

**READING THE MEANING OF WAR IN NATHALIE HANDAL'S "WAR":
A SEMIOTICS OF POETRY ANALYSIS**

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A FINAL PROJECT STATEMENT

I certify that this research is definitely my own work. I am completely responsible for the content of this research. Other researcher's opinions or findings included in the research are quoted or cited in accordance with ethical standards.

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagai syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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Abstract

In this research, the researcher analyzes *War* poem that is written by Nathalie Handal. *War* poem tells the situation of war and shows the suffering of the victims. The theme of war is important to discuss because war still happens until now. War should not happen in this modern era because it blocks someone's liberty which is inappropriate with human rights. This study aims to find the meaning of war in *War* poem. This research uses the semiotic of poetry theory by Riffaterre. The researcher uses close reading technique to collect the information of the data. In analyzing the data, the researcher uses content analysis. To gain the meaning of war in *War* poem, the researcher must follow some steps such as heuristic and hermeneutic readings; finding the indirection; finding the matrix, model also variant; and finding the hypogram. The result of analysis shows that this poem is a portrait of war that happen in Palestine. This war happens because a battle for territory and its already mention in the Qur'an. The researcher finds the hypogram of *War* poem with ayah of Qur'an that are Al-Maidah:21, Al-Maidah:26 and Al-Hajj:40.

Keywords: War, Poem, Nathalie Handal, Semiotic of Poetry, Riffaterre

READING THE MEANING OF WAR IN NATHALIE HANDAL'S "WAR": A SEMIOTIC OF POETRY ANALYSIS

Oleh: Anisah Haidaratul Hanifah

Abstrak

Di dalam penelitian ini, peneliti menganalisis puisi berjudul *War* yang ditulis oleh Nathalie Handal. *War* menceritakan situasi di dalam perang dan menggambarkan penderitaan para korbannya. Tema perang penting untuk diangkat karena perang masih terjadi hingga saat ini. Perang seharusnya tidak terjadi di jaman modern karena akan menghalangi kebebasan seseorang yang tidak sesuai dengan hak asasi manusia. Penelitian ini bertujuan untuk menemukan makna perang dalam puisi *War*. Penelitian ini menggunakan teori semiotika puisi milik Riffaterre. Peneliti menggunakan teknik *close reading* untuk mengumpulkan data. Dalam menganalisis data, peneliti menggunakan *content analysis*. Untuk mendapatkan makna dalam puisi *War*, peneliti harus mengikuti beberapa langkah yaitu pembacaan heuristik dan hermeneutik; menemukan indirection; menemukan matrix, model juga variant; dan menemukan hypogram. Hasil dari analisis memperlihatkan bahwa puisi ini merupakan gambaran perang yang terjadi di Palestina. Perang ini terjadi karena perebutan suatu wilayah dan hal ini telah disebutkan dalam Al-Qur'an. Peneliti juga menemukan hipogram dari puisi *War* dengan ayat Al-Qur'an yaitu surat Al-Maidah:21, Al-Maidah:26 dan Al-Hajj:40.

Kata Kunci: Perang, Puisi, Nathalie Handal, Semiotika Puisi, Riffaterre

MOTTO

Learn to trust the journey even when you do not understand it.

(Mr. Danial Hidayatullah)

Jangan mempersulit diri sendiri.

(Mrs. Jiah Fauziyah)

***Kalau setiap do'a seperti belum dijawab,
berarti mampumu memang baru sebatas meminta,
belum sampai ke tahap menerima.***

(Adimas Immanuel)

Nothing ever ends poetically. It ends and we turn it into poetry.

All that blood was never once beautiful. It was just red.

(Unknown)

What we do for ourselves dies with us.

What we do for others and world remains is immortal.

(Unknown)

DEDICATION

**For my mother, my father, my friends and my advisor.
Thank you for believing in me till the end.**



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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Humans sometimes have different opinions or ideologies. Their differences may cause a conflict. In a broader context, conflict can occur between two countries or more. Some conflicts can be resolved in diplomatic way, but in some cases, the conflict can be ended with the war.

War is a battle between two parties. They are in a conflict with aim to conquer the other side. As stated in Oxford Dictionary, “war is a fighting between nations or groups within a nation using military force” (1995: 1339).

There are many reasons why war can happen, such as fear of rivaled by other party, feeling threatened by other’s domination, the weapons race between countries, and the problems that occur in the trade lane. Johnson and Tierney states if in international relations,

War is result from a number of different events, including: (1) choice—a freely made decision to initiate a war; (2) entrapment—the perception that one has been forced into war (e.g., by invasion, alliance obligations, or the belief that another state will shortly initiate conflict); or (3) turmoil—the perception that states in the system are losing control of the situation, and there is a “slide” into war (2011: 20).

In Islam, war is allowed when a country gets attacked by the other country. They had to make resistance from attacker or an effort to defend themselves. The discussion about war is reflected in Qur'an sura Al Hajj: 39.

أُذِنَ لِلَّذِينَ يُقَاتَلُونَ بِأَنَّهُمْ ظَلِمُوا وَإِنَّ اللَّهَ عَلَىٰ نَصْرِهِمْ
لَقَدِيرٌ

Means: “To those against whom war is made, permission is given [to fight], because they are wronged; and verily, Allah is most powerful for their aid.” (Ali, 1987: 162)

The verse tells that people get permission to fight back when they are attacked by others. People should not just accept the crime that they get from other. People should have self-defense to protect themselves from other oppression. Allah knows if they may have limitations and their enemies could be much stronger. So Allah will help them to reach the victory.

The theme of war is important to discuss because the war still happen until now. The war should not happen in this modern era because it blocks someone's liberty which is contravene with human rights.

The example of war which still happens until now is war in Palestine. Palestine has conflict with Israel. Palestine-Israel war is a complex conflict that craves to evacuate each other in teritorial case. According to Yehezkel Landau in his essay *Holy Land, Unholy War: The Religious Dimension of the Israeli-Palestinian Conflict*,

The land of Israel or Palestine, however one chooses to call it, is not just the homeland of two peoples locked in conflict over it. It is also considered holy by several monotheistic traditions tracing their origins back to the patriarch Abraham/ Ibrahim. This overlay of national identities and religious affiliations creates a potentially explosive mixture, especially when either identity marker becomes ideologized and rendered absolute, inviolable, and essential to one's very existence (2008: 1).

The land of Palestine or Israel is just a small area around 10,000 square miles. It is less than Massachusetts in US or area in Timor Island or two times sized of Bali. However, this conflict has taken many victims. Most of the victims are Palestinians. According to Joel Beinin and Lisa Hajjar in their journal *Palestine, Israel and the Arab-Israeli Conflict A Primer*, "as a consequence of the fighting in Palestine/ Israel between 1947 and 1949, over 700,000 Palestinians became refugees" (2014: 5). This war is important to discuss because since the first time Palestine-Israel's territorial-conflict appears, there is no settlement yet to end the conflict.

The war in Palestine can be portrayed in literature field. Literature is human product from a creative process. There are three main of literary works: drama, prose and poem. Poem is one of literary works. The researcher chooses the poem to analyze because it has the unique way to deliver the experiences of human that is by crystallizing the words. It means the experience that is written in poem can be simpler in words but still deep in meaning. In poem, the words are chosen to make the work short in length.

Poem also has some poetic devices that make every word, lines, and punctuation marks meaningful. The words in a poem can be the symbol of something beyond the word itself. All things in poem can symbolize something. It aims to create the meaning. According to Oxford Dictionary, poem is “a piece of creative writing in verse, especially one expressing deep feeling” (1995:890).

There are many poets who write poems about war. One of the poets is Nathalie Handal. Her childhood is full of moving to different countries. She ever visits Palestine because her parents have Palestinian descendant. From her interview to *The Wall Street Journal* that posted in www.wsj.com, she graduated from the University of London and has French and American citizenships.

Handal creates some poems that are posted in www.stationmuseum.com. She becomes a part of *Made in Palestine* project that is held in May 3 through October 23, 2003. *Made in Palestine* is the first museum exhibition in the United States devoted to the contemporary art of Palestine. It is a survey of work by artists living in the West Bank, Gaza, and parts of Israel.

Nathalie writes ten poems about war in *Made in Palestine* project. Among all the poems, there is one poem entitled *War*. If other poems using words that relates to war to their titles, this poem just uses *War* to tell directly that it is poem about war. This poem also uses requesting word “please” that is not presented in other poems. It contains in twenty-fifth line “Please stop the tears, the suitcases, the silence.”

There are some differences between *War* and other poems. The other war poems usually using iambic meter to show the serious and dramatic tone, but this poem, besides using the iambic meter, is also using the trochaic meter. According to Abrams, the pattern of trochaic meter is a stressed syllable that followed by unstressed syllable (2009:195). This meter tends to the comedy one.

War poem also does not use the iconic image of the war that common in other war poems such as “plane”, “tank”, and “bomb.” This poem is just using the common words such as “died”, “killed” and “corpses.” Furthermore, this poem is not using the words that contain the witness about broken body such as the broken of face, hands and legs that is usually used in other war poems.

The next differences is if the writer of war poems usually using the word “you” to mention the reader, the writer of *War* is using the word “we” to mention the reader. It can be found in the line number fifteen: “How can we bear the images that flood our eyes.” So the speaker of this poem is mentioning him/herself.

The other war poems also using the declarative sentence in their line such as a war song entitled “We Will Not Go Down.” It is different with this poem that tends to talk with people. The speaker of this poem seems to make a conversation to the reader such as in line: “listen, how many should die before we start counting.” Those are the reasons why this poem is interesting to analyze in this research.

The aim of research about poem is to understand the meaning of the poem itself. The poem is a system of sign which speaks indirectly that make poem unique. To analyze the system of sign in poem, the researcher uses semiotic theory because *War* uses symbol to deliver the message. It can be shown at the sentence “room of light” and “jailed cities.” This is would be interesting to know the message of *War* by interpreting the words in this poem.

1.2 Research Question

From the background of study above, the researcher has a research question that must be answered: what is the significance of war in *War* poem by Nathalie Handal through semiotic of poetry reading?

1.3 Objective of Study

Based on the background of the study and problem statement, the researcher has the objective study. It is to find out the significance of war in *War* poem by Nathalie Handal through semiotic of poetry reading.

1.4 Significance of Study

This research has significances that divided into two kinds. Those significances are:

1.4.1 Academic Significance

Academically, the researcher hopes that the students who take the same research in general, and English Department students of State Islamic University Sunan Kalijaga in particularly, could get the benefit from this research for the further studies. The researcher hopes this research can give a portrait of war in

Palestine. They also can make any new research or do better observation to *War* by Nathalie Handal or other war poems in different field, criticism or perspectives.

1.4.2 Practical Significance

In the practical side, the researcher hopes that this research can enrich readers' knowledge about the meaning of meaning (significance) of the war in *War* poem by Nathalie Handal. This research also can be one of their references to see how the Riffaterre's Semiotic of Poetry theory is applied to analyze poems.

1.5. Literature Review

The researcher has not found any graduation paper that using *War* poem by Nathalie Handal as the object material. This graduating paper is the first research that uses *War* poem by Nathalie Handal as the object material. However, the researcher finds three graduating papers that use Riffaterre's Semiotic of Poetry to analyze the other object.

The first research is by Maria Yohana Bule Kupang from Universitas Negeri Yogyakarta entitled "Menelusuri Makna Puisi *Das Nachtlied* Karya Friedrich Willhelm Nietzsche." In her research, Maria uses semiotic theory by Michael Riffaterre to interpret *Das Nachtlied* poem. The poem tells about a character named Zarathustra, Zarathustra missing a light. The result of Maria's hermeneutic reading is about Zarathustra's desperate expression. She finds displacing meaning with characteristic metaphor and simile, distorting meaning with characteristic ambiguity and contradiction, and creating meaning with

characteristic rhyme and enjambment. The matrix of this poem is the loneliness expression of Zarathustra. This research did not find the hypogram yet for the poem.

The second research is graduating paper by Uniawati from Universitas Diponegoro Semarang entitled “Mantra Melaut Suku Bajo: Interpretasi Semiotik Riffaterre.” Her research is issued on August 2007. In her research, she uses Semiotic Theory by Riffaterre. This research is continuation from her previous research “Fungsi Mantra Melaut Suku Bajo” in 2006. She uses bibliography research and exploits oral data in previous research. From 58 spells in the previous research, she only uses 10 spells to be analyzed. In her research she finds the function and it is intensity of the Bajo’s spell. It also shows the reality and the identity construction in Bajo tribes’s society. She finds the inter-textuality between Bajo’s spells with Al-Qur’an. It represents the Islamic religious aspect in Bajo’s spells.

The third literature review is by Rinaldi Seira Yuanda from Universitas Negeri Yogyakarta with “Analisis Puisi *Deutschland* karya Bertold Brecht melalui Kajian Semiotika Riffaterre.” This research is found on 13th January 2014. He uses the semiotic approach to analyze the poem. For the type of research, he used descriptive qualitative. The result of his research is he finds that the *Deutschland* tells about a pale mother who loses her prestige because of her child’s attitude from the heuristic reading. He finds some indirection and the hermeneutic meaning from this poem. The poem tells about the portrait of German’s destruction because of the government’s ambition.

This research is different from all the prior researches. The first prior research using *Das Nachtlid* poem, the second research using Bajo's spells and the third prior research using *Deutschland* poem by Bertolt Brecht. This research will use the different object with all of prior research. This research using Handal's poem entitled *War* for its object. In this research, the researcher will discuss about *War* poem by Nathalie Handal using semiotic reading.

1.6. Theoretical Approach

This research aims to analyze *War* by Nathalie through semiotic theory. Semiotic is a way something can be interpreted with something else. According to David Carter, semiotic is "referred to as a science of sign" (2006: 43). In this research, the *War* by Nathalie Handal is analyzed by using Semiotic of Poetry by Michael Riffaterre. This theory believes if every word in a poem is a sign.

Poem is a language activity. It is because poem speaks indirectly. Poem can be understood by heuristic and hermeneutic reading method. The heuristic reading is based on the conventions of the language. There will be found ungrammaticalities in poem. The ungrammaticalities happen in semantic, syntactic, lexical and phonic levels. The ungrammaticalities in poem make the text not easy to understand and sometimes it does not longer represent the reality accurately. This reading will naturalize the text of poem with normative language principle (grammar). Heuristic reading will clarify the relationships among words in one line and among lines in every stanza of the poem. As Riffaterre said,

heuristic reading is also “where the first interpretation takes place, since it is during this reading that meaning is apprehended” (1978: 5).

After the heuristic reading, the poem should be analyzed by hermeneutic or retroactive reading. The language of poem is full of figurative language. Hermeneutic reading used to give literary meaning to the text of poem. If the heuristic reading is based on the conventions of the language, then hermeneutic reading is based on the conventions of literature. In this reading, the meaning of meaning or the significance of the poem can be found. In hermeneutic reading, a poem should read back and forth because it is a structure that relates one another in its parts.

The language of poem is different from daily language. According to Riffaterre, poem expresses concept and things by indirection. In other words, “a poem says one thing and means another” (1978: 1). The next step to know the structure meaning of poetry is searching the indirection. In his book “*Semiotics of Poetry*,” Riffaterre explains about indirection that is produced by displacing, distorting and creating meaning.

The writer uses some of figurative languages such as metaphor, metonymy, personification, allegory, and synecdoche to displace the meaning in the poem. The application of ambiguity, contradiction, and nonsense can distort the meaning. And the creating of meaning can be found at application of rhyme, enjambment, and typography. All of this indirection make poem become unique than other literary works to deliver its message.

The next step is finding the matrix, model, and variant from the poem. The matrix is the central of significance. It is an abstract concept that is never actualized in the text. In his book *Semiotic of Poetry*, Riffaterre tells if the matrix is “a minimal and literal sentence, into a longer, complex and non-literal periphrasis” (1987:19). Model is the actualization of the matrix that presents in text. Model can be such of certain words or phrases that have poetic character and reflect the matrix. Variant is the transformation of model that can be found in lines or stanza of the poem.

The last stage is finding the hypogram. Hypogram is a result of inter-textual relation between texts. Riffaterre argues, “the text as a whole, however, evidences a humorous constant inseparable from inter-textuality—the sustained discrepancy between the expectations raised by the title and what actually find in the text” (1978: 127). This theory assumes if literary works nowadays is born as a response for the previous literary works. There is a relation between one text and others.

1.7. Method of Research

Method is a way to analyze the data. According to Build, the word methodology is derived from the Greek “meta hodos” which means “the way along which.” In more everyday language it means “...a system of methods and principles for doing something” (Cobuild, 1987: 1 as cited in Wahyuni, 2011). This sub-chapter will describe the process analyzing data include type of research, data source, and the technique of collection the data.

1.7.1. Type of Research

This research uses qualitative research. Qualitative research is a kind of research that using descriptive way to analyze the data. According to Holloway,

“Qualitative research is a form of social inquiry that focuses on the way people interpret and make sense of their experiences and the world in which they live. A number of different approaches exist within the wider framework of this type of research, but most of these have the same aim: To understand the social reality of individuals, groups and cultures. Researchers use qualitative approaches to explore the behaviour, perspectives and experiences of the people they study: the basis of qualitative research lies in the interpretive approach to social reality” (1997: 2 as cited in Wahyuni, 2011).

From the explanation above, the qualitative research is study about social and cultural phenomena. The aim of this research is to gain the deeper understanding of a group’s or someone’s experiences. According to Yin, “qualitative research usually relies on four methods to gain the information: (1)participation in the setting, (2)direct observation, (3)in-depth interviews and (4)analysis of document and materials” (2003: 7 as cited in Wahyuni, 2011).

Since this research using Semiotic theory, the researcher will focuses on the fourth method which just analyzing the document and materials which called library research. To analyzing the content of the text data, the researcher uses objective interpretation that will be done by observes the intrinsic elements of poem and several books or documents which contain the data needed.

1.7.2. Data Source

The primary data is the poem itself. It is *War* by Nathalie Handal. The researcher also uses supporting data from dictionary to help the research comprehension. The unit of data are words and sounds from the text of poem.

1.7.3. Data Collection Technique

The researcher uses close reading technique to collect the information of the data. The close reading technique focuses on the work itself. Close reading is “undertaken to show that a greater literary work, in the tight internal relations of its figurative and paradoxical meanings, constitutes a freestanding, bounded, and organic entity of multiplex yet determinate meanings” (Abrams, 2009: 73). The researcher must read the main source repeatedly, take some important notes based on the data and use another secondary data such as dictionary. This process aims to find the result of the question in the problem statement.

1.7.4. Data Analysis Technique

In analyzing the data, the researcher uses content analysis. Content analysis is a technique which just focuses to gain the result from the main data. According to Tesch, content analysis is one of numerous research methods used to analyze text data. This research uses qualitative content analysis “focuses on the characteristics of language as communication with attention to the content or contextual meaning of the text” (Tesch, 1990; Hsiu-Fang and Shannon, 2005 as cited in Wahyuni, 2011). It means this research will focus to analyze the content of text data with identifying the patterns and fit it with the context of the poem.

According to Downe, the goal of content analysis is “to provide knowledge and understanding of the phenomenon under study” (Downe-Wamboldt, 1992: p.314 as cited in Wahyuni, 2011).

Beside the content analysis, the researcher also uses the descriptive analysis. According to Wahyuni,

Descriptive analysis focuses on the information gathered in relation to how it was gathered, where, and by whom. This involves reviewing the information, identifying links, patterns, and common themes, arranging the facts in order, and presenting them as they are (Wahyuni, 2011).

The researcher follows some steps to analyze the data:

1. Describing the poem through heuristic and hermeneutic reading.
2. Identifying every indirect expressions that portrait on the main data.
3. Analyzing the data to find the matrix, model and variants.
4. Finding the hypogram and the relation between main data and other text (intertextual).
5. Concluding the data to gain the result of this research.

1.8. Paper Organization

This research consists of three chapters. The first chapter presents the introduction of this research that consists of background of study, research questions, objective of study, significance of study, literature review, theoretical approach, method of research, data sources, data collection technique, data analyzing technique, and paper organization.

Since this research will analyze poem from its intrinsic elements, so the specific chapter about intrinsic elements will be abolished. The second chapter presents the analysis of the poems *War* by Nathalie Handal. This chapter discusses about the significance (meaning of meaning) of the poem by heuristic and hermeneutic reading. The chapter also presents the hypogram of the poem and its inter-textual relation with other text. The last chapter is finding the conclusion from the entire chapters; the researcher also gives the suggestion for the readers who will conduct the same research.



CHAPTER III

CONCLUSION AND SUGGESTION

3.1. CONCLUSION

The object of this research is a poem by Nathalie Handal entitled *War*. The researcher uses semiotic of poetry theory by Riffaterre to analyze. The researcher analyzes the *War* poem to get the significance (meaning of meaning) of war. After doing the analysis, the researcher finds the significance of the poem is a war in Palestine that happens is because a battle for the territory and it is already mentioned in the Quran. The Quran already states the facts about Palestine a long time ago with its ayah. The ayah of Quran also tells about the cause of the war itself.

From the analysis chapter, the researcher finds some points of conclusion. From the heuristic and hermeneutic reading, *War* by Nathalie Handal describes about the war that happened in Palestine and how the victims experienced the war.

From the indirection aspect, there are displacing, distorting and creating meaning that occur in this poem. The displacing meaning can be represented with personification in three lines that are: “light that blinds and blinded men lined up,” “when the fig trees await the small hands of a child,” and “corpses follow gunmen in their sleep.” The distorting meaning can be found at ambiguity and contradiction. There are two ambiguities and two contradictions in this poem. The creating meaning can be found at internal-rhyme and enjambment which aims to build the atmosphere of the poem.

Based on the heuristic and hermeneutic reading; and determining the indirection expression; the matrix, model, and variant that occur in *War* are found. Matrix of this poem is the cause of war in Palestine is the battle for territory. Model in this poem can be found in some phrases: “empty messages,” “in a room of light,” “suitcases,” and “holding to his prayer rug.” The explanation of model can be found at stanzas that called with variant. Variant in this poem can be seen at stanzas number one and eight.

By revealing the matrix, model and variant in this poem, the hypogram or the intertextual relation between the *War* text with other can be found. The *War* poem by Nathalie has same theme with ayah of the Qur’an. The first hypogram is Al-Maidah: 21. It suits with the model “in a room of light.” The second hypogram is Al-Maidah: 26. It suits with the model “empty messages.” The last hypogram is Al-Hajj: 40. It suits with the model “suitcases” and “holding to his prayer rug.”

3.2. SUGGESTION

This research is analyzing *War* poem by Nathalie Handal. To find the meaning of the war in this poem, the researcher uses Semiotic of Poetry theory by Riffaterre. The researcher suggests for the next researcher who has same subject to use other theories such as New Criticism or Theory of Metaphor in stylistics field. The future researcher also can use Semiotic of Poetry theory to gain the meaning in other poems.

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APPENDIX

1. Indirection

No	Data	Displacing of Meaning	Distorting of Meaning	Creating of Meaning	Explanation
1	light that blinds and blinded men lined up	√			Personification
2	when the fig trees await the small hands of a child	√			Personification
3	corpses follow gunmen in their sleep	√			Personification
4	a cup of empty messages		√		Ambiguity
5	corpses follow gunmen in their sleep		√		Ambiguity
6	listen, who is listening, there is no one here, there is nothing left		√		Contradiction
7	there is nothing left after war, only other war		√		Contradiction
8	continued-confiscated			√	Internal Rhyme
9	cities-lives			√	Internal Rhyme
10	images-eyes			√	Internal Rhyme
11	gunmen-remind			√	Internal Rhyme
12	A cup of empty messages in a room of light, / light that blinds & blinded men lined up / the young are unable to die peacefully, I hear a man say.			√	Enjambment
13	All is gone: the messy hair of boys, their smile, / the pictures of ancestors, the stories of spirits, / the misty hour before sunrise when the fig trees await the small hands of a child.			√	Enjambment

14	Now the candles have melted / and the bells of the church / no longer ring in Bethlehem.			√	Enjambment
15	A continued past of blood, / of jailed cities / confiscated lives / and goodbyes.			√	Enjambment
16	How can we bear the images that flood our eyes / and bleed our veins: a dead man, perhaps thirty, / with a tight fist, holding some sugar for morning coffee.			√	Enjambment
17	Coffee cups full / left on the table / in a radio station beside three corpses.			√	Enjambment
18	Corpses follow gunmen in their sleep, remind them / that today they have killed a tiny child, / a woman trying to say, "Stop, please."			√	Enjambment
19	Please stop the tears, the suitcases, the silence, / the single man holding on to his prayer rug, / holding on to whatever is left of memory / as he grows insane with every passing day...			√	Enjambment
20	listen, how many should die before we start counting, / listen, who is listening, there is no one here, there is nothing left, / there is nothing left after war, only other wars.			√	Enjambment

2. Matrix, Model, Variant

Matrix	The cause of war in Palestine is the battle for territory.
Models	Empty messages, in a room of light, suitcases, holding to his prayer rug.
Variants	First stanza and eighth stanza.

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