

Imagery And Moral Values Found In “Poems For Palestine” By Palestinian Poets

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ABSTRACT

This research analyzed about imagery and moral values in three poems of Poems for Palestine by Palestinian Poets. The purposes of this research are to describe the kinds of imagery and the kind of moral values in three poems of “Poems for Palestine by Palestinian Poets”. In this research, the writer used the descriptive qualitative method which was proposed by Strauss and Corbin (1998:11). They state that qualitative research is achieved not by means of quantification or statistical technique to analysis the data. The data is analyzed through some ways: identifying, classifying, analyzing and making conclusion. In this reasearch, the writer used theory of imagery by Perrine (1992) and theory of moral values by Hornby (2010). The result of this research are the writer found about 17 imagery data and followed by 17 data of moral values of the research. All of the data analyzed in those three poems of Poems for Palestine by Palestinian Poets.

The 17 data of imagery that the writer found in those three Poems for Palestine by Palestinian Poets, the *visual imagery* is the dominant imagery in the poems. It is because of the authors really want the world pay attention the condition of the Palestine today. The displacement and destruction of Palestine is seen by many as a deliberate attempt to erase the Palestinian presence and identity from the region. The loss of land and the ongoing displacement of Palestinians are become the first target of Israel and allies. 17 data of moral values that found in poems dominated by 10 data of *sympathetic to others*. Being sympathetic to others in the poem means feeling and showing understanding and concern for Palestine suffering or misfortune. It involves recognizing and caring for the Palestinian feelings, even if you haven't experienced the same situation.

Keyword: Imagery, Moral Values, Poems for Palestine.

I. INTRODUCTION

Literary works are collection of written or oral works of an author to describe, to narrate or to explain about his or her feeling in creative expression that uses aesthetic and unique words. According to Abram (1999:90) said that literary works are creative

expressions that are written down or recorded, and are usually intended to be read in fiction or nonfiction. He also continues to explain the literary works by divided the literary works into some kinds, they are: Books, Poetry, Plays, Essays, Short stories, Diaries, Autobiographies, Memoirs, Research papers,

and Textbooks. Poetry is one of the examples of literary works that used by many people in the world to convey their messages, intentions or purposes.

Poetry is a kind of literature that written by a person or a group of people which has aesthetic and deepest meaning. A person who likes to create a poem or poetry is mentioned as a poet. A poet creates a poem usually as a medium to delivering of his or her intention, experience or feeling to his or her partner, to a government of a country, to the world even to the God. Silvan and Barnet (1961:5) said that poetry can be thought of as a verbal or written art form that uses a heightened sense of language to convey experience, feeling, or modes of consciousness.

Poetry was written to be enjoyed because a poet usually uses some supporting elements to enrich the meaning of the poems and bring the readers imagination to his or her minds in poetry. To get a great poetry, a poet has to creates a poem by putting some supporting elements that is called by intrinsic elements such as imagery, figure of speech, rhyme, rhythm and tone to enrich the meaning and make the every reader feels easy to understand what the poet want to say in his or her poems. Imagery is one of the important elements inside the poem when the author writes his or her literary work.

Perrine (1992:721) stated that imagery is the verbal expression of a sensory experience and can appeal to any of the five senses. Sometimes imagery depends on very concrete language — that is, descriptions of how things look, feel, sound, smell, or taste. Imagery is a literary device used in literary work like poetry, novels, and other writing that uses vivid description that appeals to readers' senses to create an image or idea in their head.

Furthermore, Perrine (1992:49) mentioned that there are seven types of imagery usually used by poets in poetry, they are; (visual imagery) an imagery that relates to visual imagination, (auditory imagery) an imagery that relates to the sound imagination, (olfactory imagery) an imagery relates to associated the smelling sense, (gustatory imagery) an imagery that relates to some tastes, (tactile imagery) an imagery that correlate to tactile feelings the same as cold and warmth, (organic imagery) the utilization of words and phrases that arouse many emotions in the reader, including happiness, sadness, fear, despair, hunger, exhaustion and thirst and (kinesthetic imagery) imagery that portrays the motions and movements of people or things.

The next example is imagery that the writer found when the writer reads the Poems for Palestine by Palestinian poets, it is also has some imagery. The Palestinian poet named Olivia Elias wrote a poem with the title "*Day 38, Nov.14 I Didn't See the Fall This Year*". As we can see at the first following stanza;

*I didn't see the fall this year
I didn't see the acacia blaze
the cranes fly away
only bombs & more bombs on Gaza in ruins*

In this stanza, the author invites the readers to imagine by visual imagination that what happened in Gaza, Palestine today even the readers don't go to Gaza. Gaza especially and Palestine in generally was destroyed by many bombs of Israel troops, the readers can imagine that there are no more houses, schools, hospitals and another buildings were standing over and even there are no more acacias in this country because all of them were fired and bombed, so base on the

example above, the readers invited to imagine to see the destruction through the poem and this is can be categorized as visual imagery.

Visual imagery is such an imagery that relates to the visual imagination and it is a kind of imagery that appears mostly in the poem because almost words represented in the poem are basically seeable. The reader might form mental images of the objects or events in the poem thanks to the use of visual imagery, Perrine (1992:49).

The example of datum in the stanza above also shows to the readers about a moral value of *sympathetic to others*. As Hornby (2010:1514) said that Sympathetic to others is the feeling of being sorry for somebody. It shows that we understand and care about the problems of the other people. Like what the Palestinian poets did that they wrote their poems about Palestine doe to they feel so sorry about happened in Gaza Palestine. It was destroyed by many bombs of Zionist troops. They kill many Palestine women and children.

As a literary work a poem can be examined from various aspects, one of them is the aspect of moral values. Moral value is the value of good and bad human behavior that we can found in a poem. Moral is an aspect of personality that a person needs in order to realize a harmonious, fair, and balanced social life. Moral behavior is needed to achieve a peaceful life full of order and harmony (Rubini, 2018: 232-233). Moral values should be present in literary works including poems. This is because literature is basically persuasive, which can influence readers as role models and allow them to follow the actions and behaviors reflected in literary work. This is very helpful in giving the right direction to the readers.

In this occasion, the writer will focus on some Poems for Palestine that wrote by Palestinian Poets as the object of the research because the poems are so interesting. The poems for Palestine were some poems about the anger and the sadness of some Palestinian poets about their country, Palestine. Poems about Palestine serves as a powerful tool to express the Palestinian experience, particularly their struggles, displacement, longing for their homeland, and resistance against oppression, often acting as a way to preserve their identity and voice their pain in the face of ongoing conflict, drawing attention to their situation and advocating for their rights through the evocative power of language.

The writer has some reasons to choose the Poems for Palestine by Palestinian Poets as the object of this research; one of them is the writer want to know more about the struggle of Palestinian people face the colonization, murder and genocide by Zionist troops. Another reason is this research is the second research about imagery at Faculty of Language Muara Bungo University. From all of reasons above, the writer interest to analyze this research with entitle: *Imagery and Moral Values Found in "Poems for Palestine" by Palestinian Poets*.

II. METHOD OF THE RESEARCH

Method is a way or a strategy to understanding of realities, steps of systematic to analyzed of the problem. In this research the writer uses qualitative method for analysis. According to Strauss and Corbin (1998:11) state that qualitative research is achieved not by means of quantification or statistical technique. It can give complex detail about particular phenomena which are difficult to be expressed with quantitative method.

This adding opinion by Vanderstoep and Johnson (2009:167), this method focuses on cultural, social, personal identity and its goal is more descriptive than predictive. Moreover, Bodgan and Biklen (1982:28) who state that qualitative research is descriptive; the collected data is in form of words as picture rather than numbers. Therefore, from some definition above, it can be concluded that qualitative research will be in the form of sentence, rather than statistic and numbers to comprehend phenomenon.

In this research, the writer uses some ways to get information as the data in this research. So, the writer classifies the source of the data into two categories, called as primary data and secondary data. Primary data is the source of data that it is most important sources in order to get information that the writer wants to be analyzed in this research. The primary data in this research are some words, phrases, lines or stanza of the poems from "Poem for Palestine by Palestinian Poets". While, the secondary data is the supporting information that can help the writer in analyzing this poems. The writer takes the secondary data from other sources to support this research, such as journal, etc. So, it is clear that, descriptive qualitative method is a method that usually used by the other writers in doing this library research.

III. RESULT

In this research, the data is presented in writing. The writer uses informal method to present the research because the data that analyze in the form of word and phrase based on the finding. The writer presents as an introduction outlining the background of the problem that relates with imagery and moral values in poems of "Poems for Palestine by Palestinian Poets". Then, the writers has

limit to discuss only about several problems through two research questions:

1. What kinds of imagery that can be found in the "Poems for Palestine by Palestinian Poets"?
2. What kind of moral values found in the "Poems for Palestine by Palestinian Poets"?

IV. DISCUSSION

The writer will present the results of the data analysis that describe the kinds of Imagery found in "Poems for Palestine by Palestinian Poets" poems and also explain how do imagery convey the moral values through the poems. The display of the data was done formally by giving the description of the imagery that has found in "Poems for Palestine by Palestinian Poets".

3.1 Kind of Imagery and Moral Values Found in Poems for Palestine by Palestinian Poets.

3.1.1 *Day 38, Nov. 14, I Didn't See the Fall This Year Poem by Olivia Elias*

Day 38, Nov. 14, I Didn't See the Fall This Year Poem is a poem wrote by Olivia Elias for reflection or to respond of the destruction of Gaza. Gaza especially and Palestine in generally was destroyed by many bombs of Israel troops. As a Palestinian who lives in France, Elias asked to all of the reader of her poem to imagine that there are no more houses, schools, hospitals and other buildings were standing over and even there are no more acacias in this country because all of them were fired and bombed by colonization.

Day 38, Nov. 14, I Didn't See the Fall This Year By Olivia Elias

*I didn't see the fall this year
I didn't see the acacia blaze
the cranes fly away
only bombs & more bombs on Gaza in ruins*

*NO WATER NO FOOD NO FUEL &
ELECTRICITY
for the people of the Ghetto
not even medicine absolute Deprivation
so have decided the Conquerors with the unflinching
support of their powerful Allies*

*in the first place the big Chief of America who
frantically shakes his veto-rattle
I didn't see a single thing this fall
no blazing acacia no flying cranes*

*only a deluge of bombs dropped on the
deadly mousetrap
overflowing in the middle of this madness
the big living river with multiple arms
of the children of Gaza*

*your small bodies which didn't get the time to grow up
your dreams which didn't get the time to blossom
your small bodies flowers of blood
your dreams blown away with the wind*

*I didn't notice the fall this year
I didn't say goodbye to the golden leaves
to the cranes
I must say goodbye, goodbye to every single thing*

*like they do over there each night
before going to sleep parents & children
hugging each other & saying goodbye*

*perhaps we'll be blessed to meet again
in another life a life that won't be
ghetto & bantustans jails bombs & extinction*

3.1.1.1 Visual Imagery

Datum 1.

*I didn't see the fall this year
I didn't see the acacia blaze
the cranes fly away
only bombs & more bombs on Gaza in ruins*

In the first stanza of the *Day 38, Nov. 14, I Didn't See the Fall This Year* poem, the author

directly invites the readers to imagine by visual imagination that what happened in Gaza, Palestine today even the readers don't go to Gaza. Gaza especially and Palestine in generally was destroyed by many bombs of Israel troops, the readers can imagine that there are no more houses, schools, hospitals and another buildings were standing over and even there are no more acacias in this country because all of them were fired and bombed. So, base on the example above, the readers invited to imagine to see the destruction through the poem and this is can be categorized as *visual imagery* of the poem. As Perrine (1992:49) said that Visual imagery is such an imagery that relates to the visual imagination and it is a kind of imagery that appears mostly in the poem because almost words represented in the poem are basically seeable.

The stanza above is also shows to the readers about a moral value called as *sympathetic to others*. As Hornby (2010:1514) said that Sympathetic to others is the feeling of being sorry for somebody. It shows that we understand and care about the problems of the other people. As what the Palestinian poets did that they wrote their poems about Palestine do to they feel sad, unhappy about what happened in Gaza Palestine. It was destroyed by many bombs of Zionist troops. They kill many Palestine women and children with no mercy.

Datum 2.

*in the first place the big Chief of America who
frantically shakes his veto-rattle
I didn't see a single thing this fall
no blazing acacia no flying cranes*

The next data that called as *visual imagery* in the poem is can be found in the third stanza of the *Day 38, Nov. 14, I Didn't See the Fall*

This Year poem. In this stanza the author tries to explain that the colonization by Israel in Gaza Palestine was supported by many west countries, one of them is United State of America (USA). USA as a big country without any mercy in falling season and using it veto and send any kind of weapons to Israel to kill innocent people in Gaza Palestine, the author illustrate that no more blazing acacia that we can see and no more cranes flying away in this country.

In this stanza, the author shows the readers again that this problem should become the world attention because there was a moral message called *sympathetic to others* in this stanza. The author shows her attentions to the Palestine people, her understanding about problem in Palestine, and she care for Palestinian feelings and situations, especially when the Palestinian experienced in difficulties.

Datum 3

*your small bodies which didn't get the time to grow up
your dreams which didn't get the time to blossom
your small bodies flowers of blood
your dreams blown away with the wind*

The last data that categorize as *visual imagery* in the *Day 38, Nov. 14, I Didn't See the Fall This Year* poem is can be seen in stanza 5 as mention above. In the stanza 5 of the poem, the author mention that *your small bodies which didn't get the time to grow up, your dreams which didn't get the time to blossom, your small bodies flowers of blood, your dreams blown away with the wind*, its means that the author wants to tell to us that we can see the children of Palestine were died and we can see their body in everywhere after bombed and because of this murder of course the Palestinian children were stop to grow up and also the murder of children by Zionist was

kill all of their dreams. They dreams are just like fly away since the colonization and the power of allies came and they were killed in their own land.

In this stanza *Love and Affection* is the moral value that the author tries to tell to the readers, it can be seen based on the explication of the stanza 5 of the poem of *Day 38, Nov. 14, I Didn't See the Fall This Year*. Love is a strong feeling or deep affection for somebody or something, especially a member of family or friend (Hornby, 2010: 884). Affection is the emotional state of liking or loving somebody or something very much and caring about them (Hornby, 2010: 24). Furthermore, the author feels deeply sad for what happened in children of Palestine, they cannot continue their life, they cannot reach their dream for better life due to they have to killed in young ages by Israel troops and their allies.

3.1.1.2 Auditory Imagery

Datum 4

*only a deluge of bombs dropped on the
deadly mousetrap
overflowing in the middle of this madness
the big living river with multiple arms
of the children of Gaza*

Auditory imagery is an imagery which relates to the auditory. This image represents sounds like words “buzzing, tinkling, and chiming” and others related to the sound, this imagery is developed by the poet to make an auditory imaginative in poem, Perrine and Arp (1992:49). The greatness of the *Day 38, Nov. 14, I Didn't See the Fall This Year* poem creates by Olivia Elias is in this poem the author also put the other imagery in this poem, it is *Auditory Imagery*. The purpose of this imagery is also to reach her goals to tell to the world that Palestine is now under destruction. The first auditory imagery in this poem is can

be seen in stanza 4. Based on the stanza 4 of the poem the author said that *only a deluge of bombs dropped on the, deadly mousetrap, overflowing in the middle of this madness*. The stanza above clearly explains that there is no more sound like adzan in a mosque for calling pray but only sound of bomb were dropped in everywhere. There is no safe place for every single Palestinian in Gaza because every place just like deadly mouse trap, the bombs were dropped in every single building for killing women, children and old people of Palestine.

The next data that contain by moral value is in stanza 4 of the poem *Day 38, Nov. 14, I Didn't See the Fall This Year*. In this data *sympathetic to others* is the moral value that the author wants to show to the readers. The author evaluate all of the action of Israel troop in Palestine, especially in Gaza, they don't really try to find and kill the Hamas troops but without mercy they kill all of the Palestinian people like women, children and elderly people. The colonization of Palestine was really to destroy the Palestinian race.

Datum 5

*I didn't notice the fall this year
I didn't say goodbye to the golden leaves
to the cranes
I must say goodbye, goodbye to every single thing*

The second *auditory imagery* found in the poem of *Day 38, Nov. 14, I Didn't See the Fall This Year* is can be seen in stanza 6, it is *I didn't notice the fall this year, I didn't say goodbye to the golden leaves to the crane, I must say goodbye, goodbye to every single thing*. In this stanza the author said that even the Palestine people didn't realize that the season was changing in their country, it's just because of everything was destroy. They cannot enjoy the season anymore, they cannot say goodbye to the golden leave felt down. The Palestine people just focus on their life

and they have to ready to die in anytime, say goodbye to everything.

Based on the explanation of the stanza 6 above, the author would like to tell to the readers or the world that how suffer the Palestine people in their own country, their own land. The author illustrate that even the Palestinian people did not realize that the season was changing in their country, they have no time to enjoy the season changing. So based on this reason this data could be categorize as moral value of *sympathetic to others*.

3.1.1.3 Kinesthetic Imagery

Datum 6

*like they do over there each night
before going to sleep parents & children
hugging each other & saying goodbye*

Perrine and Arp (1992:49) also explain about *kinesthetic imagery* it is the word kinesthetic comes from the word kinetic, which indicates motion or movement. Therefore, kinesthetic imagery is a kind of imagery that portrays the motions and movements of people or things.

In the *Day 38, Nov. 14, I Didn't See the Fall This Year* poem, kinesthetic imagery can be seen in stanza 7, *like they do over there each night, before going to sleep parents & children, hugging each other & saying goodbye*. In this stanza, the author gives some description that the death is really closed to all of them, because they are almost have no place for hiding from the weapon of Israel and allies weapons or bombs. The parents and children just hugging each other and saying goodbye to each other before they go to sleep, because they afraid that they bombs kill them when they are sleeping and they don't meet again on

the next day. So, based on the explanation the writer conclude that the data above into

kinesthetic imagery.

Beside kinesthetic imagery, moral value also appears in the stanza 7 of the poem, it called as *Bravery* moral value. As the Hornby (2010: 169), said that Bravery is willing to things which are difficult. It is the ability to stand up for what is right in difficult situations. In the stanza 7 above, the author of the poem explain that the parents and children of Palestine were choose to stay at their home with their braveness and refuse to evacuate to safe place.

3.1.2 *It No Longer Matters If Anyone Loves Us* Poem by Samer Abu Hawwash

The poem reflects a deep sense of disappointment and suffering, suggesting that the author has experienced a great deal of pain and loss. The poem explores themes of suffering, loss, and the eventual acceptance of a world devoid of love or compassion. The author, tired of the world's cruelty and the burden of existence, has reached a point where the lack of love from others no longer holds significance.

*It no longer matters
if anyone loves us.
The love of the great angel
in his bright white sky
is enough.*

*Our children see him standing in the distance,
holding his hands in the shape of a heart
and they smile.
Our women see him waving a sprig of white jasmine
and close their eyes once
and forever.*

*Our men see his blue wings
as clear as a sky.
Their hearts are seized,
and they set out toward him.*

*It no longer matters
if anyone loves us.*

*Bombs have liberated us from our ears,
with which we used to hear words of love.
Rockets have liberated us from our eyes,
with which we used to see loving glances.
Hate-filled words have liberated us from our hearts,
in which we used to cherish the enchantments of love.*

*It no longer matters
if anyone, in this world, loves us.
“It seems to have been an unreciprocated love,
anyway,”
say our elders, now exhausted by the idea of land.
Our poet stands on the distant horizon and proclaims:
“Save us from your cruel love!”*

*He then whispers, apologizing for an earlier, childish
optimism:
“On this Earth,
nothing deserves life.”
It no longer matters
if anyone loves us.*

*We are tired of words, the said and the unsaid,
tired of hands that reach out but do not touch,
of eyes that see but do not see.
We are tired of ourselves in this endless night,
and tired of our mothers clinging to what's left of us,
tired of this rock we carry on our backs,
this eternal curse.
From abyss to abyss, we carry it,
from death to death,
and we never arrive.*

*It no longer matters, after this, if anyone loves us,
or if anyone walks in our funerals.
Here we go in silence, toward the final abyss.
We hold each other's hands,
go forth alone in this desert of a world.
At some moment, one of us, a child, will look back,
will cast one last glance at the ruins, and
shedding a single tear, will say:
“It no longer matters that anyone love us.”*

3.1.2.1 Visual Imagery

Datum 7

*Our children see him standing in the distance,
holding his hands in the shape of a heart
and they smile.
Our women see him waving a sprig of white jasmine
and close their eyes once
and forever.*

The fourth *visual imagery* found in the Poems for Palestine by Palestinian Poets is can be seen in the second stanza of the poem, it is *Our children see him standing in the distance, holding his hands in the shape of a heart, and they smile. Our women see him waving a sprig of white jasmine, and close their eyes once, and forever.* In this stanza, the author describes a vision of an angel or divine figure, seen differently by children and women. Children see a figure standing in the distance, holding their hands in the shape of a heart, causing them to smile. Women see the same figure waving a sprig of white jasmine, leading them to close their eyes forever. This suggests a peaceful, perhaps even final, vision of acceptance or salvation. So, based on the explanation the writer put this data into *visual imagery*.

Moral value of *Love and Affection* is the message that the author wants to say in this stanza. The poem reflects a deep sense of disappointment and suffering, suggesting that the author has experienced a great deal of pain and loss. The poem explores themes of suffering, loss, and the eventual acceptance of a world devoid of love or compassion. The author, tired of the world's cruelty and the burden of existence, has reached a point where the lack of love from others no longer holds significance.

Datum 8

*Our men see his blue wings
as clear as a sky.
Their hearts are seized,
and they set out toward him.
It no longer matters
if anyone loves us.*

The fifth visual imagery found in the *It No Longer Matters If Anyone Loves Us* poem is appear in the stanza 2, *Our men see his blue wings, as clear as a sky. Their hearts are*

seized, and they set out toward him. It no longer matters, if anyone loves us. The line *Our men see his blue wings as clear as a sky* is the different way of seeing define figure by the men and suggests a strong and vivid perception of something, likely a bird or a creature with wings, perhaps with a magical or supernatural quality. The imagery evokes a sense of clarity and openness, comparing the visibility of the wings to the vastness and transparency of the sky.

The stanza of the poem above also talks about a deep sense of disappointment and suffering of the Palestinian people in Palestine. The women and children were too closed to the death, so the author also wants the readers put their attention to Palestine and because of this the writer put moral value of Moral value of *Love and Affection* in this data.

3.1.2.2 Organic Imagery

Datum 9

*It no longer matters
if anyone loves us.
The love of the great angel
in his bright white sky
is enough.*

Organic imagery is the utilization of words and phrases that arouse many emotions in the reader, including happiness, sadness, fear, despair, hunger, exhaustion, thirst, etc. (Perrine and Arp 1992:49). In the Poems for Palestine by Palestinian poet, the author put some organic imagery to enrich his poem and of course the imagery as the way to convey his message to the world.

In the lines of first stanza of the *It No Longer Matters If Anyone Loves Us* poem, it is *It no longer matters if anyone loves us. The love of the great angel in his bright white sky is enough* contained by *organic imagery* due to in this lines, the author expresses a belief in a higher power, emphasizing that earthly love is

ultimately less significant than divine love. The author declares that the love of a *great angel* like representing a deity or a powerful spiritual entity. This is sufficient and outweighs the importance of human love. The line *bright white sky* evokes a sense of celestial purity and grandeur, further solidifying the idea of a divine source of love.

Moral value of *Steadfastness* is the main message that the author wants to show in this datum. As *Steadfastness* means that our attitudes and aims are not changed (Hornby, 2010: 1460). The steadfastness example according to Hornby theory is like always pray if God decreases the test and no revenge. The author bravely declares that the love of a *great angel* like representing a deity or a powerful spiritual entity. The God love is more importance than human love.

Datum 10

*It no longer matters
if anyone, in this world, loves us.
"It seems to have been an unreciprocated love,
anyway,"
say our elders, now exhausted by the idea of land.
Our poet stands on the distant horizon and proclaims:
"Save us from your cruel love!"*

Another *organic imagery* that the writer found in the *It No Longer Matters If Anyone Loves Us* poem is appear on stanza 5, they are *"It seems to have been an unreciprocated love, anyway," say our elders, now exhausted by the idea of land. Our poet stands on the distant horizon and proclaims: "Save us from your cruel love!"*. The lines of the poem the author would like convey the people of Palestine perspective on the situation as an unrequited love, meaning one sided or not reciprocated. Despite the love, the elders, now tired of the idea of the freedom of their land, seem to see the relationship as ultimately not fulfilling or

lasting, possibly due to the lack of mutual affection.

The stanza above describe how suffer the Palestinian are. The stanza reflects a deep sense of disappointment and suffering, suggesting that the Palestinian people have experienced a great deal of pain and loss in their life. The elders now feel resigned to everything they feel. So, based on the explanation about the stanza above the writer conclude that this stanza convey the moral value of *sympathetic to others*.

3.1.2.3 Auditory Imagery

Datum 11

*Bombs have liberated us from our ears,
with which we used to hear words of love.
Rockets have liberated us from our eyes,
with which we used to see loving glances.
Hate-filled words have liberated us from our hearts,
in which we used to cherish the enchantments of love.*

Auditory imagery also appears on the stanza 4 of the *It No Longer Matters If Anyone Loves Us* poem. In this stanza the lines of the stanza 4 the author tries to convey a sense of profound despair and disillusionment of Palestine people, suggesting that violence and hate have destroyed the beauty and joy of love and affection in their country. The stanza of the poem emphasizes the loss of innocence and the feeling of being liberated from what used to bring happiness, they cannot hear anymore the words of love, but now only leaves emptiness.

The stanza above implies that the sounds of bombs and explosions in Palestine have drowned out the pleasant sounds of love and affection, leaving a void in their place. The author describe that the Palestine people loss of the ability to hear the soothing and comforting words of love, replacing them with the harsh and destructive sounds of war, so the

stanza above also convey the moral value of the *Love and Affection*.

Datum 12

He then whispers, apologizing for an earlier, childish optimism:

*“On this Earth,
nothing deserves life.”*

*It no longer matters
if anyone loves us.*

*We are tired of words, the said and the unsaid,
tired of hands that reach out but do not touch,
of eyes that see but do not see.*

The last auditory imagery found in the poem is in stanza 6. The lines, *He then whispers, apologizing for an earlier, childish optimism: nothing deserves life*, suggest a profound shift in outlook. The author is retracting a previous, more hopeful perspective, now expressing a belief that nothing is inherently worthy of existence. The line *childish optimism* indicates that this earlier view was naive or overly positive, and the speaker is now grappling with a more cynical or pessimistic understanding of life. The act of whispering also suggests a degree of secrecy or perhaps even shame associated with this new, darker view.

Sympathetic to others is another moral value appear in this stanza. The author in stanza 6 above also discusses about express a feeling of frustration and emptiness stemming from a lack of genuine connection and meaningful communication. The author is tired of the disconnected between words and actions, the futile reach of hands, and the superficiality of sight, where seeing doesn't equate to true understanding.

3.1.2.3 Kinesthetic Imagery

Datum 13

*We are tired of ourselves in this endless night,
and tired of our mothers clinging to what's left of us,
tired of this rock we carry on our backs,
this eternal curse.*

*From abyss to abyss, we carry it,
from death to death,
and we never arrive.*

The aesthetic of the *It No Longer Matters If Anyone Loves Us* poem also contain by kinesthetic imagery. It can be seen in the lines *We are tired of ourselves in this endless night, and tired of our mothers clinging to what's left of us, tired of this rock we carry on our backs, this eternal curse. From abyss to abyss, we carry it, from death to death, and we never arrive*. The lines of the stanza 7 explain that the author express a feeling of deep exhaustion and disillusionment. The *endless night* evokes a feeling of prolonged suffering or hopelessness, while *what's left of us* implies a sense of being depleted and struggling to maintain a sense of self. The line *From abyss to abyss, we carry it, from death to death, and we never arrive* suggests a cyclical and inescapable cycle of suffering or hardship. It implies a journey through increasingly dire situations without hope of a positive resolution or lasting change.

The phrase *carry it* in line 5 of the stanza implies that the Palestine people are burdened by something, whether it be responsibility, grief, or other negative emotions or experiences. This burden is a constant companion on the journey. There is no end in sight, no positive destination, and the journey continues indefinitely for Palestine people. The datum of this stanza convey the moral value of *sympathetic to others*.

3.1.3 From 'I Saw, Father, What You Saw' Poem by Ahlam Bsharat

The poem *From 'I Saw, Father, What You Saw'* by Ahlam Bsharat is about a stark reminder of the human cost of war, where the author feels sad about families are caught in the crossfire and forced to endure unimaginable hardship. The poem's focus on the parent connection to their children in Palestine to emphasizes the emotional toll of war on families and the enduring bonds of love and care. The image of carrying four children in the poem can be interpreted symbolically as representing the burden of family, the weight of responsibility, and the enduring hope for survival in the face of overwhelming odds.

I saw a picture, O Father, of a man carrying his four children in the war.

It magnified your resilience in Palestine: the land of war and survival.

You carried eight, O Father, without a groan.

*Whenever I saw the life line
An etch across the palm of my hand
I said with a laugh:
We are a people who live long.
Yes, my father lived a hundred years.*

*My friend said:
It suits you to be the daughter of a man who lived a hundred years.
I don't know, O Father,
what to say to the child who died before living only one week in this world.
They recorded his name on the death certificate before they recorded his name on the birth certificate.*

*I know that your departure was hastened
a hundred years are not enough for the Palestinian.
But what do I say to this child?
If you were here,
I would ask you to share your life with him,
and you would agree,
for you were generous.*

*The morsel in your mouth is not for you,
so you gave him thirty years, and kept seventy for yourself.
Or you shared your life with him equally;
fifty for him. Fifty for you!*

Perhaps he was my father,

and you were the infant who they recorded his name on the death certificate

*before they recorded his name on the birth certificate,
a child born in 1948, who died before living.*

3.1.3.1 Visual Imagery

Datum 14

I saw a picture, O Father, of a man carrying his four children in the war.

It magnified your resilience in Palestine: the land of war and survival.

You carried eight, O Father, without a groan.

The third object of this research is *From 'I Saw, Father, What You Saw'* Poem by Ahlam Bsharat. In this poem the author also filling her poem by many kind of imagery, one of them is *visual imagery*. It can be seen in the first stanza of the poem *I saw a picture, O Father, of a man carrying his four children in the war. It magnified your resilience in Palestine: the land of war and survival. You carried eight, O Father, without a groan.* The line *I see a picture, O Father, of a man carrying his four children in war* evokes a powerful image of a father's unwavering love and responsibility in the face of immense hardship. It speaks to the profound impact of war on families and the lengths to which parents will go to protect their children. The line suggests that the author shares a disturbing, yet moving, visual with their father, perhaps highlighting the brutality and human cost of conflict.

The explanation of visual imagery in stanza above, a man burdened with the responsibility of protecting his four children during wartime. This image immediately evokes vulnerability and hardship. The act of carrying signifies a father's strength and dedication, while the war setting adds a layer of danger and desperation. The repetition of

four children emphasizes the immense burden the father is carrying, both literally and figuratively, so the writer concludes that this stanza conveys the message of moral value of *Love and Affection*.

Datum 15

*Whenever I saw the life line
An etch across the palm of my hand
I said with a laugh:
We are a people who live long.
Yes, my father lived a hundred years.*

The last visual imagery in the *From 'I Saw, Father, What You Saw'* Poem is appearing in stanza 2, it is *Whenever I saw the life line, An etch across the palm of my hand, I said with a laugh: We are a people who live long. Yes, my father lived a hundred years*. In this stanza the author describes through an etch across the palm of their hand that we can see in their cultural belief or characteristic within the author's community where many Palestine people achieve advanced ages, often exceeding the typical life expectancy. But, because of the war many of Palestine people were died in young age.

The author and their people are considered a community where many individuals live to be a hundred years old, as the author's father reached that age. This suggests a strong tradition of longevity within their group. The colonization in Palestine brings their dream to live long time stop. The readers of this poem asked to imagine that how suffer they are when they live in Palestine. So, this stanza also conveys the message into the moral value of *sympathetic to others*.

3.1.3.2 Organic Imagery

Datum 16

*My friend said:
It suits you to be the daughter of a man who lived a hundred years.*

*I don't know, O Father,
what to say to the child who died before living only one week in this world.
They recorded his name on the death certificate before they recorded his name on the birth certificate.*

The Third stanza of the *From 'I Saw, Father, What You Saw'* Poem also filled by auditory imagery by the author. It is clearly can be seen in the line by line of the stanza 3. The stanza describes a father's sorrow over the premature death of her child, highlighting the irony of the child's name being registered on the death certificate before the birth certificate. It also contrasts her child's brief life with her own father's long life of a hundred years, emphasizing the unfairness and pain of the loss. The passage uses the child's death as a metaphor for the fragility of life and the burden of grief. The author tries to convey the message that how the unfairness and pain of the loss, so the writer categorize the stanza above into *organic imagery*.

Sympathetic to others is the moral value that the readers found in this stanza. The father expresses his inability to find words to comfort her child, who died within a week of birth. The fact that the death certificate was recorded before the birth certificate symbolizes the abruptness and unfairness of the situation.

3.1.3.3 Kinesthetic Imagery

Datum 17

*I know that your departure was hastened
a hundred years are not enough for the Palestinian.
But what do I say to this child?
If you were here,
I would ask you to share your life with him,
and you would agree,
for you were generous.*

The last imagery that the writer found in the last poem of this research is *kinesthetic imagery*. It is can be seen in the stanza 4 of *From 'I Saw, Father, What You Saw'* Poem. The line *I know that your departure was hastened* means that the author knows

something or someone's departure was made to happen sooner or more quickly than it would have been otherwise. The word *hastened* suggests a premature or accelerated departure. The line *a hundred years are not enough for the Palestinian* suggests that the current situation for Palestinians is so dire that even a century of effort may not be sufficient to address their plight. It highlights the deep-seated issues, including displacement, occupation, and political injustices, that continue to affect Palestinians. The line implies a sense of urgency and a belief that the challenges are immense and long-lasting.

Moral value of *sympathetic to others* also appears in the last imagery found in the poem. Palestinians in Gaza and the West Bank have faced immense hardship, including economic hardship, loss of life, and displacement. Efforts to achieve a peaceful resolution have been unsuccessful, leading to a sense of frustration and despair among many Palestinians. Despite the hardships, Palestinians have demonstrated resilience and a strong desire for self-determination and freedom.

V. CONCLUSSION

From the explanation above, the writer concludes that this research contain some kinds of imagery and moral values.

In this research, the writer found about 17 of imagery data and 17 of moral values data. The 17 data of imagery that found were divided into four imagery, they are: 7 data of *visual imagery*, 4 data for *auditory imagery*, 3 data of *kinesthetic imagery* and 3 data for *organic imagery*. Beside imagery data, the writer also found 17 moral value data in his research and they are also divided into four moral values, they are: 10 data for *sympathetic to others*, 5 data for *love and affection*, 1 data

for *bravery* and 1 data for *steadfastness* moral values.

From 17 data of imagery that the writer found in those three Poems for Palestine by Palestinian Poets, the *visual imagery* is the dominant imagery in the poems. It is because of the authors really want the world pay attention the condition of the Palestine today. The displacement and destruction of Palestine is seen by many as a deliberate attempt to erase the Palestinian presence and identity from the region. The loss of land and the ongoing displacement of Palestinians are become the first target of Israel and allies.

17 data of moral values that found in poems dominated by 10 data of *sympathetic to others*. Being sympathetic to others in the poem means feeling and showing understanding and concern for Palestine suffering or misfortune. It involves recognizing and caring for the Palestinian feelings, even if you haven't experienced the same situation.

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