

## The Iraqi Child as a War Victim in Selected Poems

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### Abstract:

Some poets reflect how children suffer around the world in general and in conflicting areas in particular. They in fact portray a gloomy image of helpless weak victims due to the social, economic and even the political exploitation during the war times that are characterized by different kinds of trauma and fear. This research studies the issues of trauma and fear of the Iraqi child as a war victim in three selected American and Western poets: Judith Morrison, David Robert and David Krieger. These poets shed light on the Child's innocence, and the child as a symbol of peace. Their poems uncover a horrifying vision of the catastrophic outcomes of war. The conclusion concentrates on the various points of view of each individual poet in the method of dealing with the two issues and the way of response toward the catastrophic outcomes of wars upon such flagging, disarmed and powerless innocent children in Iraq and other countries around the world.

Keywords: Children, fear, Iraqi, Poetry, Poets, Trauma, Victimized.

### الملخص

يعكس بعض الشعراء كيف يعاني الاطفال حول العالم عموما وفي مناطق الصراع على وجه الخصوص. في الواقع، يصور هؤلاء الشعراء صورة قائمة للضحايا الضعفاء العزل الامر الذي يعزى الى الاستغلال الاجتماعي والاقتصادي وبل حتى السياسي خلال اوقات الحروب المتسمة بالأنواع المختلفة من الصدمة والخوف. يدرس هذا البحث قضيتي الصدمة والخوف لدى الطفل العراقي بوصفه ضحية الحرب في قصائد لثلاثة شعراء ناطقين باللغة الانجليزية: جوديث موريسون، ديفد روبرت، وديفيد كريغر. فهم يسلطون الضوء على براءة الطفولة وعلى الطفل كرمز للسلام. وتكشف قصائدهم رؤية مروعة لنتائج الحرب الكارثية. تركز خاتمة البحث على وجهات النظر المتنوعة لدى كل شاعر في طريقة التعامل مع القضيتين (الصدمة والخوف) وفي طريقة الاستجابة للنتائج الكارثية للحروب المعلنة ضد هؤلاء الاطفال الابرياء العزل الضعفاء في العراق والدول الاخرى حول العالم. الكلمات المفتاحية: اطفال، شعراء، شعور، شعراء، خوف، صدمة، ضحايا.

## I- Introduction:

During crises times, conflicts and wars, the world witness chapters of mercy absence and prevalence of inhuman evil everywhere which consequently leads to the persecution and annihilation of complete societies including the innocent children. These sorrowful deeds, which are practiced either consciously or unconsciously; come to be considered shameful on entire humanity. The effect of such painful feelings and dreadful actions happen to the innocent children who fall in the trap of abhorred war machine, leave a trace on the poets who portray the victim's dilemma. Since, children are like a fresh new plant's leaf, they are inspired by the surrounding environment very easily. Therefore, the physical or psychological consequences of conflict situations and wars' trauma sharply affect directly or indirectly and then negatively influence and imprint sad memories on children's unconscious. As far as it jeopardizes harmfully their future and existing through developing depressed feelings and growing attempts of committing suicide. Trauma is derived from Greek meaning "1. An injury or wound to a living body caused by the application of external force or violence.2.a) a psychological or emotional stress or blow that may produce disordered feelings or behavior (Zapf, P.208)."

Hubert Zapf adds a great, clear explanation for trauma meaning, stating that it involves wounds, injuries, sorrowful and painful voices of scream as a type of a common reflection to the utmost and deepest of human being's suffering. He quotes the definitions of wound and voice from Webster's dictionary:

**"1.An injury or wound to a living body caused by the application of external force or violence. 2.a) a psychological or emotional stress or blow that may produce disordered feelings of behavior (trauma of being left by mother, trauma of civil war; b.)the state or condition of mental or emotional shock produced by such stress or by physical injury(P.207)".**

Eventually, trauma leads to psychological disorder as a consequence of stress and shock which turns to be a psychiatric violence syndrome. Bruce D. Perry pinpoints in "Stress, Trauma and Post-traumatic Stress Disorders in Children : An Introduction" that:

**... an extreme traumatic stress accompanied by intense fear, horror or disorganized behavior. The .... persistent re-experiencing of the traumatic event such as repetitive play or recurring intrusive thoughts; 2) avoidance of cues associated with the trauma or emotional numbing; 3) persistent physiological hyper-reactivity or arousal. Finally the last two diagnostic criterions refer to how long and how disabling the symptoms are. Signs and symptoms must be present for more than one month following the traumatic event and cause clinically significant disturbance in functioning. A child is considered to have Acute Stress Disorder (DSM IV) when these criteria are met during the month following a traumatic event. (P.3)**

Consequently, trauma causes weakness, disempowerment, fear, cowardliness and retreating the individuals defensive mechanism. Later on, such deterioration or collapse in "order and sense-making systems" harms the collective memory inducing unbalance or non-integration between collective memory and verbal-narrative representation.(Zapf, P. 207)

The segregation determines people's developed feelings of insecurity, unbelonging, turmoil and disorder involvement towards their previous culture. Such unrest and disorganized memories produce what is called "memory crisis". Hence, the cultural memory in the last two centuries and because of the abhorrent and hideous wars and conflicts, it came to be a major issue. Hence, the collective memory witnesses such an acute and violent change which leads to a sudden bohemian and savage shock. This shock in collective memory will take the form of a distorted metamorphosis creatures with an eccentric and odd or abnormal behaviors and tends to create a perverted norm of cultures which are driven away from their original identity and basic morality too (Smethurst, Pp.66-67). Hanna Segal relates the so-called 'paranoid-schizoid' conditions into the concept of conflict between "love and destruction". This impeded its way by means of bad objects of hatred, selfishness, racism and marginalization. According to Hanna Segal the paranoid anxiety is going to be satisfied with the infant's expected destructiveness as a result of schizoid split stimulated from the "idealized and persecutory experiences". Gradually, the infants are going to express their "gratifying and frustrating" at the same time. Then, 'the depressive position' is accompanied with those sorrowful feelings of persecution and later on hatred (P.130).

The 20th c. witnessed a long history of terrible destructive conflicts culminated in mass destructive and anti-human crimes as a result of totalitarian ideological, political orientations, economic interests and even religious impositions. The war machine was used widely in order to impose these imperialistic opinions through economic and military dominations. Silence appeared to be a crime. Therefore during wars, hatred and fear enhance their destructive and self-destructive impact on the individuals (Segal,P.118-9). Meanwhile wars, humans turn to be beasts and savages too. The absence of humanity naturally causes massive destructions, annihilation, extermination and genocide against humans. It is common to find terms such as inhuman and subhuman or non-human because of the severe cruelty practiced against prisoners or enemies too. The aggression is practiced with regretless feelings just to satisfy their psychotic superego with pleasures of tantalizing others. A person with such great degree of dehumanization in perpetrating the horrible acts of genocides and extermination reaches the utmost degree of psychotic criminality (P.120-1). The id works unconsciously to be as a storage of libido since, it feeds the psychic and psychosexual desires. It works just to satisfy the instinctual desires. Hence, it shifts to "be a social destructive force". On the other hand, ego matches the principles and orders of reality. It operates to prevent id energies from being destructive ones. It produces balance between human's inner psychic side and the outer world and it shows the hidden side of man. Moreover, the superego is similar to the principles of morality and stands for the conscience. It involves within it the senses of moral and ethical wrong deeds. Usually, the superego moves against id's perverted tendency as well as repressing id's unacceptable social desires of the unconscious. This balance creates a healthy balanced personality (Dobie, P.58-9).

However, conflicts and wars stimulate man to search for identity out of the havoc, ruins and destruction. The identity takes the form of war either politically, socially, or economically till bringing humans to be the center of politics and capitalism (Szollosy, P.19). For this reason, modernism came to be seen as "a psychotic defence against loss

of referential identity"(P.64). In spite of all attempts for formulating special identity for specific ethnic groups, these usually collide with racial issues or troubles of segregation. Brian Norman and Piper Kendrix Williams argue:

**...with a renewed sense of stable national identity. Segregation became the fundamental tool in this process. With segregation's insistence that people of various classes and of possibly unknowable racial backgrounds understand themselves as embodying one of two possible identities, with its attempt to firmly identify individuals by linking them to labeled geographic spaces, and with its creation of inferior spaces for those who seemed to embody blackness, segregation maintained social hierarchies by anchoring identities that had threatened, at least temporarily, to become chaotically unknowable. (P.59)**

The speech or the voice is another feature of identity in society which differentiates it from other cultures or traditions. Derrida elucidates the concept of speech as "logocentrism which is also a phonocentrism" and claims that speech is "heard and understood immediately by whoever emits it"(P.66). The signifier and the signified fail in preventing the voice from reaching the ear and appearing consciously. For that "the identity of the voice appears to remain intact; the voice is transmitted without loss to the other, and the voice also seems to immediately communicate the identity—the interiority—of the speaker" (P.66). The voice has the ability of showing the inner essence of man along with testifying the fixed norms of social scale hierarches (P.67).

The issue of trauma in Iraq has been examined by several Iraqi expatriate poets, it has been portrayed in Duniya Michael's and Amal Al-Jubori's poetry. This poetry has been studied by scholars of poetry. Yet, there appeared a group of English speaking poets who tackled this issue from their own vision. Hence, the importance of the study lies in its being an attempt at analyzing these English speaking poets.

The purpose of this study is divulging the reasons of motivating certain anti-war on Iraq westerners to write such poetry especially, the one deals with childhood and children. This group of society is the most sensitive and is easily affected by conflicts. The poets also expose the inhuman and ugly distorted hidden faces of capitalist western rule making institutes whose aim is for greedy interests at the expense of destroying childhood innocence on other parts of the world.

## **II- The Iraqi Child as Symbol of Peace and the Victim of the Traumatic Violence, a Critical Study of the Selected Poems:**

The question of the child as a victim of conflicts and wars is a global one. The Poets try to shed light on this matter through their poems as the three poets selected for this study. Usually, the voice of children is either unheard or even choked by those who have political, social, economic powers in their hands. Judith Morrisons' "A Crime Against a Child" and "Identity Card" , David Roberts' poems "A Message from Tony Blair to the People of Iraq" and "Home Come Your Sons" and David Krieger's "The Children of Iraq Have Names" and "To an Iraqi Child" concentrate on the sufferings of Iraq child during the absurd wars on this country. Their poetry came to be a testimony for the mercilessness of human beings and their savageness. They utilize various techniques in order to achieve their aims through symbols, images, irony, and satire just to show those cruel and inhuman deeds. It is possible to categorize these tactics in such ways:

There are so many terms which needs contemplating deeply in their meaning such as: trauma, Psychotrauma, and Posttraumatic stress disorder and their functions too. These terms are synonyms in their psychological symptoms to the shock and injuries caused by pensive feelings of depression, sadness, self-untrusted, etc. Trauma is defined as:

In its psychoanalytical sense, trauma denotes an event of such violence and suddenness that it occasions an inflow of excitation sufficiently strong to defeat normally successful defense mechanisms; as a general rule trauma stuns the subject and, sooner or later, brings about a disorganization of the psychic economy. Trauma (a wound), a term borrowed from ancient Greek, was at first used in surgery to denote a violent injury from an external cause that breached the body's integrity. (Alain De Mijolla, P.1800)

On the other hands, Alain De Mijolla conspicuously clarifies the major fundamentals of the individual's wounds resulted as a reaction to violent unexpected accidents to the person. So, Psychotrauma or "traumatic neuroses" is :

**...the patient suffers from an implacable repetition of the traumatizing situation in dreams and in the production of flashbacks, which are either reproduced with cinematic accuracy or distinctly transposed. This pathology, which is fairly common and sometimes appears during the analysis of a "classic" neurosis, closely resembles Freud and Breuer's 1893 discovery: the metaphor of the internal foreign body and the irruption of mnemonic material that does not consist of memories but of images of an almost persecutory past.(P.1471)**

The consequences of psychotrauma as Karin Vitzthum, Stefanie Mache, Ricarda Joachim, David Quarcoo and David A Groneberg claim that: "[it] occurs as a result to a traumatic event, which may involve witnessing someone's actual death or personally experiencing serious physical injury, assault, rape and sexual abuse, being held as a hostage, or a threat to physical or psychological integrity."(P.1) They would be a corner stone of this study.

The third term, called Posttraumatic stress disorder which is one of the war neuroses symptoms. It is elaborated by Karin Vitzthum and et al. as they argue that: Post-traumatic stress disorder (PTSD) is an anxiety disorder and was defined in the past as railway spine, traumatic war neurosis, stress syndrome, shell shock, battle fatigue, combat fatigue, or post-traumatic stress syndrome (PTSS). If untreated, post-traumatic stress disorder can impair relationships of those affected and strain their families and society. Deployed soldiers are especially at a high risk to be affected by PTSD but often receive inadequate treatment. (P.1)

The selected poems from three different poets in their different settings: Australia, Britain and USA. They have met each other; but their poetical works are complementary to one another. They talk about Iraqi children's hopes, dreams, weakness, and the opposition of war on this country. The poems were written in 1990s and 2000s but agree on the theme of the Iraqi childhood victimization. The poets seem to be in a state of shock or post traumatic state of uproar to what is happening to Iraqi children during and after the war or as a result from the international imposed sanctions on Iraq to deprive this country from medicine and food that increased the number of children's death due to the diseases or malnourishment.

Thus, the Australian poet Judith Morrison wrote two closely touchable and affective poems which described the suffering of Iraqi children and being exposed to the massacre of war. She depicts her sad images mixed with miserable psychological deteriorating feelings in her two poems; "A Crime Against a Child" and "Identity Card". She describes the humiliated superpowers values and disrespect of humanity through submitting innocent Iraqi children to the altar of war's inextinguishable fires. The war machine quenches its thirstiness with these innocent creatures drops of blood, weak and fresh bodies as well as their soft pure souls. She is shocked by the inhumanity of depriving a child who was undergoing from leukemia from medicine and the appropriate health treatment. The Iraqi hospitals in 1990s witnessed an acute drugs shortage beside the unavailability of the other necessary medical equipment in order to save the souls including that Iraqi child due to the imposed embargo and international sanctions. She portrays that child in the following way:

**I dreamt you planted**

**a desert flower, a flower**

**that would grow with you**

**and become a tent for your**

**dreams, a place where the breath**

**of the desert would keep hunger**

**of the soul at bay, and the eye of dawn**

**watch over you, lead you to where**

**dreams are nourished – (Morrison. "A Crime Against a Child."**

**<https://newint.org/blog/2013/04/18/little-poet-iraq-in-memoriam>. np.)**

Morrison wrote this poem during November night of 1998 as she was watching the news and heard the story of that Iraqi child thirteen years old called "Jassim" who died after being infected by cancer because of using " ... depleted uranium from missiles and bombs in the first Gulf War (np)". She was unable to close her eyes and sleep since feelings of sorrow or involvement in a way or another in such unforgivable crime of causing miseries to others through their governments who participated in the war against Iraq or bring the application of sanctions on Iraqis. Frankly, Morrison was in a state of fright which is "accompanied by a state of shock and stupor [and] disordered agitation"(Mijolla, P.648) to the inhumanity practiced against Iraqi children who are losing their lives because of the others faults. These experiences "leaves behind a painful memory trace"(Ibid, P.563) on the poet which is difficulty of sleeping or insomnia perhaps thinking she is involved indirectly in Jassim's suffering. As a therapy to her psychiatric neurotic state represented by the agitated conscience with guilty senses of inability to do anything to bring the child into life again, she compares Jassim to a planted flower in the desert as a condolence to her mental embitterment. The flower and Jassim are supposed to challenge all the surrounding difficult circumstances, grow and flourish together, giving hope a chance. As the flower, Jassim has dreams too but these dreams are choked or suffocated by means of pollutions of the depleted uranium which seized Jassim from breathing and make his dreams impotent or unnourished one. She is suffering from the state of post-traumatic stress disorder:

I awoke to follow your presence

from my dreams. Tears from your

unwrapped poetry bled the moment.  
Tears from years embedded within  
your memory, cascaded like a waterfall  
whose journey ahead is unknown –

The passing years have brought  
death and destruction to the land  
of your ancestors; to the land where  
you ran with the desert wind; where  
your poems were born, where your  
heart sighed for all the broken promises – (Morrison, np.)

In this place, Judith Morrison reflects her inner succumbed sadness to such unhappy or unjustified carelessness about the suffering of the sick Iraqi children with leukemia who are dying every day due the absence of treatment. She is dissatisfied with the western slogans of human and child rights as if there is a split among her id, ego and superego. She passes through a "psychotraumatic syndromes or "traumatic neuroses" " (Mijolla, P.1471) as she meets the iconic image of the passed away Jassim in her dreams at night in the form of flashback in the tape of her memory. She accused western governments of breaking their promises to save man dignity and protecting children lives during war and peace times. Morrison comes to compare the western governments "broken promises" with the "desert wind" which means death. These governments or authorities turn to be lives taker instead of giving hope for the weak despondency in finding a cure to their incurable illness. She painted those scars and tears in using a poem within poem technique. She tries to transmit the absentee Iraqi Child by means of death through the poem "Identity Card":

Identity Card (a poem by Jassim written just before he died)

The name is love  
The class is mindless  
The School is suffering  
The governorate is sadness  
The City is dying  
The street is misery  
The home number is one thousand sighs  
Your poetry lives on so the desert will bloom again...

( <https://newint.org/blog/2013/04/18/little-poet-iraq-in-memoriam>. np)

Determinably, utilization image of a morbidly dying child reveals the poetess's refusal of the doomed destiny of annihilating innocents and pure children but in spite of disappointment, a trace of hope exists as she said " Your poetry lives on so the desert will bloom again..."(Ibid). She portrays gloomily all corners of life including school, house and even the streets as if to declare the lamentation of the child passing away from this earthly life and leaving just sighs for his lovers, friends, sisters, brothers and parents.

Just a week after American and British declaring war and attacking Iraq in 2003, the British poet David Roberts wrote an anti-war poem entitled "A Message from Tony

Blair to the People of Iraq." He ironically and sarcastically exposes the innocent facial expressions of Tony Blair while he is a hard-heated person who hides behind such false facial features.

**Your cities shake and thunder with our bombs.**

**Tumbling buildings. Plumes of flames.**

**Roaring jets and shrieking men.**

**The crash of glass and children's screams.**

**We see the mushroom clouds again.**

**Now you can appreciate the genius of our civilisation.**

**Remember, this isn't war:**

**it's liberation. (<https://war-poetry.livejournal.com/255872.html> .np.)**

The poet is depicting those moments of terror conspicuously. In addition to his attempt, he is naturalizing the war experience atmosphere by means of inserting words pregnant with their sarcastic and ironic expressions. He is ridiculing the British Prime Minister's Tony Blair words who calls the war as "it's liberation"(Ibid).

**Look to the future.**

**Your children will not easily forget**

**how we came to help.**

**Round the clock bombing**

**may have left them traumatised**

**and perhaps a little mad,**

**but soon we are sure they'll realise**

**just what luck they've had. (David Robert. <https://war-poetry.livejournal.com/255872.html>. np.)**

In these lines; David Robert asserts that, it will be imprinted a widely opened injury in the Iraqi children memory. These traumatic experiences are rooted for a long time till being healed if no duplications syndrome of neurotically sings of disorder are developed. According to Frances K. Grossman, Joseph Spinazzola, Marla Zucker and Elizabeth Hopper, the survived children are very difficult to forget the past memories of war where they have been shocked traumatically by those experiences and also they are going to doubt their identity or necessity of their existence too. They claim that:

**Therefore, the trauma treatment component traditionally focused upon construction of a life narrative must be expanded to address the effects of trauma on our clients' entire life narratives, including their development of a sense of self and social identity. This stance is inherently and explicitly strength-based, with irrefutable social justice implications. Namely, we are ultimately more interested in enhancing the personhood of the trauma survivor than merely reducing their psychopathology and symptoms of posttraumatic stress. It is not just about helping our clients to stop "living in the past," "haunted by their trauma" but to cultivate and embrace a past, present, and future narrative of self that is greater than the sum of their traumatic experiences.(P.88)**

The other poem of David Robert's "Home Come Your Sons" describes the malnourishments due the economic blockades which was imposed by UN on Iraq. The



captured and brutal pictures of boobs, weak, defenceless, malnourished children arouse feelings of bitterness by the complete destruction of Iraq and its citizens among them are the Iraqi children. This results in losing trust in self, emotional rage and negligence therefore it is obligatory "building their capacities for trust, attachment and relationships, sense of self, and tolerance of intense emotions."(Ibid, P. 87) David Robert raises his voice in objection to war:

**It must take guts to drop those bombs  
on defenceless people who had no chance.**

**Was it really necessary to attack  
the innocent people of Iraq? -  
Children, half of them,  
and over half malnourished.  
What had they done to us  
to be so punished?**

**Your boys didn't have to maim and kill  
or break the hearts of mothers.  
This is the shame fullest of wars.  
They could have used their talents in a decent cause.  
They could have lived,  
and you could see them still. (David Robert. <https://war-poetry.livejournal.com/700178.html> . np.)**

The poet recalls various images of the post-traumatic stress disorder by means of expressing a detailed depiction to the miseries of Iraqi children and the followed agonies to their broken mothers' hearts. These dreadful captured war scenes and miseries which dominate the realm of the poem, formulate a case of hallucination in the poet's collective or subconscious memory as a reaction to the horrified images of besiege and war impact on Iraqi children. David Robert is militarizing his words to create an atmosphere of unjustified leaders' aggressiveness to kill the innocent Iraqi children through multi-weapons used in this war including the most horrible one: food and medicine. It is too hectic for the poet watching such crimes as he stands paralyzed in a paranoid state due to his lack of power to do anything to save those victimized children. These images as well as the employed scenes fit to what Jeff Sychterz calls in his paper "surreal, dream-like"(P.3).

Similarly, the American anti-war poet David Kreiger talks about the Iraqi children from the humanitarian point of view. The poet confirms the authenticity and identity of the Iraqi children. He indirectly tries to remember and bring the attention of the world to the ancient civilizations of Iraq. Kreiger manipulated the technique of repetition and stream of consciousness in his poems in order to achieve his goal of recalling and attracting the world attention to Iraqis' Children ordeal because of war. This repetition is similar to the echo sounds in the subconscious or even conscious mind resembles that state of traumatic stress disorder which the poet undergoes stress both physically and psychologically. He is mentally disordered which appears conspicuously through the

repetition of words and phrase as an enhancement to this mental case. He is heard telling:

**The children of Iraq have names.  
They are not the nameless ones.**

**The children of Iraq have faces.  
They are not the faceless ones.**

.....  
**The children of Iraq have hearts.  
They are not the heartless ones.**

**The children of Iraq have dreams.  
They are not the dreamless ones.**

**The children of Iraq have hearts that pound.  
They are not meant to be statistics of war.**

**The children of Iraq have smiles.  
They are not the sullen ones.**

**The children of Iraq have twinkling eyes.  
They are quick and lively with their laughter.**

**The children of Iraq have hopes.  
They are not the hopeless ones.**

**The children of Iraq have fears.  
They are not the fearless ones.**

**The children of Iraq have names.  
Their names are not collateral damage.**

**What do you call the children of Iraq?  
Call them Omar, Mohamed, Fahad.**

**Call them Marwa and Tiba.  
Call them by their names.**

**But never call them statistics of war.**

**Never call them collateral damage.** (David Krieger, "THE CHILDREN OF IRAQ HAVE NAMES". The Nuclear Age Peace Foundation. November 1, 2002. <https://www.wagingpeace.org/the-children-of-iraq-have-names/> . np.)

These echoing techniques of redundancy, repetition and war tumult high disorganized sounds of explosions and mentioning the Iraqi children names enunciate the poet's traumatic mental stress and disorder. His thoughts are unclear and his sight is distorted by man's dehumanization and hard-heartedness. This reinforces the state of segregation and inequality or bias in treating humans according to their colour or race. Therefore, it is not strange to find segregation in the super powers domination on the weak countries by means of power as Brian Norman and Piper Kendrix Williams authorize " the origins of segregation were formed in the institution of slavery as legislated and practiced in colonial America and as persistent in the nascent United States."(P. xi)

However, David Krieger's "To an Iraqi Child" elucidates his mental flux and entire collapse under the extreme shock after realizing the huge suffering of the Iraqi children. The consequences of such unconscious mental collapse lies in the dangerous depiction of war terrible unforgettable images and the severe ramifications. The poet through stream of consciousness detects his inner cynical and bleak sentiment or emotions:

*So you wanted to be a doctor?*

*It was not likely that your dreams would have come true anyway.*

*We didn't intend for our bombs to find you.*

*They are smart bombs, but they didn't know that you wanted to be a doctor.*

*They didn't know anything about your dreams and they know nothing of love.*

*They only know how to find their targets and explode in fulfillment.*

*We call them smart, but they cannot be trusted with dreams.*

*After all, they are only gray metal casings with violent hearts.*

*They do only what they were created to do.*

*It isn't their fault that they found you.*

*Perhaps you were not meant to be a doctor.* (David Krieger. "TO AN IRAQI CHILD." April 2, 2005. <https://www.wagingpeace.org/to-an-iraqi-child/> . np.)

The rejection of war as a mortal destructive merciless power on the most weak creatures (children) is obviously framed. He is cursing with traumatic shock as a human being, all the materialistic profit fulfilled on the children's health. Thus, man develops a delusive system to avoid such catastrophic situation as Freud states "This situation of a delusional system as an attempt at recovery following a catastrophic situation up to a point bears out Freud's theory that a delusional system is an attempt at restitution of a destroyed world following a psychic catastrophe"(as quoted in Segal, P.39).

### III- Conclusion:

The poems discussed above show the three poets' agreement on the problematic complexities of Iraqi children who are undergoing war, it is completely an inhuman situation which is imposed by the super democratic powers that claim human rights and children's right in particular. The poems of these three poets who are transmitting the Iraqi child undergoing, highlight the falsification of the slogans of superpowers.

They are reflecting an anti-war voice beside being supporters of Iraqi child rights through rejecting the military actions against Iraq. They support their poems with hope against death and frustration. They conspicuously reveal the psychiatric, traumatic and post trauma stress disorder on the poets and on the Iraqi victimized child. They highly sympathized with the innocent of Iraqi children in spite of their geographical and ethnic distance from Iraq.

In short, their works are considered an open objection and rising their voice in front of their governments who started the war against Iraq neglecting the Iraqi children miseries and suffering, and dreams.

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