Gräbner discusses some essential characteristics that any performative poem should have. She states that one of the most obvious features of performance poetry is the poet’s presence on the site of the performance. The site of the performance is another important characteristic of the poetry performance. Choosing to perform/recite the poem in site that corresponds to its theme and images will be more effective and appealing to the audience. Use of these sites, as we shall see, helps make a “strong case for poetry being a public affair.”

Use of vernaculars, dialects, and accents, which constitutes the third characteristic usually situates the poet/performer within a community that identifies what he is saying. A performance poems should also employ elements that “appeal to the oral and the aural, and not exclusively to the visual...[such as] music, rhythm, recordings or imitations of nonverbal sounds, smells, and other perceptions of the senses, often-times performed simultaneously with other elements of signification”(٢٠٠٨, p. ١).

The presence of these characteristics is strongly felt in the poetic world of ‘MC’ which is based on the ruins of a collapsing world. The most important of their poems are written in a language that made it in direct contact with the language of its time. It is the language of violence and shock that corresponds to a reality that is more violent and shocking. The ‘MC’ poetic experience is quite novel, as Al-Majidi (٢٠١٥) asserts in his introduction to the ‘MC’ collection of poems entitled *Poetry in the Minefields*. Instead of reading poetry in a boat amidst a lake surrounded by other boats that harbor the listeners, or presenting a theatrical show in a sunflower field where the branches of the trees overshadow the audience, the poets, Ahmed Dia, Ahmed Jabur, Hasan Tahseen, Ali Taj Al-Deen, Ali Tharab, Mazin Al-Ma’mouri, Moahammed Kareem, Kadhim Khinjar, Wisam Ali, Awad Nasir, and many others choose different, shocking and awareness-shaking methods to recite their poems and advocate their cause so as to “break monotony in the methods of presentation and poetic performance”. They opt for performing/reciting their poetry amidst minefields, in a nuclear reactor whose walls and surroundings are full of radiations, in the slums where people are forced to live because of poverty and lack of alternatives, in ambulances carrying the deformed, casualties, and the severely injured, in the immigrants’ boats of death and in the hospital wards(Ibid). Those poets are engaged in narrating what is going on in their country by transferring the poetic text into an act that is performed in the strangest and remotest killing fields. In fact, the bleak and dreary images that are fraught with explosions and scaffolds are part and parcel of the ‘MC’ poetic experience. Hamad continues, they are the poets of abandoned and deserted houses, of suppressed voices and the blood that covers the drownings’ clothes (Hamad, ٢٠١٦, p.١٥). This means that the poetry recitation rituals undergo a drastic change that contributes to changing the relation between the poet and his environment. The poet’s task, here, is similar, to the soldier’s. However, while the latter is

disseminating seeds of death and devastation, the former is resurrecting the dead in images woven by words. (AzzAldin, ٢٠١٧)

In their choice of language, themes, and setting, the 'MC' seeks to produce a counter performative act that deals with death as the legitimate father of their existence. Death, most of 'MC' poet proclaim, empowers them to deal with their country tragedies in texts that dribble with tragic images of agony and loss. The Group's early beginnings were characterized by their reliance on binaries: body/text, place/text, death/text. Text, which is the common denominator in these binaries, is to be presented in places that match them in terms of aggression, devastation and death-like atmosphere (Uqba, ٢٠١٧).

The name of the Group, as expected, was disputed due to its novelty. Many object it because of its nasty connotations. About the name of the Group and its signification, Dia explains saying:

In a country plagued by death, killing, destruction, and weapons owned by the young as well as old people, the poets have to fight back these soul-rending images, to raise consciousness against a System that begins and ends with death, and to form attitudes and generate actions that run contrary to the predominant and prevailing. This is the core of 'MC' project. Explosions take place in the regions we live and work in on a daily basis so that it constitutes the backdrop and the main action in our poems. It is a central feature in our performative reading. (Hammad, ٢٠١٦, p. ١٦)

The choice of 'MC' denotes an intelligence on the part of the poets as the two words refer to two entirely different realms: militia and culture. The poets are similar to the militiamen in the sense that they are fighting their own wars. However, there is an essential difference between them for while militiamen are fighting to coerce people into accepting their will and vision, the militia poets are writing poems to advocate peace, cultivate goodness, and to expose the unspoken of in their homeland. They try to lend a voice to the oppressed, downtrodden, and the marginalized in their local communities. This makes their poetry an anti-establishment one. Those poets give no heed to official and often-sponsored festivals of poetry. Their main concern is to depict the daily suffering of real people in real situations. Though shocking and provocative, the images they employ are directly drawn from the fields of blood and violence which reign supreme in post-٢٠٠٣ Iraq. 'Militia', in this sense, signifies everything that aims at resisting death and killing which surround Iraq. It is a 'militia of poetry' of life and resistance, as Al-Majidi adds (٢٠١٥, pp. ١٢-١٣).

Why 'Culture' not 'Poetry' since all the members of the Group are poets, and why 'Militia' not a 'Group' Azz-AIDin believes that 'Culture' is more comprehensive and inclusive than poetry. This grants the poets more space to write and express their themes. It is true that 'Militia' is more attuned with soldiers and battlefields, but the poets see themselves as "Soldiers of Culture" whose weapons are not bullets, aircrafts, and guns, but the words (٢٠١٧). Besides, the name of the Group is deeply ironical as it aims at counteracting and resisting the atrocities of their world, as shall be shown in the following analysis of some of 'MC' poems. Choosing 'Militia' as a name is an attempt to present a countercultural discourse that transcends the old cultural patterns that contribute to producing an institutionalized poet who is

separated from real life and real audience (Al-Rifai, ٢٠١٥). In an interview by Khalid Hammad with Ahmed Dia, the poet declares that the purpose behind the establishment of 'Militia of Culture' Group is to "shed light on the violations against humanity in Iraq and consequently to counterattack them and change the behaviors of death and murder into love and compassion." (Hamad, ٢٠١٦)

In this sense, the choice of the 'Militia' as a name, in Malak Ahmed's opinion, was a "necessity, a reflection of reality in a country that is controlled by militia especially that our poetic enterprise is anti-establishment and against the intellectual and social forms of dominance" (٢٠١٥).

Rather than the halls and official festivals, the real audience, for Dia, is the Self in the first place, then the facebook as a site of social communication. Experimentation, exoticness and astonishment are essential aspects which the Group promulgate in visually photographed texts. Mazin al-Ma'mouri maintains that the facebook or 'the blue world' and youtube gives the 'MC' poets a golden chance to reach to different audience, unlike those in the lecture halls. Reciting poetry in the sites of bombed cars explosions is a strategy they use to shed light on the ghastly details of daily life in Iraq. These places contain all the necessary poetic signifiers. We were eager to explore uninhabited or forgotten places in the social and cultural consciousness of Iraqi society. This may form the most important aspect in this unprecedented poetic experience (٢٠١٦).

As for mixing (oral) text with visual representation, which is the Group staple method of generating poetic texts, Dia avers that both elements are complementary nowadays. The Group's poets are not the incompetent poets who lean on visual elements to convey their poetic messages, as some critics claim. To the contrary, their aim is to activate the poet (message sender)-audience (message receiver) relationship. Mixing the texts and visual presentations is intended to include the humdrum and the marginalized and ultimately to underline its inevitability and documentary potentials (Hammad, ٢٠١٦).

Abdul-Wahid Muftah (٢٠١٦) believes that the 'MC' contributes to creating a "new poetic sensibility" that try to break with the traditional ways of writing and presenting poetry. In his answer to a question concerning the position and meaning of poetry in this age of multimedia and globalization, Dia answers that his work as a 'dramatist' does inform his poetry writing. He is, as a matter of fact, mixing poetry and performance and dramatizing the world of the poem. Moreover, the rocketing rates of interaction and communication via social media, especially the facebook, helps him to reach to a wider audience. These social media contribute to destabilizing the established thinking system because ideas, concepts, and thought begin to emerge in new ways and in more fragmentary contexts that fall out of the control of the poet and the audience alike.

Dia strongly holds the view that what 'MC' present is not a performative, poetic, photographic, cinematic, videological act only, it is an artistic production that rejects constraints and seeks to make full use of available technological tools. It is a natural product of the Age of Image and social media (Muftah, ٢٠١٦).

III. The 'MC' Poetic Experience: Digitalizing Poetry, Violence, and Resistance:

In their production of poems, the 'MC' poets make full use of facilities offered to them by technology. As in theatrical productions, those poets collaborate with other specialists in screening, costume designers, directors, and voice technician. The result is monodramas that aim at presenting the phantasmagorical images of daily death in all its surrealistic transformations. The poets' world is a world that is stuffed with bombed cars, daily assassinations of happiness and life, incessant news of killing, kidnapping and fear. The locations of these monodrama are often startling and disquieting as the poets storm the prisons and minefields, Iraq-Iran battlefields borders, hospitals, and nuclear reaction. In their poems, they talk to the scattered corpses and spilled blood, to the bereaved mothers, the remains of exploded cars, in order to advocate love, beauty, and life (Uqba, ٢٠١٧).

The violence impinges even on the biographies of the poets. For example, Dia is a father of a family that consists of a leg, shrapnel, and some heads that roll down on the roofs of buildings. He is currently busy with some psychological and biological treatments! Ali Taj Al-Deen was born and saw nothing but the wholesale destruction that thrust its finger in the nook and cranny of his life while Ali Wisam states that he was born deformed, without a chin, because his city was bombarded with cluster bombs.

The titles of Ahmed Dia's poems in his collection "I Do Not Give Heed to Bombardment 'cause all Survivors are Corpses" make his concerns and major preoccupations crystal clear. 'Death', 'Bullets', 'Prisoners of War', 'Graveyards', 'Violation', 'Savagery', 'A Primitive Leukemia', 'Tension', 'Dancing through the Window of Blindness' 'A Preliminary Holocaust', 'New Suggestions for Death' are suggestive of nothing but death, destruction, hunger, deprivation, misery, despair and madness, deformation, and amputation. Written in an imagistic and highly condensed style, these poems dribble with painful and heart-rending images that are directly drawn from daily life.

In addition to Dia, Jabur and Khinjar explicate the same concerns and issues. Jabur's poems: 'A Pierced Helmet', 'The News of my Death', 'New Ways for Killing', 'The Blanks in the Texts are War Workshops', 'C٤', and Khinjar's: 'Knives Site', 'We, the Iraqis', 'Corpses', 'The Masked Men', 'A Fireman', 'A Sectarian', 'A Bombed Car', 'A Terrorist', 'A Shrapnel', 'An Explosion', and 'A Blockade' all underline and talk about the same tragic situation which is recurrently taking place in Iraq. Besides, these concerns are very clear in Tharab's "The Exit of Life from the Cup of Dust" where the image of 'Blood' reign supreme all aspects of life and is incantatorily repeated in the beginning of each line: "Blood from my sleep when it leaves my head in the morning/Blood from my penis/Blood from the tab/Blood from my mother's dress/ Blood from the teapot/ Blood from the perfume bottle/ Blood from my shoes/ Blood from waste container/Blood from the holes/Blood from the cars/ Blood from electricity/Blood from the minarets/Blood from the standing of trees/Blood from the schools/Blood from my sister's hair/Blood from the hospitals/ Blood from the greetings/Blood from our neighbor's prayer at dawn/ Blood from friends/ Blood from the Falafil sandwich/ Blood from TV, laughter, her picture, the heaven hunch, my

father's glasses, the children, my cigar, air conditioner, cesspool, women's bags, men's nails, music, dogs, our old house, wine bottle, the dead, the door's latches, the chairs, my voice, and my hand now". Blood, the symbol of death, infiltrates everything and makes life meaningless.

In "Deathography", Wisam Ali reports what happened to a family during the war. He describes the horrors felt by children who were witnesses to miseries and fears they did not experience before: "It is the only thing that remains: a soldier's shoes where he hides his identity card"(Naser, ٢٠١٧).

Although these images look surrealistic, appalling, and unbelievable, they are real and take place on a daily basis in those poets' homeland, Iraq which had been writhing under various types of gruesome and ghastly happenings since the beginning of the Second Gulf War in ٢٠٠٣. Kadhim Al-Khinjar, poignantly narrates the details of his younger brother's tragic death. He says: "They posted a picture of his corpse in the facebook, Oh! My young brother, When we fail to find him/ we copied the picture, we wash it by water and cover him with a winding sheet, and buried him in the family cemetery." In another poem by Ahmed Dia, pain is awesomely personified: "Pain thrusts his both hands into my mother's kidney/I survey his body/ I hang the X-ray on the projector/He tells me: "there are three stones which are equivalent to deposit in the mother's body." In another poem by Wisam Ali, we sense the images of death vibrant and chilling at the same time. A strange reversal of action is employed to draw the attention of the readers to the prevalence of violence in everyday life. Images of death and violence proliferate in the poems: a knife, a loss, shouts, decapitated head. He says "Thrust your hand in the knife/to grope my lost neck/ Then grip the cloud gently/So that the cries of my friends do not intertwine as they watch my head roll down the screen of the YouTube." In another poem, Mazin Al-Ma'mouri says: "Blood outflows every time the soldier pushes back the intestines of his stomach/ While trying to shout the last bullet at the sun's brow."

Love has no place in the world of the poems. His absence is chilling and foreboding. Instead of wishing happiness and love in the Valentine festival, Ahmed Jabur expressively combines two entirely different actions: love and death. The 'red' color associated with love in Valentine acquires a new meaning, it is color of blood and aborted dreams. The poet is talking about the Bizabeez bridge which is used by displaced people to cross the war-ridden Anbar province to Baghdad. In Valentine, Iraqis used to put the locks of colored love in it. However, instead of wishing them happiness, Jabur mockingly wishes them "thousands deaths". Wisam Ali wonders "how will he look like after dying in explosion?": "How I shall look like after three tons of explosive materials? In what grin I shall meet God?"

In "Deathography", Wisam Ali reports what happened to a family during war. He describes the horrors felt by children who were witnesses to miseries and fears they did not experience before: "It is the only thing that remains: a soldier's shoes where he hides his identity card."(Naser, ٢٠١٧). Wisam Ali wonders "how will he look like after dying in explosion?": "How I shall look like after three tons of explosive materials? In what grin I shall meet God?" In Ali Taj Al-Deen's running-on verses, one notes the same nightmarish atmosphere: "The bones roll down from the mouths of lizards whenever they throw their nets on us/One of them had vomited all that it had been eating during one thousand four hundred years/He

spared no pavement/All pavements are dyed with the color of lust/We watch streets as they gather up their mantles and wait in the morgue smoking its last pipe.” Images of sickness as it is manifested in ‘vomiting’ and extensive use of personification is apparent here. The streets here stands for women as mantles are long black garments worn by Iraqi women who fall victims to violence and wars.

Similar to those poets, Ali Tharab feels that he is always too late and can not live a normal life: “I was running in a coffin when life finally visited us.” He is talking of the forgotten and marginalized in their life and even after death.

Al-Majidi advises the group to make use of other art potentials like Grotwosky’s Poor theatre, performative techniques, and to cinematically document their poetic ‘raids’ as he calls them. Upon this advice, the poets attempts new methods of digitally presenting their poems. Some of them smear their bodies with blood, and walk half-naked under the scorching sun in places that can be deadly or disease-laden. They believe that what they do is a kind of protest against not only the atrocities that are taking place, but also against all types of injustice, crimes against humanity, and humiliation all over the world(Al-Rifai, ٢٠١٥).

In the digital poem, “A Child Who is about to Drown,” Ahmed Dia is talking about the continuous crisis of immigrants who dream of crossing the seas in fragile boats to safer lands and better life. However, those boats turn out to be boats of death not life as drowning of immigrants are a daily event one hears about in news bulletin. The poet empathizes with those immigrants. He recites his poem while wearing a lifebelt and floating in the water alone. He reads from a paper he carries in which he describes the water as “a bogeyman” that controls the boat and thrusts it through the sea. He “drowns in the prayer of the child who sinks in the sea.” This is the last rehearsal of death which watches the child carried away by the waves. The child and its death, here, stand for the killing of innocence and abortion of dreams of millions of people who might rightly called the lost generation of wars and crisis. The voice of the poets gradually fades away as he goes further under the water. In this digital performative poem, one discerns a clever mixture of oral, aural, and visual elements that best represent the crisis of immigrants.

In “Jassim River’s Ghost,” the poet Ali Taj Aldeen, panic-stricken and terrified appears in an abandoned region littered with debris and remains. He reports of a ghost in Jassim’s River, and then quickly retreats from the scene to allow for the appearance of a ghost that is enshroud with an all-white garment which reveals nothing but his eyes. He is moving forward alone in a deserted place adjacent to a dried up river. The poet’s choice of talking about the ghost ‘Jassim’s River’ is significant as this river was the site of ferocious series of battles in which thousands of Iraqi soldiers drowned and were lost forever. The poet who acts the role of the ghost stands for those soldiers whose bodies were never recovered. He says:

There is a ghost in Jassim’s river,
The bombs stare at us since the early days of our existence,
And the abyss throws its entrails into our overdone lap,....

I am, now, a dried up twig which sprouts from iron,
And encircles the shelters that are never similar to the graves.
Nothing is left of the seasons of the year but the blood,
Nothing is left of the seasons of the year in Iraq but the blood.

It is crystal clear that the poet is hopeless of the everything in his country that is plagued by a series of devastating wars.

In "Terrorism," one sees an abandoned room with dilapidated walls. There are parts of the walls that fall down. The poet, Abdul Hussain AlHaidri appears with unkempt hair, his ragged coat is hung on the wall. There is no furniture in the room, but only pieces of blocks and stones. As expected, the poem is talking of war as a thief who steals the dreams of people and kills their hopes. It is compared to the "shoes of the killers" that stamps out and tramples everything. Personifying death, the poet tells how:

Terrorism scribbles, with his hand, the features of the poet's face.
The poet has nothing but few and reckless bullets....
There is no way out except by sewing this arm with the limbs of the dead.

IV. Conclusion: Life Versus Death in the 'MC' Poetry:

Reading the poems of the (Militia of Culture) group, one finds that their innovative methods in reciting poetry is not an escape from "textual vacuity", but a reflection of rich poetic talents that dig deep into the discourse of Iraqi anguishes and yields poetic texts that are as exotic and unfamiliar as the exoticness of the places they choose for reciting their poetry. In so doing, they succeed in emphasizing one of the essential roles played by literature in general and poetry in particular: to agitate and provoke people and raise their awareness by resorting to shock tactics and defamiliarization. Unlike people who try to run away from the horrors of blasts and bombed cars, and militia wars, the (Militia of Culture) poets insist on fighting back and protesting the messengers of death that wreak havoc in their homeland.

This group has several tasks to perform. Firstly, they try to redefine 'Culture' in a way that is well-matched with prevalent horrendous conditions in Iraq. As such, Al-Mutanabi Street is considered iconic; i.e., it is an icon of culture not representative of it. What is of most importance for them is not this Street with its run-of-the-mill literary activities, but the minefields, cemeteries, and the nuclear reactors since they are in a continuous contact with death.

Militia aims at confronting the negative stereotypical image of the poet who is aloof from his society. It wants him to be an active force that has the ability to set the will free and unshackle it. It hopes to put a stop to the state of deterioration in Iraqi society stressing that this will not be achieved unless Militia responds to the active political and social actors using the same tools but in performative, cultural and enlightening terms. Militia poets recite poems in an often dangerous and abandoned places where there are no actual audience. Khadim Khinjar in an interview with Al-Jazeera Net Says: "each age has its unique means of expression. As we live in a conflict and crisis-ridden region in which the most horrible crimes are committed, we have to break away with traditional means of expression mainly through pages and to

invent a new one that is based on recreating the bloody situations in poetic productions.” Khinjar wonders who are the audience? The audience are no longer understood in the traditional sense of a crowd of people sitting in a theatre or listening to a poet in a room. The audience become home-based viewers since they can access internet anytime and everywhere. Khinjar indeed claims the death of the audience. There is no use of the audience coming with us to dangerous places and the poets do not want to risk the audience lives(Rafia, ٢٠١٥).

Moreover, the ‘MC’ is a male-centered group that maintains: “Women have no place in this group. They are unwanted and unwelcomed.” They justify this by claiming that as a ‘Militia’ “They might be attacked and they, in their turn, attack, and this can not be done by women.”

Unlike the real ‘militias’, the ‘MC’ leadership is a secret. One can claim that the Militia is leaderless. It lacks center or reference. What they after is collaboration, interaction, and accommodation with dialogue. They are without referential center. The destruction is the base on which their poems stand and the main source of inspiration. The group relies on the sites of explosions and murder as a spatial background to their poems which dribble with nightmarish and terrifying shots.

Finally, they make use of the technological innovations in digitalizing their poetic productions as this method of production gains in significance and becomes more popular in the present time.

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