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Politics of the Space: Drone War in Andrea Brady's *The Blue Split Compartments*

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Abstract

One of the outcomes of the non-stop race in the field of technology and especially the military technology, was the invention, or more accurately progression, that was achieved in the military industry in the modern age. The horror of the large range of losses in the battlefields through the military combats especially in the 20 years Vietnam War pushed the decision-makers in the US towards ways of reducing human losses in their abroad wars and this resulted in a great expansion of what the English called 'unmanned aerial vehicle'. The American university lecturer and poet Andrea Brady (b.1974), is one of the people of letters who reacted to this development that caused an international horror and global aerial control over almost all the aerial spaces in the world by the grand powers, through a 59 poems volume titled *The Blue Split Compartments* (2021). The present study is an attempt to analyze and evaluate the range of her assessment of the human, physical, and psychological damages that this new technology produces. It also seeks to navigate in the different poetic techniques and styles used in composing the poems where sad and catastrophic scenes and scenarios are disclosed in order to show the possible effects that those poems create in their readers and listeners. Such poetic techniques aim to stress the poetic quality of the military language especially the language used around drone warfare.

Key words: technology, battlefield, military, techniques, aerial.

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سياسة الفضاء: حرب الدرون في مجموعة قصائد اندريا برادى، الفضاء المقسم

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الملخص: ان احدى نتائج السباق المستمر في المجال التقني وخاصة في التقنية العسكرية تتمثل في الاختراع او التطور الحاصل في الصناعة الحربية في العصر الحديث. وقد أدى الهلع الناتج عن الخسائر البشرية الهائلة في ساحات المعارك وخاصة في حرب العشرين عام في فيتنام، الى ان يلجا صناع القرار في أمريكا للتفكير بكيفية تقليص الخسائر البشرية في حروبهم الخارجية وأدى ذلك الى ابتكار السلاح الجوي الذى اسماه الانكليز ب (المركبة الجوية بدون طيار). ان أحد الكتاب اللذين أبدوا رد فعل تجاه هذا التطور هي الأستاذة الجامعية والشاعرة الإنكليزية اندريا برادى (1974-) التي ردت على الهلع الناتج عن السيطرة الشبه كلية على المجال الجوي العالمي من قبل القوى العظمى، من خلال ديوانها الشعري الموسوم (الفضاء المقسم) والتي تحتوي على (59) قصيدة. البحث الحالي هي محاولة لتحليل عرض درجة تقييمها لمدى الخسائر البشرية والفيزيائية وكذلك النفسية التي تخلفها هذه التقنية الجديدة. وتدرس وتتعمق أيضا في الأساليب والتقنيات الأدبية المستعملة في كتابة وتنظيم القصائد والتي تكشف العديد من المناظر الحزينة والمأساوية من اجل ان تستطيع القصائد ان تترك تأثيرا واضحا على القراء وكذلك المستمعين. وتبغى الأساليب والتقنيات الشعرية كذلك الى ابراز الخصية الأدبية في اللغة العسكرية وبالأخص اللغة المستخدمة في مجال حرب الدرون.

الكلمات الدالة: التقنية، ساحات المعارك، العسكرية، تقنيات، جوي.

1. Introduction

The numerous military conflicts that human being was indulged in throughout history resulted in a parallel competition among the peoples and entities around the world for possible control over each other's territories and homelands. The name 'war' which is given to it, seems to be fit, since in the German language, it means confuse or confusion. But the Prussian general and theorist Carl Von Clausewitz (1780-1831) accurately defines it as "continuation of political intercourse, with the addition of other means" (252). This 'other means' ranged between using a sword and a horse on the one side and the secular weapons on the other side.

But the modern age witnessed a prodigious transformation in the course of the military conflicts among the opposing powers with the introduction of weapons to be used not only on the ground but in the sky as well. The introduction of the jet fighters and attempts of controlling each other's battlefield in the sky led to the formation of diabolic ideas for ensuring better control and less human losses throughout the wars and conflicts. And the result was what is used to be called Unmanned Aerial Vehicles, or drones, to use the

vernacular language. Although some of these air vehicles are used for civic purposes; the focus falls more on those that carry missiles and bombs for attacking enemy targets on the ground. They are widely used nowadays because of their great advantages: Firstly, they are cheap economically, since they cost much less than jet fighters and other large military weapons; secondly, unlike jet fighters, they can fly and stay in the sky for long hours. “Zephyr a British drone under development has just broken the world record by flying for over 82 hours nonstop” (Wright: 2010). One can just imagine the state of such an industry in 2022 where we live now! Thirdly and most importantly, they bring human losses of their attacking party to the point of zero as they are controlled from bases located thousands of miles away from the battlefields.

According to Joshua Keating, The United States’ first drone strike came on the first day of the U.S. war in Afghanistan — Oct. 7, 2001 — when a CIA Predator drone fired a Hellfire missile near Kandahar, narrowly missing Taliban leader Mullah Omar. But the beginning of such strikes goes much behind Keating’s supposition and president Barak Obama refers to this fact in his interview with Conor Friedersdorf, ““The truth is that this technology really began to take of right at the beginning of my presidency”. And so, the US drone strikes can date as early as 2009 if not even earlier

The escalation that followed was swift and steep. In the two decades since, the U.S. has used weaponized drones thousands of times as part of air campaigns in Afghanistan, Iraq, Libya, Pakistan, Somalia, Syria and Yemen (<https://www.grid.news/story/global/2022/02/02/>).

But the story has yet an earlier starting point and the use of this combatant weapon goes as far back as to the time of the lengthy Vietnam War as Grégoire Chamayou states that “it was during the Vietnam War that the U.S. Air Force, to counteract the Soviet surface-to-air missiles that had inflicted heavy casualties on it, invested in reconnaissance drones nicknamed “Lightning Bugs,” produced by Ryan Aeronautical. (27) It is clear then that American drone strikes started much before Barak Obama’s two term presidency, but most of the focus and critique upon America in this respect falls on Obama’s administration even more than Donald Trump who succeeded him and followed his example in the series of drone attacks in Iraq, Afghanistan, Syria, and elsewhere. This focus should have occurred because of President “Obama’s Weak Defense of His Record on Drone Killings”, to use Conor Friedersdorf’s title in his interview with the president. In this respect, one critic observes that “The drone has become one of the emblems of Barack Obama’s presidency, the instrument of his official antiterrorist doctrine, “kill rather than capture” replace torture and Guantanamo with targeted assassination and the Predator drone” (Chamayou: 14). Drone attacks, however, did not end with Obama’s leaving the office for Trump who raised the level of such strikes to the highest point when he ordered the killing of Qassim Suleimani, the leader of Al-Quds Force of the Islamic Revolutionary Guards Corps in Iran. Suleimani “was killed along with several officials from Iraqi militias backed by Tehran when an American MQ-9 Reaper drone fired missiles into a convoy that was leaving the airport” *The New York Times* reported on January 2, 2020. It seemed that the Biden Administration felt the wight of the heritage left to it and tried to reduce it to the minimum especially because of the severe criticism it faced from the international community and the human rights organizations because of stories about large numbers of human tolls that resulted from the drone attacks in places of conflict like Afghanistan, Pakistan, Syria, Iraq, Yemen, and Somalia. In this respect, Global Security Reporter Joshua Keating believes that “Biden quietly imposed limits on drone strikes and commando raids outside of declared war zones like Afghanistan and Syria. The CIA and military now must obtain White House permission for strikes in Yemen and Somalia,

among other theaters of counterterror operations” (<https://www.grid.news>).

But this does not prove anything new because, along this step, the president announced what he called ‘over the horizon’ strategy that permits drone attacks to continue in one way or another. About this strategy, the president stated:

We conduct effective counterterrorism missions against terrorist groups in multiple countries where we don’t have a permanent military presence. If necessary, we will do the same in Afghanistan,” said U.S. President Joe Biden on Aug. 16, commenting on the situation in Afghanistan after the Taliban’s rapid takeover of the country. “We’ve developed counterterrorism over-the-horizon capability that will allow us to keep our eyes firmly fixed on any direct threats to the United States in the region and to act quickly and decisively if needed. (Hamming).

This, in implication, turns the whole world into a battleground for the American forces instead of some nominated areas and places that are used to be repeated recurrently. And it takes the mind back in a state of flashback to the law of the Authorization for Use of Military Force (AUMF) which was signed by president Bush just some few days after the September, 11, 2001 terrorist attacks in America. The ‘any threat’ leaves the option open to the American authorities to decide what does threat mean, while ‘the region’ is quite vague and ambiguous: Which region the president means? May be the entire world is ‘the region’ for him. Biden meant what he said and his administration follow this strategy closely. The nearest proof for this could be the most recent USA drone attack in Syria. President Biden himself announced the news, “[Al-Agal’s] death in Syria takes a key terrorist off the field and significantly degrades the ability of ISIS to plan, resource, and conduct their operations in the region,” Biden said. “It sends a powerful message to all terrorists who threaten our homeland and our interests around the world.” (Berg).

But the American drone raids are not as accurate and risk-free as it seems from such speeches and press releases. In fact, millions of civilians are harassed every day and thousands of them have been killed throughout years of continuous bombardments in different parts of the world by those raids, Grégoire Chamayou’s example, here, verifies the bald case:

On March 17, 2011, an American strike decimated a group of men meeting in Datta Khel, Pakistan, on the grounds that “they acted in a manner consistent with AQ [al-Qaeda]- linked militants.” The manner of their gathering corresponded to that predefined as resembling terrorist behavior. But the meeting observed from the skies was actually a traditional assembly, a jirga, convoked to resolve a disagreement in the local community. Seen from the sky, a village meeting looks just like a gathering of militants. Between nineteen and thirty civilians are estimated to have perished in the attack (50).

These swift progress in the drone technology and competition along with the large number of civilian victims moved the people of letters and specifically the poets to react and, in most cases, to denounce the invention and its stages of developments. In this, they took violation of human rights and inflicting harm and death upon civilians into a great account. As a result, poets from different parts of the world came up with collections of poetry or single poems. The most notable among them are: Allan Papa’s *Drone Poems*

(2013), Jennifer Maiden's *Drones and Phantoms* (2014), Kim Garcia's *Drone* (2016), and Nicky Tee's *Drone* (2019), in addition to myriads of singular poems. But the most recent poetry collection about this aerial combatant is Andrea Brady's *The Blue Split Compartments*, published by Wesleyan University Press in 2021. That is why the paper tries to analyze and depict its message and poetics.

2. Roundabouts

Unlike her predecessors' collections and poems, Brady's collection calls for a great reasoning and contemplation in its different parts, as they seem vague and ambiguous at the first glance. Starting from the title, the reader encounters that difficulty because the three basic words there are incongruent to each other. Yet, thanks to the poet's "notes on the text", some illumination is provided. She writes there that it inhabits a variety of compartments: the remote split operations in which control of the drone is transferred from local crews to pilots in shipping containers in the Nevada desert; the compartmentalized or split psyches which allow soldiers to commute to war from the suburbs; the colony as what Frantz Fanon called a "world divided into compartments," its zones for settler and "native" occupation strictly policed; the patrolled blue skies which victims fear more than cloud; blue-on-blue friendly fire (87). So, the colour blue which is the colour of the clear sky and is supposed to bring calmness and tranquility, becomes, here, a symbol for concern and fear. The word, then, is used in this title ironically and for sure it is used so on purpose and can be regarded as one of the motifs that are used to convey the message of the poem in full.

The other interesting point in the collection lies in the title of its poems. Instead of having 59 different titles for the 59 poems, Brady chose only four, namely Opened, Closed, Activated, and Frozen. The researcher looked in vain for a clue about it, but the poet provided it through an answer to the researcher's E-mail to her: "The four titles refer to the four states of what the US military calls a 'kill box'" (Murad). This kill box which is 'the temporary opening of a site of exception' Brady writes in notes on the text; can be opened, activated, frozen, and closed. This means that *The Blue Split Compartments* (2021) is a metaphorical kill box and, like the real one, it can be opened, activated, frozen, and closed in the same way that Grégoire Chamayou describes its cycle in his book, *A Theory of the Drone*, "A "kill box" has a particular life cycle: it is opened, activated, frozen, and then closed. One can follow these developments on a screen, rather like the defragmentation of a hard disc: small clusters that are activated and change color as they are used" (55).

These up-to-date techniques help-undoubtedly- in transporting the complicated ideas and situations from her to the readers and listeners. They also help the readers and listeners to imagine the range of the horror that drones create for the civilians in the areas of conflict around the world. Lastly, they provide the reader with the unified theme of the poems and so, they create the classical unity of subject for the collection.

3. Integration of Literary and Military Languages

The language of the poems plays a special role because it mingles poetic imagery with a military diction which should be the result of her hard work and minute scrutiny and reading about military topics and especially the drones and drone war. But from her following acknowledgement, it becomes clear that military sources were also helpful in this respect: "This recognition is at the heart of my final example of a drone text, a sequence of poems which draws on *The Dictionary of Military and Associated terms* for its vocabulary (Brady: 123).

3.1. Signature Strike

The poet goes on in using expressions that can be considered as assortment of literary and military language since such expressions help in creating the imagined situations she wants to picture. Her 22 lines poem which tells the horror of bombardment of a hospital in Afghanistan starts with:

Flaming up through the gorge it kicks off.
In the MSF hospital in Kunduz
the patients in the intensive care unit
are on fire in their beds. (Ibid:33).

The language, a simple everyday language by nature, foreshadows a civic-language poem that functions to convey a sympathetic feeling towards Afghan victims in a hospital to the readers. The lines that follow also communicate the tragic scene with reference even to the names and characteristics of some of the victims of that cruel attack. Yet, towards the end of the poem, the poet indulges in using pure military expressions that stand almost opposite to every word or expression used earlier the poem:

So it stands
to reason
that a signature strike- which forces down
over scalp and face as a livid metal cone
the terror identity, a croppy-
(Ibid).

The ‘signature strike’ of the third lines certainly confuses readers who are not well-informed about modern military cases, wars, and weapons. They may instantly think of hunger strike, union strike, air strike or even militant strike which they may have come across or experienced, but not this strange neologism. It is an aerial attack by drone that targets unknown people because their behaviour or movement on the ground which may resemble that of suspected people or terrorist persons or groups. This tactic was first used during George W. Bush’s administration and ‘signature’ could refer to the features and behaviours of the targeted person or group. Grégoire Chamayou summarize it saying that “the strike is made “without knowing the precise identity of the individuals targeted.” It depends solely on their behavior, which, seen from the sky, appears to “correspond to a ‘signature’ of pre-identified behavior that the United States links to militant activity.” (67). But the question would be about the degree of the precision of such identifications from the sky and this is what Brady pinpoints ironically in the last two lines above. The lines strongly refute President Barak Obama’s defense speech in an interview when he stated that “The truth is that, in trying to get at terrorists who are in countries that either are unwilling or unable to capture those terrorists or disable them themselves, there are a lot of situations where the use of a drone is going to result in much fewer civilian casualties and much less collateral damage than if I send in a battalion of marines”. (Coats: 2016). Brady’s ironical lines should be addressed to the Obama administration because media releases proved the opposite of such speeches by American officials and Obama himself. Micah Zenko and Amelia May Wolf for instance, wrote in article in *Foreign Policy* that ““drone strikes in non-battlefield settings – Pakistan, Yemen, and Somalia – result in 35 times more civilian fatalities than airstrikes by manned weapons systems in conventional battlefields, such as Iraq, Syria, and Afghanistan.” (Qtd in Barela and Plaw). This information was confirmed in dependable newspaper news like *New York Times* and *Washington Post* to refute the Administration’s releases including president Obama’s own speeches and

releases. That is the reason- it seems- that Brady, in her 'notes on the text' ironically quotes Obama saying "Turns out I'm really good at killing people. Didn't know that was gonna be a strong suit of mine." (88).

3.2. Kill Box

The twenty third poem of the collection which is entitled "Opened", starts in a story-like style with strange and jarring words and expressions, "The kill box is 30 feet by 30 feet / being a busy goddess and gredie to loke / you will see small scout teams, roaming the compartment / Their major role / is to sanitize the field" (35). For a normal reader who is unaware of the 'military dictionary' including the present researcher, the very first expression with length by width measurements calls for puzzlement and investigation. But as mentioned earlier, Dr. Brady's E-mail to the researcher and page 87 of 'notes on the text' which concludes the collection, illuminated the idea and the purpose. So, the concept is about wars and battlefields but not in the traditional way they used to be seen and explained. Whereas the battlefield of a traditional battle is the two-dimensional area where the enemy's army is; in its modern concept and especially in the drone wars that Brady's whole collection tackles, it is divided into specific three-dimensional areas. A critic describes it as "but those squares are also, and above all, cubes. This is the central concept of the "kill box," a notion that emerged in the early 1990s: "The kill box is graphically portrayed by a solid black line defining the area with diagonal black lines within" (Chamayou: 54). The 'scout teams' in the second line refers to the drone teams, the personnel who operate and direct the drone from air bases on the ground and watch- in shifts- any movement of people on the ground that is described for them as battleground. After the description of the kill box provided in the first lines, the poet states it short and simple: "This is the box / in a state of activation" (Brady: 35). And because the box is in a state of activation, for sure, this poem is entitled "Opened".

In replying the researcher's question through an E-mail about the 'kill box' in her collection, the poet writes, "as the notes mention, I was thinking about the relationship between these and other kinds of boxes, including Pandora's box (this is the story being told by Martin Luther in the archaic language found in the third poem), the boxes of the artist Donald Judd, and the box of the lyric poem" (Murad). Pandora's story is one of the Greek mythology stories with some kind of link to the story of the biblical Eve. Like Eve, she was the first created woman who was gifted with every beauty, but she became a source of misery for human beings. According to Hesiod's 828 lines didactic poem "Works and Days", Pandora lifted the cover of a jar which had been left in her husband's care, and so, flew from it all the curses and troubles man suffers from. Like Pandora's box, Brady's 'kill box', when opened and activated, is the source of misery, death, catastrophe, and every other ill that can befall man and so, "By entering this zone / you risk being plucked out and vaporized (Brady: 35). As a lyric, the you above could refer to the 'lyric I' and so, the lines combine the subject and the object within one single word; yet, it could as well indicate any 'intruder' into the dangerous and targeted zone anywhere in the world.

While composing that poem with 'kill box', the mail stresses, the idea of minimalist artist Donald's Judd's 10 or 12 boxes was inspiring. And so, the idea of the areas and points targeted by drones as three-dimensional areas resembles Judd's three-dimensional boxes. And so, the poet, in a state of flashback, connects the ill results of her 'kill box' to those of the well-known historical ones, may be, to stress human's continuous ill-behaviour that causes every misery on the earth.

3.3.Terror Tuesday

Poem number 19 of the collection entitled “Opened” starts with a strange expression that needs a deep thought and attempt for interpretation, may be mostly, in vain: “A party is held on Terror Tuesdays, boxes tied / with cable and wrapped up / in night-vision pastures (green land)” (Brady: 28). With no illumination by the poet in ‘notes on the text’ and the twisted marriage of almost unrelated words together; coming up with an idea about the real meaning of ‘Terror Tuesday’ is not an easy task for academic people who are almost unaware of the military language. Even searches in the internet lead astray, as it shows articles about horror films. Yet thanks to some articles and books by military critics, the concept can be illuminated:

Every week or so, more than 100 members of the government’s sprawling national security apparatus gather, by secure video teleconference, to pore over terrorist suspects’ biographies and recommend to the president who should be the next to die. In Washington, this weekly meeting has been labeled “Terror Tuesday.” Once established, the list of nominees is sent to the White House, where the president orally gives his approval to each name. (Becker and Shane: 2012).

So, Brady’s ‘party’ above refers to the US government officials who meet ‘every week’ to decide upon the kill boxes in pastures of the targeted areas and countries which will be put in place to be attacked next. Although the US administrations reiterate that their drone attacks aim at rooting out terrorists in the targeted places and consequently saving the people of America and the West from terrorist attacks; most critics, including the poet Andrea Brady, think and believe otherwise. According to many critics, the (Terror Tuesday) s and their nominations result in more threats to the American people. In this respect, Jessica Stern, a Lecturer in Government at Harvard University and a member of the Hoover Institution’s Task Force on National Security and Law, states that “it is certainly possible that drone strikes could inspire terrorist strikes on U.S. soil. Faisal Shahzad, who tried and failed to detonate a bomb in New York City’s Times Square in 2010, reportedly claimed he acted to avenge a 2009 drone strike that killed Baitullah Mehsud, the leader of the Pakistani Taliban” (<https://www.foreignaffairs.com>).

Andrea Brady’s twenty second poem, entitled “Activated”, seems to be just a reminder and confirmation of this anti-drone view. After its abrupt beginning about a drone attack, the poet commits herself to nominate one of the victims of such raids along with civilians including women in the same way that ‘Terror Tuesday’ meetings nominate individual persons to be added to the list of the targeted people: “Baitullah Mehsud dying as many as seven / times while getting a foot rub on the roof / from his young wife” (33). The lines definitely refute Obama and his administration’s speeches and releases that aim to assure that the drone strikes avoid civilians, since in this individual strike, seven civilians are killed beside the one targeted and nominated person.

The use of those technical military words and expressions clearly serve the main theme of the collection and stress the violent nature of the drone strikes and missions when they are used for military purposes. Moreover, in her reply- E-mail to the researcher about this aspect, the poet states, “I am trying to draw attention to the poetic quality of military language: its own use of allusion (e.g., to myths like the Medusa), metaphor ('bug splat'), simile ('like clipping toenails') etc. And specially to critique the implications of what become cliches in military usage” (Murad).

4. Language of Violence

In her search for showing and reflecting the grade of hardship and misery inflicted upon people, including civilians, in some countries in the east and middle-east through drones strikes; Dr. Brady uses some literary techniques and devices like metaphor, simile, and allusion. The reason seems almost obvious as she thinks of methods that help her reflect the image and situation from the victims' perspectives which is different from the one provided for the Western readers and spectators about the reality of the situation on the solid ground. In the 49th poem, "Closed", she tries to convey one of the tragic images:

When you had an eighteen-year-old daughter that was a dream
and that dream was killed
Nurto Abukar who was disabled

twenty-five-year-old Malana who had just given birth Mohammed
Waqad Jan
Mohammed Ilyas Jan Mohammed Fayaz Jan
.....
An easier word is bugsplat
(Brady:73-4).

The image and scene are horrific! Civilians including new-born children are targeted and their dreams vaped. Yet, more disgusting, their opponents prefer to call them 'bugsplat'. Brady's metaphor is thrilling and heavily moves feeling of sympathy towards victims of drone strikes. The poet, cleverly but indirectly, compares the US and UK authorities to Hitler and the Nazi Germany because it was Hitler who coined this term during the holocaust, referring to the Jews as pests and parasites. Nowadays, the word is used, the lines above infer, to denote the human losses that result from drone strikes. The word is used, here, not only metaphorically but satirically as well, since nobody, except the aggressors, use 'bugsplat' to describe innocent civilians like those mentioned above. According to Jennifer Robinson, a London-based human rights lawyer, the term "is deliberately employed as a psychological tactic to dehumanize targets so operatives overcome their inhibition to kill; and so, the public remains apathetic and unmoved to act" (<https://www.aljazeera.com>).

Violent language is scattered almost everywhere throughout the collection. Poem number 50 with the title "Closed", for instance, has an abrupt violent beginning with the word 'drone' meeting the first glimpse: "Space clings like a border to the drone apron. / Earmarked for closure / In the Valley of Dry Bones" (Brady: 75). The Biblical allusion is telling and even sarcastic. As the 'Valley of Dry Bone' is a reference to chapter 37 in the Book of Ezekiel, the victims of the drone strikes are compared to the people of Israel. Brady wants to allude to the possibility of the resurrection of the people who were killed by drone strikes which is an impossible one because the authorities who ordered their death cannot bring them back to life though they are the real cause of their death. In Liza Thompson's words, "The conditions of the people of God are just as terrible as the conditions in the valley". (<https://www.workingpreacher.org>). Brady's people in the lines above who are turned to mere bones, are the same as the people of God in Thompson's quote and consequently in the Book of Ezekiel.

To conclude the volume in the best way, the poet penned a one-line last poem entitled "Activated", (Go ahead and throw down your sparkle" (86). Except for the last word, the other words of the line seem nearly normal; yet, it seems, that even here, she did not forget to use the language that can suit the overall situation and theme of the volume since she is addressing non-stop drone strikes that almost every now

and then claim the lives of civilian men, women, and children. The poetic imagery in the word ‘sparkle’ obscures the violence of the military command that follows it and proves, once more, the brilliant marriage of the poetic images and the military language by the poet; a marriage that provides the slim collection with features that can hardly be seen elsewhere.

These strikes and horrible killings are certainly seen by a crew. In this respect, Grégoire Chamayou states, “Among those invisible spectators are not only the pilot and sensor operator but also a mission intelligence coordinator, a safety observer, a team of video analysts, and a ground force commander, the last of whom will eventually give the go-ahead for an aerial strike” (2). Brady’s one line above is, then, the order of the commander on the ground where the strike is committed. And so, it is really an ideal conclusion for a volume where the images of violence, horror, tears, killing, and catastrophe are abundant along with a language that is quite appropriate for such scenes and images

Conclusions

The above humble effort came with some concluding points the most obvious ones of which are:

First: Reflection of wars and military conflicts in the literary genres and especially in poetry is not new or a newly invented thing; yet, neither the conflict to which the volume refers nor the poet’s method of treating it, is the traditional and familiar conflict and method that are quite familiar for the readers, listeners, and the pubs in general.

Second: The four titles of the poems and their language show clearly the range of the poet’s deep study of the military language and her skillful marriage between that language and the poetic imagery that is normally expected from such volumes and poems.

Third: Though the drone strikes, as the volume hints at, are mainly carried out by the two states where she was born and lives now, i.e., the US and the UK, yet Brady’s humanitarian feeling and her strong sympathy with the victims of those strikes pushed her to denounce and repudiate such attacks and criticize the personnel and authorities who are responsible for them.

Fourth: The volume mainly focusses upon the civilians and specially children, women, and aged people who fall victims to the drone strikes; thus, cleverly, depriving her critics from trying to accuse her of sympathy with terrorists, since the US and UK authorities stress the significance of this technology against terrorists who target their national securities.

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