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The current issue is the fourth of the tenth volume of the *Athens Journal of Philology (AJP)*, published by the published by the [Languages & Linguistics Unit](#) and the [Literature Unit](#) of ATINER

Gregory T. Papanikos
President
ATINER



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A World Association of Academics and Researchers

17th Annual International Conference on Languages & Linguistics 8-11 July 2024, Athens, Greece

The [Languages and Linguistics Unit](#) of ATINER, will hold its 17th Annual International Conference on Languages & Linguistics, 8-11 July 2024, Athens, Greece sponsored by the [Athens Journal of Philology](#). The conference is soliciting papers (in English only) from all areas of languages, linguistics and other related disciplines. You may participate as stream organizer, presenter of one paper, chair a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2024/FORM-LNG.doc>).

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Important Dates

- Abstract Submission: **5 December 2023**
- Acceptance of Abstract: **4 Weeks after Submission**
- Submission of Paper: **10 June 2024**

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17th Annual International Conference on Literature
3-6 June 2024, Athens, Greece

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Academic Member Responsible for the Conference

- **Dr. Stamos Metzidakis**, Head, [Literature Research Unit](#), ATINER & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA.

Important Dates

- Abstract Submission: **13 February 2024**
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- Submission of Paper: **2 May 2024**

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“The Trouble of Others”: Solidarity, Social Bonds, and Visibility

By Mary N. Layoun* & A. Joseph Layon[‡]

*Can we “share the trouble of others”? Andree Chedid’s novel, *The Sixth Day* – our point of departure here – poses and suggests a provocative response to this question, to how we might see one another as cohabitants, to how we might engage in a “politics of deep solidarity” (Alexander 2020). More than empathy or compassion, this sharing or solidarity demands we take on our portion of the trouble of others; it makes clear the need for “political friendship” (Allen 2004) or “political solidarity” (Scholz 2008) or “solidarity with strangers” (Dean 1996). And if we can see and hear the demand for sharing the trouble of others, can we imagine putting it into practice (the story Chedid’s novel tells), recognizing that the alternatives are, literally, deadly? In reflecting on our initial question, we arrived at another: what happens to the possibility of solidarity with those whom we do not, or refuse, to see? Drawing on our personal, intellectual, and political experiences, we reflect on these questions, following the lead of material-world clinical cases and of imaginative fiction to point to a radically inclusive sharing that, we argue, our historical moment demands.*

Keywords: literature, solidarity, social bonds, political friendship, solidarity with strangers

“Who Shares (*Partager*) The Troubles/Misfortune (*Malheur*) of Others?”

Though the solidarity in our title might seem to signal something ever more impossible to imagine, let alone put into practice, we frame this essay with Andree Chedid’s 1960 novel, *Le Sixième Jour*¹ and its question of – and response to – a radically inclusive vision of solidarity as ‘sharing the trouble of others.’ In the context of what is and is not possible or imaginable or practicable, the novel opens with a passage from Plato’s *Gorgias* on what appears to be fiction or truth.

Ecoute... Toi, tu penses que c'est une fable, mais selon moi c'est un récit. Je te dirai comme une vérité ce que je vais te dire.

Listen . . . you may think it a story, but I tell you it’s a fact. I’ll tell you what I have to say as though it were the truth. (8/9).

Neither the French nor the English translation can quite capture the distinction in the classical Greek between logos and myth – λόγος as a marker for the true or actual, μῦθος for fiction. Under the mantle offered by Chedid’s novel and its citation

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¹Translations here and throughout slightly modified. Page number citations refer to the French edition/English translation.

of Socrates' statement in Plato's *Gorgias*,² we locate our effort here to point to the (im)possibility and the (im)practicality of 'sharing the trouble of others.'

Set in the 1947-48 cholera epidemic in Egypt,³ "Who shares the trouble of others?"⁴ is, in its first iteration in *Le Sixième Jour*, a bitter challenge by Saleh to his aunt, Um Hassan.⁵ She has returned to her natal village from Cairo, where she supports her invalid husband and young grandson as a washerwoman. Her sister, Saleh's mother, has recently died of cholera. Um Hassan arrives to the charred remains of the village and its few surviving and frightened inhabitants.⁶

-- "You can leave again," continued Saleh, in a sullen voice. "You've arrived too late."

-- "Too late?"

-- "There are only the dead left here to welcome you. . . . It's many years since you were one of us."

-- "Half of my heart remained with you."

...

-- "You live too far away; you don't know anything about us" (Chedid 1960/1987, pp. 11/13).

Despite this harsh greeting, Saleh asks about his Uncle Said and the child, Hassan, in Cairo. But on Um Hassan's reply that the child is in the care of his schoolteacher and Said looked after by a neighbor, Saleh returns to his bitter questions.

-- "What was the good of leaving them?" His voice grated like a file. "They need you, and we don't!"

-- "You must forgive me if I can't do anything to help you. I suffered from not sharing your trouble."

-- "Who shares the trouble of others?" (14/17)

²The entire passage in classical Greek reads,

ἄκουε δὴ, φασί, μάλα καλοῦ λόγου, ὃν σὺ μὲν ἠγήρησθαι μῦθον, ὡς ἐγὼ οἶμαι, ἐγὼ δὲ λόγον: ὡς ἀληθῆ γὰρ ὄντα σοὶ λέξω ἃ μέλλω λέγειν (523a).

Listen, then, to a very fine [true] story (μάλα καλοῦ λόγου), which you may be inclined to consider a myth (μῦθον), while I consider it true (λόγον), for it is as truth (ὡς ἀληθῆ), that I say that which I am about to tell you.

In the distinction between logos and myth in the ancient world, then, Socrates points at the truth of the logos, though it may appear to be – or was conventionally seen as – fiction.

³For an insightful account of the likely origins and spread of cholera in Egypt, see Smallman-Raynor and Cliff (2016). For a report on the epidemic at the time, see Shousha (1948).

⁴« – Qui partage le malheur des autres ? » (Chedid 1960/1987, pp. 14/17).

⁵She is referred to throughout the novel either as Um Hassan, mother of Hassan, or as Saddika, her given name.

⁶Saleh recounts the devastation to Um Hassan, "The ambulance arrived, the [male] nurses forced their way into the houses, burnt our belongings, carried off the sick. . . . They never tell us [to where]" (Chedid 1960/1987, pp. 11/14).

Saleh's challenge to his aunt amid illness, death, and distrust echoes throughout the novel, challenging others as well as Um Hassan. And, simultaneously, *The Sixth Day* tells a story of, prompts us to imagine, what affirmative responses to that echoing question might look like.

Our effort here, then, is to think through Chedid's novel and its fictional responses to the distrust and fear, the pain and anger, generated by a deadly cholera epidemic as well as what the novel might suggest about responses to the distrust and fear, the pain and anger, generated by other more contemporary catastrophes such as the global COVID (SARS-CoV-2) pandemic that appeared in December 2019. What can thinking with *The Sixth Day* allow us to see and understand about sharing the trouble of others in – and beyond – a pandemic? For, if COVID made already terribly frayed social bonds brutally apparent, it also makes apparent a fierce need for what political philosophers such as Danielle Allen and Sally Scholz and Jodi Dean have called “political friendship” (Allen 2004) or “political solidarity” (Scholz 2008) or “solidarity with strangers” (Dean 1996). We focus here on how we can imagine – and imagine putting into practice – sharing/political friendship/ political solidarity, recognizing that the alternatives are not just metaphorically, but literally, deadly.

« – Qui Partage Le Malheur Des Autres ? »

What, then, might “sharing the trouble of others” be?: To share or – the etymological sense of *partage* or *partager* – to accept one's allocation of the trouble of others is not exactly compassion or empathy. Though it may sometimes *look like* those sentiments, to share the trouble of others is nearer Sally Scholz' theory of “political solidarity.”⁷ It is nearer Danielle Allen's concept – after Aristotle and Ralph Ellison's *Invisible Man* – of non-affective “political friendship.” That is, we act towards one another, towards strangers, *as if* we were friends; we accept our share or allocation of the trouble of others – however divergent the circumstances of our shared time and place. It is nearer Jodi Dean's “reflective solidarity,” which she defines as,

the mutual expectation of a responsible orientation to relationship. . . . Rather than basing the strength of our association on our common experiences of pain and oppression, or tradition and affection, it anchors it in our ability to recognize each other as mysterious, inviolate, and worthy of respect, a recognition that allows us to assert and contest the claims each raises as we attempt to come to understanding” (1996, pp. 3, 177).

For Chedid's novel, such sharing is clearly not simply the provenance of the familial relations between Um Hassan and her sister or her nephew or of the social

⁷For Scholz, explicitly *political* solidarity is a deliberate choice, a conscious commitment of collective responsibility, from which social bonds emerge. A “response to human suffering (2008, p. 54),” it “rests on a commitment and not [necessarily] on the experience of oppression. . . . as a form of collective responsibility, [it] is unique in asserting that those who make the commitment to solidarity make a commitment that forces them to address issues that may not directly affect them” (2008, p. 57).

relations in her natal village. From her nephew Saleh's point of view, that sharing is impossible in any event. And as Um Hassan returns to Cairo and navigates the various districts of the city with her cholera-stricken young grandson, her trouble is, on the one hand, that of all of Egypt. For an epidemic is indiscriminate in its victims. Yet, Um Hassan's trouble is at least initially unseen. She moves about the city under cover of night, hiding her beloved grandson in the roof-top washroom of an apartment building where she's done laundry for a wealthy family. She lives in fear of anyone discovering that Hassan has cholera, as she lives in fear of what might happen to him as the result of cholera. It is only once she arrives with Hassan to the banks of the Nile and the felucca of Abu Nuwas that her misfortune is seen and recognized by others. As they travel up the Nile to the sea, Abu Nuwas and his Nubian deckhand, Dessouki, recognize the trouble of others, of strangers – of Um Hassan and her grandson. And in contrast to the hysterics of the other passenger on the felucca, Okkasionne the busker,⁸ when he realizes that Hassan is dying of cholera, Dessouki and Abu Nuwas each model a response neither hysterical nor fatalistic but deliberate. They recognize the situation and acknowledge their 'share' of it, abiding with Um Hassan as she and her grandson die of cholera. Even the opportunistic Okkasionne recognizes, finally, that he shares something with the woman whose illness he fears. And he, too, supports her as she dies.

Danielle Allen argues that structural social change follows change in individual behavior, deliberately placing the weight of political friendship on individuals – and it is clearly as such that political friendship or solidarity is exercised in Chedid's novel. A political friend is one that we recognize as a cohabitant, as one whose fate is connected to ours. And we act in accordance with that recognition – not simply affectively, though affect there may be.⁹ As climate change and wars and pandemics ever more urgently press into our field of vision and lives, political friendship demands that we recognize, and act on the recognition, that we are in this together. Your trouble is also our trouble – sooner or later, however differentially. Sharing the trouble of others as a kind of political friendship is based on a recognition of the networks in which we live that can't be simply uncoupled – regardless of whether we acknowledge or *feel* those networks as social relations. Such "sharing" evokes Judith Butler's call to rethink "...the complex and fragile character of the social bond and to consider what conditions might make violence less possible, lives more equally grievable, and, hence, more livable. . . ." (2009, p. viii). Butler's "social bond," "complex and fragile," is materially grounded in a shared habitat. The fraying or rupture of that social bond is equally grounded in a shared material habitat. And that rupture or fraying creates fear and promotes ignorance or ignorral of those around us. Bracketing for the moment what might seem a chicken and

⁸Okkasionne performs with his pet monkey for money in the streets of Cairo.

⁹The political solidarity to which we point is not simply affective feeling. Allen's political friendship is the deliberate citizenly habit of behaving *as if* others are our friends. They don't have to be and most often are not. Whether we like or are moved by or sympathize with others or not, whether we're immediately effected by what happens to others or not, we coexist with one another. Political solidarity is the same kind of deliberate stance, based on the same kinds of recognition that underpin political friendship.

egg situation,¹⁰ Chedid's *The Sixth Day* unfolds amid a cholera epidemic and the fear, distrust, and resentment in the Egyptian countryside towards the state and its representatives -- hospitals and doctors and nurses, the military. And it traces that configuration back to Cairo where fear and distrust flourish as well. Yet the three men on the felucca traveling up the Nile to the sea with Um Hassan and her grandson recognize that, in the face of fear and distrust, there is nevertheless a social bond which they honor. And from the honoring of that shared circumstance and shared allocation, something else emerges. As Abu Nuwas calls out to Um Hassan that her grandson lives, he adds, "His cheeks are warming up . . . Hassan just grabbed my finger in his little hand. . . and he squeezed! If you only knew how tightly he squeezes, Um Hassan." The narrator continues, "Never has Abu Nuwas felt so intensely what a child was."¹¹ A few moments later, as he tells Um Hassan that the child will see the sea, will enter the sea, the narrator further comments on both the affect and effect of Abu Nuwas' exercise of political friendship. "Never has the boatman so understood, so desired the sea."¹² And the narrator observes that Dessouki shares the older boatman's understanding. "The young Nubian who's never even glimpsed the child's face, who doesn't know how tall he was when he stood up, suddenly begins to see him. Never has he been so alive!"¹³ In *The Sixth Day*, the exercise of political friendship, of solidarity also allows a new understanding, a new vision, of ourselves in relation to others.

Saleh's "Who shares the trouble of others?" is not simply a rhetorical question in a fictional narrative. Deliberately standing with those in need and doing something about their need, as Farmer (2017) has said, or "bearing witness" (*témoignage*) as in the Chantilly Principles of Médecins sans Frontières (1995), point to something very like sharing the trouble of others. In recognizing our share of, and in, the trouble of others, we stand with them – not least of all because, in them, we recognize our common present and future. We bear witness to the differential "trouble" that our coexistence, our cohabitation, creates. We are *not* one. We do *not* "feel your pain."¹⁴ We *do* recognize that we are implicated with and ultimately bound to one another. It doesn't *have* to be brotherly or sisterly love or some other affective bond that binds us. For the climate binds us. The planet binds us, as the air we breathe and the water we drink. Our profligate pollution binds us. What we do here has terrible if differential consequences there *and* here. The profligate wars we fight there have terrible – if differential -- repercussions there *and* here. To share the trouble of others *is* a conscious and deliberate decision

¹⁰That is, do frayed social bonds create fear and ignoral or do fear and ignoral create frayed social bonds? More likely, material inequality and inequity create frayed social bonds and fear and ignoral.

¹¹«– Ses joues se réchauffent, continue le batelier. Hassan vient d'attraper mon doigt dans sa petite main... et il serre ! Si tu savais comme il serre bien, Om Hassan. *Jamais Abou Nawass n'a senti si intensément ce qu'était un enfant*» (128/168, emphasis added).

¹²«– L'enfant verra la mer, Om Hassan!» insiste Abou Nawass, les mains en cornet devant sa bouche. «Par Dieu, il entrera dans la mer!» *Jamais le batelier n'a tant compris, tant désiré la mer*» (129/169-170 emphasis added).

¹³«Et le jeune Nubien qui n'a même pas entrevu le visage de l'enfant, qui ignore la taille qu'il avait quand il se tenait debout, se met soudain à le voir. Jamais il n'a été aussi vivant!» (128/169).

¹⁴And "pain" is, in any event, too easy to personalize and individualize. We insist here on the literal terms of Saleh's question.

in our relations with others and with their -- and our -- "trouble." And from that recognition and deliberate decision, Danielle Allen's "habit" of political friendship develops.

'You Deal with this; I'm not . . .'

The fictional truth of Chedid's novel – following from its opening citation of Plato's *Gorgias* – reverberates in several stories from our clinical practice that inform our reflections here. The first story is from the beginning of the HIV/AIDS pandemic.

"We must speak with all the humility that is appropriate to our limited vision, but we must speak" (King 1967).

At a distance of 40 years, what can one say about the HIV/AIDS pandemic? A disease that is now – as long as one has the money to obtain the drugs – essentially a chronic illness that can be controlled, that one can "live with." Yet, at the beginning of this at-the-time frightening and not-understood disease, it was a death sentence. As a junior, and then a senior, resident in Internal Medicine, too many faculty teachers and supervisors walked away in fear, essentially telling us, their subordinate health care colleagues, 'YOU deal with this.' Too many surgical colleagues refused to perform operative procedures on patients who 'looked gay,' used IV drugs, were Haitian, "could have" HIV/AIDS. Often, too often, fear of a then poorly understood disease, as well as fear of the people who appeared to have it, overtook health care workers whose job it was to treat the ill.

What made some senior colleagues take a position that seemed to say: "You are not us. You and your body can kill us. I therefore do not recognize you; I will not see you." Was it fear of a then unknown disease? Or disdain for the communities the disease appeared to target? Or ignorance of the extent to which HIV/AIDS would ultimately impact us all? At the distance of nearly a half century (and even at the time), it seems to have been all of these. As we can understand and tell the story of it now, this was the reality and whispered or unspoken fears of that horribly challenging period. As health care providers, these senior physicians sidestepped their professional responsibility. But more to our point here, they sidestepped their responsibility as fellow human beings – the antithesis of sharing the trouble of others.

'No Compañero, We Care for Everyone . . .'

In approximately the same historical moment, but in a very different location, there is another story – rather different than that of the beginnings of AIDS in the U.S. – but deeply connected to the configuration we trace here.

1980 in the city of Esteli, Nicaragua. As an internationalist physician working for the new, revolutionary Sandinista Government of Nicaragua, I was one of several doctors providing medical services in a Regional Hospital: Hospital Dávila

Bolaños and part of a physician and nursing team that included Chileans, Argentinians, Mexicans, Cubans, and Nicaraguans. Leading the group was a young Afro-Cuban physician and Cuban Communist Party member, Ricardo Morales Laramendi. Ricardo described himself to me as one who, without the Cuban Revolution, would have ended up on the streets. He was then, though, the Chief of Critical Care Medicine at the University Hospital in the city of Santiago de Cuba.¹⁵

Our days were filled with the provision of in-patient hospital care, then segueing to an outdoor clinic where we treated as many as 150-200 patients each day. It wasn't fancy and the care we provided in the clinic left much to be desired. But for most of our patients, this was the first time they'd had access to any health care. Under the Somoza dictatorship – then just overthrown by the Sandinistas – the provision of healthcare to the Nicaraguan population was not a priority.

One evening, after a long day in the hospital and then in clinic, the nurses and physicians gathered around an outdoor fire, drinking beer and rum, smoking cigars and cigarettes, and chatting about the political realities of “our time and destiny/*cuestiones de este tiempo y destino*” (Jara 1973), as well as the day-to-day events in our lives. At some point that evening, one of the young Nicaraguan physicians – perhaps a little drunk – looked at me and took aim with his index finger.

It's all your fault! If you had just allowed Somoza to die when he had his heart attack [in 1973] instead of caring for him at the University of Miami, we would not have had to have had this revolution . . . So many would still be alive.¹⁶

Not knowing quite what to say, I stood there, mouth agape. Doctor Morales, though, turned to the young Nicaraguan physician.

No compañero. No. First, Joseph wasn't even a physician in 1973. And he was never at the University of Miami. But more importantly, we are physicians. We care for anybody who needs our help. We turn nobody away. If Adolf Hitler himself came to us in need of our skills, we would help him; we would not turn him away.

Ricardo continued:

Now it's true that after we had cured him, we would turn him over to the appropriate authorities! But we would take care of him no matter what.

I don't remember much of that evening after this exchange. But Doctor Morales' response was a lesson to us all. It has stayed with me to this day. And we recall it now as a powerful illustration of the “as if” of political friendship. The elder Somoza was a brutal dictator, not a “friend.” Quite the opposite. But, as Ricardo insisted, ‘We care for all, no matter what.’ That is, we treat others “as if” they were a friend. Although Doctor Morales didn't use the words of Danielle Allen, his counsel was similar. As health care workers, we are bound to care for

¹⁵Ricardo subsequently volunteered in Angola as a physician to the Cuban and Angolan forces battling South African apartheid. He returned home to Cuba where he recently died – though he, like Chedid's Hassan, lives on in our hearts.

¹⁶Separated from these events by over forty years, this is a paraphrase.

all, even a dictator, not only because of our medical responsibility but also, and in the present context more to the point, because of our “shared life.” Whatever else it was, saving Somoza’s life in 1973 at the University of Miami was also a testament to that shared life. Somoza was a dictator. But he was treated – medically and otherwise -- as a “political friend.” He was cared for. He survived. And he was overthrown by the Nicaraguan people. But he was cared for.

Dr. Morales’ intervention that evening was not only a testament to the responsibility of medical workers to care for whomever comes to them for help. It was also a testament to our shared responsibility for each other. Of medical workers for patients. Of cohabitants for one another, including for the stranger. For sharing the trouble of others cannot be parsed. It is not to bear witness, to stand with others only in situations that are convenient or acceptable or only for others with whom we identify.¹⁷ In Allen’s provocative formulation, political friendship – “a set of hard-won, complicated habits that are used to bridge trouble, difficulty, and differences of personality, experience, and aspiration” – doesn’t require identification.

Not an emotion. . . [it] begins in the recognition that friends have a shared life – not a “common” nor an identical life — only one with common events, climates, built-environments, fixations of the imagination, and social structures (2004, p. xxi).

The practice of political friendship is grounded in the acknowledgement of mutually occupied literal and conceptual spaces – even though *how* we occupy those spaces, that landscape, can be radically different. Allen locates her configuration of political friendship specifically in the United States – with its particular history of rights and possibilities, as well as its history of political, economic, and social failures. She cites alternate locations – Rwanda, Palestine, Israel, Northern Ireland – as places where political friendship is a much more vexed possibility. Nicaragua might also be considered one of those locations. Nonetheless, recognizing the crucial importance of the specific possibilities and impossibilities at a given historical moment in a specific place, Allen’s “political friendship” is a suggestive way to think about how we live with the cohabitants of our polities. And Ricardo Morales’ astute defense of “political friendship” in the case of the dictator Somoza’s medical treatment and his *enactment* of political solidarity with a young American doctor is a compelling and pragmatic example of the solidarity toward which we point. Morales’ astute response to the young Nicaraguan doctor’s accusation wasn’t only a stand with the American doctor but also with the entire group gathered around the campfire that evening in a teachable moment of political solidarity.

And if the story of Doctor Morales is a material example of what political friendship and political solidarity might look like, the creative fiction of Chedid’s novel offers an imaginary rendition. As Abu Nuwas guides his boat, bearing Um

¹⁷Jodi Dean’s *Solidarity with Strangers* opens and concludes with a particularly astute analysis of the problems of such “identification.” And the pitfalls of citing current events notwithstanding, European and U.S. responses to Ukrainian refugees – as compared, for example, to refugees from other wars in Afghanistan or Syria or Iraq or Sudan or Yemen – are a sad illustration of selective, parsed identification. So too is the story of the misidentified video and photographs with which we conclude. See also Aljamal (2022) and Khamaiseh (2022).

Hassan and her grandson, down the Nile, the busker Okkasionne realizes that the old woman's grandson has cholera. He jumps up shrieking at Abu Nuwas.

"Death is with us, boatman. Let's go back quickly."

"Death is always with us," said Abu Nuwas.

"Quick, boatman, this is no time for philosophizing.

"Stop fussing and leave this woman to her child," replied the other.

"You're crazy!... You're crazy too!" (101/134)

"Death is always with us." More immediately so than for many of us, death is always with health care workers. But the implications of this passage from Chedid's novel point far beyond health care workers. If the busker has profited from the cholera epidemic by turning in to the state authorities for a reward the living or dead bodies of the ill, he will accrue a very different benefit from his initially unwilling proximity to the cholera-stricken on the boat. Okkasionne is equally confronted with Saleh's question of who shares the trouble of others. The busker's response shifts over the course of the novel from utter refusal to acknowledge his cohabitants other than as a source of income (Chedid 1960/1987, pp. 53-54/71-2, 70-71/94) to the most poignant of recognitions of shared life and "common events." In Um Hassan's deep love for her grandson and commitment to saving him, Okkasionne ultimately recognizes his own love for his pet monkey (120/159). And in that only apparently unlikely parallel, Okkasionne begins to see Um Hassan differently. As she falls dying on the boat deck,

Okkasionne went up to the old woman, fallen full-length on her back . . . The busker knelt behind Um Hassan, slid forward, supported her head, raised her up, rested her on his folded knees. He stroked her moist temples, gently patted her wrinkled cheeks . . . never had the busker felt so much grief. One day you fall off your rope, you lose your balance. You find yourself back among the others, amidst other people's suffering . . . (127/167).

The three men on the felucca with Um Hassan and her grandson – the young boy already dead, the old woman near death – all call out the same thing to her in a gesture of what we call here solidarity. "The boy is alive. Tomorrow is alive."

A smile appeared on her lips. She heard their voices. Great rivers were flowing. Um Hassan let herself be carried gently along. . . . The child was everywhere, the child existed; near her, before her, *in the voices, in the hearts of these men. He was not dead, he could no longer die. It seemed as though the voices were singing* (129/170, emphasis added).

The Unvaccinated Former Submariner

We can learn from these dreadful days that stupidity and injustice are lethal; that, in a democracy, being a citizen is essential work; that the alternative to solidarity is death (Packer 2020).

In the US alone there are over one million deaths – many preventable -- due to the COVID 19 pandemic.¹⁸ That is 1,479 deaths per day, every day, over the 2 years of five disease surges. At the height of the fourth surge, in August of 2021, our ICU patient list included up to 43 patients daily – in a hospital with *only 18* ICU beds, all of which were occupied by critically ill patients with COVID19 infection and resultant pneumonia. They were all invasively mechanically ventilated; another five or six were in the Cardiac Catheterization Post-Procedure area, also mechanically ventilated. The remaining 19 to 20 patients were in rooms housing 2 patients, each receiving high flow oxygen or non-invasive mechanical ventilation.¹⁹ Some of this latter group of patients recovered. Some progressed from mild viral pneumonia – treated with antiviral agents, steroids, and oxygen – to acute respiratory distress syndrome (ARDS) requiring invasive mechanical ventilation; most COVID19 ARDS patients, despite everything we could do, died prolonged – and for their families if not for the patients themselves – painful deaths.

One ICU physician team – two to three resident physicians, a post-residency clinical fellow, and a senior physician – can optimally care for between 12 and 18 critically ill ICU patients. For patients this sick – requiring extremely intensive nursing and medical care – there are often one to two bedside nurses for each patient. We had no residents and no fellows; we were two senior physicians and we cared for 43 dreadfully ill patients as best we could. Each bedside nurse had one or two patients – not one or two nurses per patient, but one or two terribly ill patients per nurse.

Despite the best efforts of our administrative leadership attempting to obtain the human and material resources we needed, we were overwhelmed. Despite attempting to transfer patients to larger centers when this was possible – and it often was not possible because other institutions had no beds and/or the patients were too sick to transfer – we were overwhelmed. Thus, we physicians would often see the “not-in-the-ICU-but-sick-enough-to-be-in-the-ICU” patients every other day even though they needed to be seen – optimally should have been seen – multiple times throughout the day. We would perform a very brief examination, talk with the bedside nurse and make a plan of care, write a brief note, and move on. It was on one of those days, in one of those non-ICU rooms housing a very ill man, that I met the submariner.

¹⁸As of 2 November 2023, there were 1,138,309 deaths in the US due to SARS-CoV-2. <https://covid19.who.int/region/amro/country/us>. Last accessed 10 November 2023. This is recognized as a 30% - 40% undercount. https://www.cdc.gov/nchs/nvss/vsrr/covid19/excess_deaths.htm and <https://www.bu.edu/sph/news/articles/2023/covid-19-deaths-in-the-us-continue-to-be-undercounted-research-shows-despite-claims-of-overcounts/>. Both last accessed 10 November 2023.

¹⁹That is, positive pressure ventilation delivered with a tight-fitting mask in contrast to invasive mechanical ventilation, delivered with a breathing tube through the vocal cords and into the trachea.

Mr. S appeared on my Patient List one morning as “COVID19, on Oxygen.” After making rounds and carrying out procedures the ICU patients needed, I made my way, late in the afternoon, to Mr. S’ room. I introduced myself, asked him some questions about his illness – including his SARS-CoV-2 vaccine status –and let him know what he might expect as/if the disease progressed. He informed me he wasn't immunized and wouldn't be. He wasn't so sure what he had was COVID19 and he would be just fine, he said, if I would just leave him alone. As gracefully and with as much equanimity as possible, I explained that, notwithstanding his disbelief, COVID19 was precisely what he had. I again laid out the course his disease might take – if things went wrong – and asked about his end-of-life preferences. Waving me away, he said he would decide later.

Weeks passed, the pandemic worsened. One morning a Rapid Response – called when a patient is thought by nursing staff to be suffering from a medical emergency – was called for Mr. S. After the Rapid Response Team arrived, I was summoned by the senior nurse to Mr. S’ room. He was severely short of breath, with an elevated respiratory rate and poor oxygenation despite noninvasive mechanical ventilation. It was clear that he was going to require invasive mechanical ventilation if there was any chance of survival. Mr. S., breathing with difficulty, stated he did not want invasive mechanical ventilation. “Enough,” he said. “Enough.”

As much as was possible, we discussed the outcome of refusing invasive mechanical ventilation. He would most likely die. “Just talk to me,” he asked. Until that moment, the physician-patient relationship was conventional. But now, realizing that he was dying, he asked me to stay with him, to talk to him as he died. I stayed.

Mr. S had been on a submarine in the 1950s. We talked about the U.S. Navy and his job on the submarine. We talked about my father who had been on the USS Yorktown during the Battle of Coral Sea. We talked about his wife – ‘Tell her’, he asked before losing consciousness, ‘three things: I love her; she is the most beautiful woman I have ever seen; get vaccinated.’

These were the last words he spoke. I stayed with him until he died. And then, as a physician is obliged to do, I certified the time of his death.

When his wife, who hadn't been able to arrive in time to be with him as he died, reached the hospital, I sat with her, told her how he had died, and that he'd asked me to tell her three things.

“He loves you.” She smiled.

“You are the most beautiful woman he has ever seen.” She beamed.

“You should get vaccinated.” She looked at me in harsh disbelief. “He said what?!”

Sharing the trouble of others – either writ large or intimately and personally – is not to necessarily support everything that others support or do or have done. It is a deliberate habit of response to others *as if* they were a friend. As scandalous as this could seem, political friendship is also supporting the unvaccinated and those who oppose vaccination, even though we disagree with their choice to put themselves, and others – including health care workers – at risk of illness and

death. That political friendship, again, doesn't necessitate support for their choices. In fact, support – sharing the trouble of others – may well be to engage with them rather than turning away or, if engagement isn't possible, to *not* denigrate them for their choices. It is to hear them out, recognizing our coequality, extending the same 'benefit of the doubt' we would extend to a friend – even one with whom we fervently disagree.

The story of the submariner illustrates how the COVID pandemic has revealed (though certainly not *created*) the terribly frayed social bonds of the present moment. And two of the stories we recount here are, simultaneously, illustrations of the *absence* of solidarity with strangers or of political friendship. We understand these stories of absence as illustrative of a broader social condition, as symptomatic of the diminished presence or occlusion of what *The Sixth Day* calls "sharing the trouble of others." But, as Chedid's novel reminds us, there is no magical time and space in which death and devastation are not with us and in which time we can then set to miraculously building or mending the social bond. To the contrary. It may be precisely in times of social crisis that such construction can occur – because the alternatives are so brutally apparent. And so, stories of absence tell a truth of their own.

Visibility and Invisibility, Seeing and Not Seeing

Our signposts on the landscape where these stories of clinical medical practice are located are literary. For literature can imagine and tell stories of what is still unthinkable in the material world. And so, we began with the provocative imagining of Andree Chedid's *The Sixth Day* as it tells stories of "solidarity with strangers," of political friendship during a deadly epidemic. And we frame our last story with Ralph Ellison's *Invisible Man* – that eloquent, beautifully wrought and painfully ironic novel of how the narrator comes to realize he is invisible as a Black man in the U.S. and of his response to that realization. In the novel's opening, the narrator defines the condition of his invisibility.

I am invisible, understand, simply because people refuse to see me. . . .When they approach me they see only my surroundings, themselves, or figments of their imagination – indeed, everything and anything except me. . . . That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their *inner* eyes, those eyes with which they look through their physical eyes upon reality (1995, p. 3).

And in the novel's epilogue, as he decides to emerge from his underground "hibernation" he reflects, "there's a possibility that even an invisible man has a socially responsible role to play" (581). The novel concludes, in its continuing direct address to the reader.

. . . you'll fail to see how any principle that applies to you could apply to me. You'll fail to see it even though death waits for both of us if you don't.

In Chedid's *The Sixth Day*, Abu Nuwas calmly responds to Okkasionne's fearful hysterics. "Death is always with us." And death runs through the clinical stories we've recounted here.²⁰ Nonetheless – or maybe precisely because of what "waits for both [and all] of us" – Ellison's narrator concludes on a note of coequality and, yes, solidarity with strangers.

Who knows but that, on the lower frequencies, I speak for you? (581).

"A politics of deep solidarity . . . the only form of politics that holds any hope for our collective liberation." (Alexander 2020)

On February 24, 2022, Russian armed forces extended a simmering war with Ukraine by invading beyond the borders of the contested provinces of Luhansk and Donetsk (Sangal 2022, Zinets and Vasovic 2022, Abelow 2022). Rapidly, much of the world took the side of one or the other country, the United States and NATO countries siding with Ukraine while many of the countries of the global south and the east were more studied in their responses and positions (Storey and Choong 2022, Al Jazeera 2022a, b, Lynch 2022). In the first days after the Russian invasion, stories, photos, and videos of Ukrainian civilians confronting Russian soldiers circulated widely in the mass media and on social media, often eliciting vociferous support (particularly but not exclusively in the U.S. and western Europe) for the Ukrainian people and their government.

It is with one of those videos and still photos from it in the first days of the fighting that we conclude. The initially egregiously misidentified images – and social media responses to those images – are a striking illustration of differential identification, of non-solidarity. That is, in our definition here, they are not instances of solidarity at all. As Ralph Ellison's *Invisible Man* observes, "they see only my surroundings, *themselves*, or *figments of their imagination* – indeed, everything and anything except me."

The video and photos in question – of a young, purportedly Ukrainian girl, confronting a purportedly Russian soldier, telling him to go home – quickly went viral on social media, in numerous February 27, 2022 Facebook posts,²¹ on Twitter, and on TikTok.

²⁰"Death is the sanction of everything he [the storyteller] can tell. He borrows his authority from death," Walter Benjamin sagely reminds us in his "The Storyteller" (XI). See our 2021 "Are You Alright?"

²¹With few exceptions, such as this one (<https://archive.ph/64V4u> which was saved to the Internet Archive, Retrieved May 2, 2023), most of these pages have been deleted from Facebook and Twitter (now X) where they originally proliferated.



But – obvious to anyone who actually paid attention to the image or the video – the setting is hardly Ukraine in February. And the young girl in the video soundtrack is not speaking either Ukrainian or Russian. The young, curly haired, blonde girl bravely confronting a soldier is not a Ukrainian girl confronting an invading Russian soldier. Rather, she is a *Palestinian* girl, 11-year-old Ahed Al-Tamimi, bravely confronting an invading *Israeli* soldier in 2012 (Raya Media Network 2012) and demanding the release of her brother, arrested moments before (Reuters News 2022).

BBC’s “Reality Check” of February 28, 2022 noted that the mis-identified video garnered millions of views within hours of its February 27, 2022 posting to Twitter, TikTok, and Facebook. Though Twitter labeled the video “Out of context” by the next day, it continued to attract views on Tik Tok. If the misidentified images and videos still circulate, they are usually now either correctly identified or marked as “false” or “out of context.” When she was a “Ukrainian girl,” Ahed Al-Tamimi’s bravery was widely and forcefully applauded. As a Palestinian girl, she was no less brave, her actions no less laudable. Yet, while, on the one hand, the governments and the peoples of the U.S. and the European Union were quick to comfort the Ukrainian victims of war and occupation, to offer asylum to Ukrainian refugees – a righteous response – on the other hand, there has been no such rush to respond to other victims of war and occupation – to Palestinians or Yemenis or Iraqis or countless others in their “trouble.”

To bring up this example of egregious misidentification and no less egregious mis-taken [non]solidarity is not to parse invasions and the suffering of war and occupation. Rather, almost regardless of the specific and complex circumstances of both the original images and their 2022 misidentification and circulation – which here unequivocally include not only patently differential “solidarity” and racism (Ahed Al-Tamimi’s bloneness makes her a non-Palestinian “light-skinned actor” for the Israeli state²² and a Ukrainian girl for social media) – the misidentified images and the responses they solicit are symptomatic of the urgent need to re-think and re-practice what it means to cohabit with one another. “Who shares the trouble of others” might seem an almost frivolous question in the face of another ongoing war that marks the shifting forces of global economic, political, and military power. And yet, mindful of the openings for seeing, thinking, and engaging differently in moments of crisis, we reiterate Saleh’s question.

“Death is always with us,” Abu Nuwas reminds Okkasionne in Chedid’s novel – as death is present in each of the stories we’ve gathered here. Yet Abu Nuwas’ observation is not dismissive but rather predicated on seeing those around him as cohabitants in the world. And that seeing, *The Sixth Day* suggests, is notwithstanding our agreement or disagreement on specific issues, however important. This is the complex and hard-won habit of seeing, a “politics of deep solidarity,” that we are called to develop.

Who shares the trouble of others? It must be us. Now. For as Eric Hobsbawm reminds us in his summary assessment of “the Short Twentieth Century . . . that has not ended well . . . a society consisting of an otherwise unconnected assemblage of self-centered individuals pursuing only their own gratification (whether this is called profit, pleasure or by some other name) was always implicit in the theory of the capitalist economy” (1996, p. 16). If this has become only too apparent, so too has the certainty that either we care for one another and our world, or we will be left with nothing.

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²²Bruton and Jabari’s (2018) article on the Tamimi family notes, “Israeli Deputy Minister Michael Oren sparked outrage in January after admitting that the Tamimis had been the subject of a classified investigation into whether they were actually ‘light-skinned’ actors and not a real family.”

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Healing Wounds in Joy Harjo's *Conflict Resolution for Holy Beings* and *An American Sunrise*

By Sally Michael Hanna*

This paper deals with the healing of trauma of memory and history in Joy Harjo's two recent volumes Conflict Resolution for Holy Beings (2015) and An American Sunrise (2019). Such a task is achieved by rewriting the story from the perspective of the victimized by drawing upon themes of unison with nature, unity and fluidity of time, and music as an alternative language of nature, along with the English language, once considered a space of personal erasure, is now presented as the transformational space of naming and claiming. Healing through forgiveness ensues leading to transcendence over loss through the grace of letting go. The process presented is one of circular journeying in places and spaces of memory to transform anger into grace and forgiveness, and to perceive home as an internal space of memory rather than a place lost to an atrocious past.

Keywords: *healing, trauma, memory, history, alternative language of nature, grace, circular journeying, transcendence, naming and claiming*

American writers of ethnic origin have shared across generations the urge to tell their story as chosen keepers of hi/story. They know that by telling hi/story they become guardians of not only it but also a culture at the risk of extinction. While history is the objective, public narrative as presented by the discourse of power, memory is a personalized rendering of the tale as it intersects with one's personal arc of experience. Hi/story features a potential combination of both domains, the subjective and the objective. This paper deals with the healing of trauma of memory and history in Joy Harjo's two recent volumes *Conflict Resolution for Holy Beings* (2015) and *An American Sunrise* (2019) by taking into account the orality and tribal features of the poetry. Such a task is achieved by rewriting the story from the perspective of the victimized by drawing upon themes of unison with nature, unity and fluidity of time, and music as an alternative language of nature, along with the English language, once considered a space of personal erasure, is now presented as the transformational space of naming and claiming. Healing through forgiveness ensues leading to transcendence over loss through the grace of letting go. The process presented is one of circular journeying in places and spaces of memory to transform anger into grace and forgiveness, and to perceive home as an internal space of memory rather than a place lost to an atrocious past.

It is worth mentioning that Harjo's work situates Native American literature in a position of prominence within mainstream American literature. While earlier attempts by writers of Native American literature included anthropologists, folklorists and historians who navigated the turbulent waters of tribal history,

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Harjo's poetry salvaged the canon from marginality and brought it to the limelight. Like her predecessors, Harjo's two volumes address the orality of the tradition, namely in creation, trickster and animal stories. Songs, ceremony and prayers are also included as ancestral aspects of Native American tradition best introduced through Harjo's performed text. The historical aspect of her verse is also dealt with, which represents an integral aspect of Native American writing. The depiction of landscape, communal identity, language, place, journeying in place and time feature in her verse. Genocide as apocalypse is also introduced through the several retellings of the tale of wrong. Combining oral and written, artistic and political literature remains Harjo's forte as she sets herself apart from her contemporaries by imbuing her verse with a communal American spirit. Despite her conformity to Native American tradition, Harjo features a rather unique attempt at transcending the hurt through art, an attempt that may set her apart from her predecessors and contemporaries and earns her a space of literary distinction.

Breathtaking in its scope, Joy Harjo's poetic oeuvre excavates grief and pain in the hope that exposition of hurt may bring about healing and resolution through poetry, song, storytelling and dance. In her recent memoir *Poet Warrior*, Harjo shares with the reader her urgent need to keep the memory alive, although according to her "memory appears to be an enemy bringing only pain" (128). Memory in this context is influenced by the history of loss, rape and eviction from a landscape and a home. Despite her travail, she speaks to Bill Moyers about her responsibility of recall: "Especially because I'm a person from a tribe in the United States of America, I feel charged with a responsibility to remember. I suppose a poet in any tribal situation feels that charge to address the truth which always includes not just the present but the past and the future as well" (41). Harjo's avid quest for truth in her verse renders her poetry one of witness featuring a connective vision of time. She speaks to Angels Carabi about the colossal presence of memory:

Memory for me becomes a big word. It's like saying 'world.' Memory is the nucleus of every cell; it's what runs, its gravity, the gravity of the Earth. In a way, it's like the stories themselves, the origin of the stories, and the continuance of all the stories. It's this great pool of knowledge and history that we live inside (138).

Harjo courageously takes on the responsibility of remembering in order to tell and in turn preserve the memory of her people: "My generation is now the door to memory. This is why I am remembering" (Harjo 2012, p. 21). To Harjo, remembering comes from a rather different space than that of other poets. In her interview with Oprah Winfrey, she acknowledges the fact that "babies know everything, they remember that an ancestor has come here to help them through. Remembering often comes again when people grow older." Remembering in this context is a spiritual occurrence meant to invest the present with meaning. Such an action is often related to spiritual purity in infants before they are molested by the world and in the elderly who through an act of personal cleansing on earth are ready to join the next world. Harjo stresses the importance of remembrance as a means of unifying time and savoring the beauty of the present in her conversation with Joseph Bruchac: "The way I see remembering, just the nature of the word,

has to do with going back. But I see it in another way, too. I see it as occurring, not just going back, but occurring right now, and also future occurrence so that you can remember things in a way that makes what occurs now beautiful” (Harjo 2012, p. 24). The dual action of going forward and backward in time marks Harjo’s poetry as distinctive. Going back to the past is in no way an entrapment, instead it is a journey of self-renewal through the nourishment of a bodily form of memory related to the landscape as a space of remembrance.

To Harjo, memory is a natural power that one holds in one’s core representing survival. In an interview with Tanaya Winder, she refers to memory as a locus of control: “The only control you have is over what you are carrying in your center, your memory and everything that has brought you to that moment. The page, however, has a more controllable environment” (56). Memory in this context becomes quasi-constant in a world of variables. While homes and riches may be pilfered, memory holds an innate resistance to molestation by otherness since it embraces the power of bending reality in favor of a truth that is yet unspoken. In her interview with Laura Coltelli, she refers to memory as “a delta in the skin,” that renders her “memory alive” (Coltelli 1996a, p. 61). Moreover, memory often appears as writing on the body that cannot be erased creating a continuum in which all time can be preserved for posterity, and in turn unify the global memory of the peoples of the earth. Harjo stresses the unity of all time as an aspect of memory:

It is Creek and touches in on the larger tribal continental memory and the larger human memory, global. It's not something I consciously chose; I mean, I am not a full blood, but it was something that chose me, that lives in me, and I cannot deny it. Sometimes I wish I could disappear into the crowds of the city and lose this responsibility because it is a responsibility. But I cannot. I also see memory as not just associated with past history, past events, past stories, but nonlinear, as in future and ongoing history, events, and stories. And it changes (Coltelli 1996a, p. 61).

The changeable nature of memory garnered by the fluidity of time gives Harjo the golden opportunity to unify time and to rewrite the story in favor of those whom doom frowned upon. In this context of fluidity, Harjo rewrites her narrative of the victory of the vanquished through the art of storytelling, and the celebratory dance, song and the shuttling between past, present and future. Storytelling becomes the logical framework of memory since it has the magical power to change at will. It bends to meet the needs of the soul. Story to Harjo is a “matrix” that is inclusive and connective of everyone. In her Memoir *Crazy Brave*, she explains the importance of storytelling as both process and responsibility: “A story matrix connects all of us. There are rules, processes, and circles of responsibility in this world. And the story begins exactly where it is supposed to begin. We cannot skip any part” (28). Her verse bears honest witness to the story that she carries as a spokesperson of her people.

To Harjo, poetry is an act of physical and spiritual journeying in song beyond sunset. It is also a way “to document the spirit of the people” (Hobby 2011, p. 79). Her poetry acknowledges grief, anger, sadness and destruction only to surmount them in an act of passive resistance and determination: “It is not in me to give up/

our spirits needed a way to dance through the heavy mess" (*An American Sunrise* 101). Her poems express phases of grief over loss which she perceives as a chance for growth through mourning giving rise to morning sunshine. A constant alternation between despair and hope colors the poetry of Harjo as she attempts to journey between them in the hope of achieving transcendence. Laura Coltelli refers to the process of revisiting pain as a "cyclical pattern" wavering between "unison, loss, separation and longing" (Coltelli 1996b, p. 6) followed by the quester's voice seeking a home coming. A new day to Harjo is an opportunity for the human body to revel in a dance and a celebration of the earth and nature to which all humanity is greatly connected.

Motion is an integral part of the physical journey. It is only normal that Harjo's poetry picks up on the reality of movement brought about by eviction; a truth that marks the lives of American Indians to this day (Coltelli 1996b, p. 7). Her work becomes a reliving of a reality of exile that marred the lives of her ancestors. Harjo shares with Bruchac her perception of origin vis a vis movement: "It's caused a great deal of polarity within myself. I recognized my roots but at that time there was a lot of pain involved in going back. I thought about it many times why I travel, why I am always the wanderer in my family" (23). Avid readers of Harjo's work can often locate the sense of chase, a "rootlessness" adopted as a defensive strategy against the fear of belonging leading to concomitant "displacement of the spirit" (Stever 1996, p. 75); a condition in which physical displacement leads to spiritual displacement. Her poetry features a "moving geography of the soul" (Coltelli 2011, p. 196) in order to find respite and make sense of the pain, coupled by the physical journey of locating a home only to conclude "that my home is within me. I can take it everywhere. It is always there" (Stever 1996, p. 76). The home she discovers is innate and spiritual not to mention inviolable; a finding that leads to the spiritual healing of body and soul (Jossa 2007, p. 592) as an acceptable alternative to the physical process of healing.

Harjo's poetry is often referred to as "ecological" (Bryson 2002, p. 169). Nature is presented as a vibrant and sacred being, battlefield and a haven for regeneration, sunshine and blessing, and a resource for self-completion. Earth features as an essential element of regeneration (Coltelli 2005, p. 287) because in this earth is inscribed the hi/story of violence as much as the memory, the stories and songs that are in our bodies. Such memory emerges as a space of naming and performance not only of hurt but also of resolution through the performance of song and dance. Nature is sometimes represented as a "mythical presence" since it has been lost to western atrocities. Anthropomorphism marks Harjo's representation of nature as reflective of her state of mind and of a panentheistic God expressed in everything. Nature in her work represents the full expression of divine presence. Elements of nature often appear in Harjo's poetry to express certain emotions or dispositions and sometimes emerge as characters playing on her cosmic stage. The wind, for example, is associated with freedom, words and poetry, trees with being and life, birds with singing and love, rabbits with creation and music. Earth is always presented as a mother and a queen, plants as healers and the moon as a performer playing the horn. She shares her thoughts about plants and plant life with Lorie Roy:

There are established relationships. Plants are beings and require respect and singing if they are to be helpful. We all owe our lives to the helpfulness and sacrifice of plants. Corn is very powerful. Corn has managed to be included as an ingredient in almost every manufactured “food” item in this country. The impetus of corn therefore is very powerful. If we enslave plants, disrespect (64–65).

Harjo reveals her personal and tribal beliefs when she insists that “we are the earth, everything is connected.” To Harjo, “we are part of a much larger force of sense and knowledge” (Buntin 2011, p. 09) that emerges as a locus in which nature and humanity are subsumed in each other in a balancing act of harmony that testifies to their wholesomeness and belonging in what she refers to in *Secrets From the Center of the World* as the ‘non separate’ (1). Harjo journeys toward the “spiral in which all beings resonate;” (Ruwe 1996, p. 127) representing a state of unison, harmony and balance with the world. She clearly demonstrates the life of the soul as a dimension of existence that unites human beings with creation since the soul reckons what the body cannot- “it is the ancient road the soul knows/It carries us home” (*An American Sunrise* 64). A home to Harjo represents spiritual and psychic strength, a space of security and comfort influenced by place as remembrance.

Language becomes Harjo’s clay in maintaining the power of telling and thus conserving the memory of her people. About the importance of language in Native American writing, Dean Rader argues that “native communities have invested in language the ability to control identity and destiny” (147) thus becoming a mover and shaker of reality. Unfortunately, such languages are almost lost owing to the extinction of its people. Harjo speaks to Bill Aull about her frustration with language in general and particularly the English Language:

My frustration with the language, particularly the English language, stems from anger with the colonization process in which the English language was a vicious tool. The colonizers know what they were doing when they tried to destroy tribal languages, and which, infuriatingly, they were successful at in many instances. Language is culture, a resonant life form itself that acts on the people and the people on it (99).

Inspired by indigenous writing, Harjo adopts confrontation in the language of the enemy which according to her is “materialistic and subject oriented” (Bruchac 1996, p. 22). In her attempt to arrest personal and tribal annihilation, Harjo brandishes the language that was meant to destroy her and her people (Kallet 1996, p. 118) in order to build a saga of human transformation through memory. Harjo opts for the language of the colonizer to create her own truth, the renaming and the reclaiming of the narrative that has always been their own. So, the language that has once been a space of personal erasure, emerges as the space of naming and claiming of both self and story. Moreover, she cites the language of clouds, hummingbirds, and the language of nature as adequate alternatives. Harjo sought her entrance into language through the spirit of nature and the language that it offers as an alternative medium of reckoning. Music as the universal language of nature became her entry into poetry. Language in this case becomes a cite for human empowerment as well as a space of personal transformation crafted

through the act of telling and bearing witness (Jossa 2007, p. 587). Transformation of anger, fear and pain into power that rocks the world remains the only possible means of living with the aftermath of destruction.

Pain depicted in the poems is only reversed by the regenerative power of nature that compensates for all loss. "Grace" emerges in Harjo as an analogous regenerative power of existence representing a locus in which memory and place as space of remembrance merge themselves with the poet's words. Grace according to Eliza Rodriguez and Gibson "provides possibilities of negotiating the conflicted histories and relationships" (111). Gibson argues that Harjo's awareness of historical pain propels her to create art that helps deal with loss and grief. The new sense of subjectivity emerging is one of long experience at survival and the celebration of nature and self despite loss. Forgiveness also features as the power of transcendence over loss. Harjo's poetry attempts to harmonize nature and humanity in an unbreakable bond of existence that ensures the survival and nourishment of both. She creates two parallel universes in which the attributes of nature are finally endowed on humanity, humanity too like nature can regenerate itself and its narratives despite potential destruction. Her literary product is presented as the interweaving of stories, poetry and music in a mosaic of grace (Harjo and Winder 2011, p. 57). The following section features an analysis of selected poems from Harjo's two volumes *Conflict Resolution for Holy Beings* and *An American Sunrise*.

Conflict Resolution for Holy Beings starts with the initiative for historicization in a poem entitled "How It Came to Be." The poem refers to the American Indians "as the origin of the land" and stresses their entitlement to both their beliefs and their language. The poem clearly sets a claim to the ownership and stewardship of the land, a sense of entitlement so grand that no government can violate. The insistence on her perception of humanity coupled with silent tears tells the reader that a huge portion of the violence against humanity is hushed down. Violence takes place often because of distancing and the inability to perceive the oneness of all creation.

Only the Indian people are the original people of America. Our roots are buried deep in the soils of America. We are the only people who have continued with the oldest beliefs of this country. We are the people who still yet speak the languages given to us by the Creator.

This is our homeland. We came from no other country.

We have always looked at ourselves as human beings . . .

Every tribe has a trail of tears. We wonder when it is going to end (xii).

"Rabbit is up to Tricks" is Harjo's version of a genesis devoid of the sanctity generally inscribed in stories of beginnings. This poem features the raw history of human greed and how it marks our lives today. She uses "the Rabbit trickster," a persona common to Native American literature. He is a creature of the wild who witnesses the story of human transgression and magnifies the folly in people's hearts. Joy Harjo comments on the nature of tricksters and the role they play in Native American Literature:

In our tribe, the Muskogee tribe, trickster is rabbit. I always remember Bob Thomas, the Cherokee culturalist and storyteller extraordinaire, telling me, “The rabbit’s not male or female, it’s both. It’s always walking that line between the sacred and the profane—the trickster is always about the duality between here and there, sun and moon, sky and earth. Somebody has to patrol, I suppose, or be on that line making sense of what really can’t be made sense of. Sometimes I think what I do as a poet or as a human being is walk that line And even as you think you might be fooling them, they fool you. I don’t think there’s anybody on earth who’s not beyond being fooled, or we wouldn’t be here. This is earth. But everybody, everything serves a purpose, and tricksters serve purpose of embodying the sublime and the ridiculous (Harjo and Winder 2011, p. 70).

Harjo opens the poem with the memory of a world that is no more, a world of abundance in which all are included. This world is no longer a reality because of human transgression: “somebody got out of line” (8). Rabbit, a mischievous creature, is Harjo’s parody of a deity too bored and lonely, who in turn decided to entertain himself by creating a human made of clay and puffing life into him. The clay man stood up and started to learn the tricks rabbit taught him. Stealing a chicken, stealing someone else’s wife were among his teachings and clay man obeyed. Greed has overtaken clay man and later became unstoppable. The need for more has blinded him and he proceeded to satisfy this craze until “wanting infected the earth” (9).

And once that clay man started he could not stop.
Once he took that chicken he wanted all the chickens.
And once he took that corn he wanted all the corn (9).

Greed lost people track of their calling in life and of the true purpose of living. People forgot the songs and stories which are to Harjo the essence of life and her way of connecting with her ancestry (Buntin 2011, p. 35). In Harjo’s creation narrative, something went wrong with clay man. Rabbit failed to summon him back when his greed had backfired and started to annoy rabbit himself. Clay man does not respond because rabbit forgot to create his ears!! The poem holds truth relevant to humanity’s interest in ownership rather than in stewardship which in turn creates a culture of lack rather than abundance.

In “Once the World was Perfect” Harjo blames humanity for the destruction of the world. According to Harjo, humanity has planted the first seed of discontentment, doubt and then fear and jealousy ensued, emotions powerful enough to snuff the light out of our lives: “We destroyed the world we had been given/ For inspiration, for life— Each stone of jealousy, each stone/Of fear, greed, envy, and hatred, put out the light” (14). Harjo creates a world of darkness but never fully forsakes it; she introduces the first act of kindness in giving away a blanket: “A spark of kindness made a light/The light made an opening in the darkness/Everyone worked together to make a ladder” (14). Harjo is an avid believer that “the most humble kindnesses make the brightest light” (Harjo 2012, p. 14). The volume makes recourse to jazz and blues as the music of origin. “Reality Show” is Harjo’s overdue wake up call to those who have totally been

disoriented by war and have lost track of their state of disastrous living: "What are we doing napping, through war?/ We've lost our place in the order of kindness/ Children are killing children/We call it real" (26). Harjo names two atrocious outcomes in her verse, losing land and losing innocence represented in children killing each other. Harjo's poetry makes constant recourse to wars all through her work. She speaks to Harbour Winn about the exploration of a sense of innate enmity:

Yeah, it was difficult to recognize that War was in me. I have more than a fair share of pride. When I began to really examine this war within myself I then found a common link between myself and those I name my enemy. Maybe being born with the blood of two warring tribes within has come to some good use (72).

The war she cites is an internal feud that she found hard to identify in its complexity. Going deep for Harjo is discovery, a fact that makes it necessary for her to revisit the pain in order to fathom it. The need to engage pain is elemental in the process of letting go in the hope of attaining transcendence.

Section two of the volume attests to Harjo's oneness with nature as it features anthropomorphic tendencies. Aware of her Indian heritage, Harjo features the interconnectedness of nature and humanity creating a flow that leads to the convergence of all in the spirit of creation. All life emerges as one. In many instances Harjo depicts a world in which the things of life emerge and are transmitted by an energy that unites people, plants, and animals, "an engagement and not a dominant concept" but something "that opens everything up" (Coltelli 2011, p. 118). She states her belief about her role as a writer and about the inherent connection of all things in her interview with Marilyn Kallet: "I feel any writer serves many aspects of culture, including language, but you also serve history, you serve the mythic structure that you're part of, the people, the earth, and so on-and none of these are separate" (111). The sense of connectedness is best served by her belief in energy as a unifying matrix; a thought that she shares with Susan Hobby:

My focus lately has been the study of energy. Everything is energy. A poem is an energetic matrix given shape and meaning by words, phrases, silences, voice ... it is a giving back, to dreams, to relationships, to the spirit of an age. If we understand that there is a kind of consciousness in all creations, both natural and human-made, then we are constantly in a state of reciprocity, though often it's unconscious. Gratitude ups the spin of consciousness. It gives consciousness. Ignore and it will fall away unacknowledged (80).

"The Wanderer" is the opening poem in this section. It records Harjo's communion with the earth that has been usurped from her people. Mother earth is referred to in the poem as "we," which is not as much a reference to the land as it is to the people of this land:

(Everyone came to her table from the four directions to hear her stories.)
"One day I will be gone," she said.
And what will you remember of what I tell you?"
I realize now that she was the very Earth herself, talking (30).

The urgent sense of communion with nature is quite evident early on in Harjo's life, namely in her book *Secrets from the Center of the World*, a work that she and photographer Stephen Strom have put together as a mélange of words and photography. Harjo's commentary on the pictures encapsulates her unmistakable sense of fusion with the scenery. She asserts "you become the land, beautiful" (4). This statement bolsters the notion that Harjo sees an inseparable bond between the people and the landscape as God's creation. Moreover, she specifically "developed even more profound ties with the landscape of the Southwest, which would become as significant in its impact on her creative path" (Coltelli 2005, p. 284). The impact cited is clearly seen as an attempt to recall a place into being as the creative path to a home coming based on the spaciousness of memory rather than that of place. Place in this context is only a point of entry not a destination in itself.

"Talking with the Sun" is a poem that represents Harjo's identification with nature as it reinforces her love of the sun: "When explorers first encountered my people, they called us heathens, sun worshippers. They didn't understand that the sun is a relative and illuminates our path on this earth" (31). Harjo clarifies that the kindness of the sun heals human vulnerabilities and creates a sacred field of meaning in which humans exist. She lists the atrocities that led to the change of the eco system to the detriment of animals and nature and closes with the realization that "The quantum physicists have it right; they are beginning to think like Indians/ everything is connected dynamically at an intimate level" (31). It is this connection seeped in the kindness of nature that stops desecration in its tracks.

In part three entitled "Visions and Monsters", Harjo relies on shocking detail in order to delineate in broad brushstrokes the heinous acts perpetrated against American Indians:

Imagine if we natives went to the cemeteries in your cities and dug up your beloved relatives, pulled off rings, watches, and clothes and called them "artifacts," then carried the bones over to the university for study so we could understand you. Consider that there are more bones of native people in universities and museums for study, than there are those of us living (61).

Harjo attempts to tell her version of the story in "In Mystic," highlighting the atrocities carried out in the name of freedom and democracy.

I do not want to know this, but my gut knows the language of bloodshed. Over six hundred were killed, to establish a home for God's people, crowed the Puritan leaders in their Sunday sermons. And then history was gone in a betrayal of smoke. There is still burning though we live in a democracy erected over the burial ground (63).

In the lives above, Harjo mocks the version of democracy that America stands for. Moreover, she reinforces the concept of betrayal, of taking the land by force under the guise of a law-abiding system of governance.

"Suicide Watch" outlines the warped misery that creates an almost unstoppable domino effect of toxicity. The cacophony of questions about her being and existence as "an unworthy soul" point out to the unjustified prejudice against American Indians. In this poem, Harjo creates a cycle of entrapment initiated by drugs that

have become companions tasked to lift her spirits up in the absence of other possibilities. Instead of wallowing in misery, the protagonist chooses to “stand up” and follow the battle “in the sunlight” in the hope that the fight brings about rights denied. While maintaining courage in the naming of perpetrators on whose hands the guilt of rape and killings reside, Harjo finds herself for the first time in a moment of transcendence as she joins “the dance of dragonflies over the river” (72). Being part of nature has always been Harjo’s way of both surrendering to fate and transcending the atrocities that would have otherwise kept her captive.

“This Morning I Pray for my Enemies” chronicles a unique awakening of the heart in which Harjo borrows from the sun the ability to shine on both the good and the bad in a unanimous act of forgiveness. When her mind opens from her heart, she finds it possible to make friends with her enemies. It is quite unmistakable that *Conflict Resolution for Holy Beings* sets ground rules for the stewardship of the land:

Recognize whose lands these are on which we stand.
Ask the deer, turtle, and the crane.
Make sure the spirits of these lands are respected and treated with goodwill.
This land is a being who remembers everything.
By listening we will understand who we are in this holy realm of words (77).

Harjo cites “listening” as the answer to the dilemma leading to desecration of self and land. It is a form of communion with the sanctity of words that create the world. The language of justice is the language that resolves the standoff. In “Use Effective Communication Skills that Display and Enhance Mutual Trust and Respect,” Harjo recounts the history of signing the treaty with the United States and the harrowing details that ensued:

The lands and waters they gave us did not belong to them to give. Under false pretenses we signed. After drugging by drink, we signed. With a mass of gunpower pointed at us, we signed. With a flotilla of war ships at our shores, we signed. We are still signing. We have found no peace in this act of signing.

A casino was raised up over the gravesite of our ancestors. Our own distant cousins pulled up the bones of grandparents, parents, and grandchildren from their last sleeping place. They had forgotten how to be human beings. Restless winds emerged from the earth when the graves were open and the winds went looking for justice.

If you raise this white flag of peace, we will honor it. At Sand Creek several hundred women, children, and men were slaughtered in an unspeakable massacre, after a white flag was raised. The American soldiers trampled the white flag in the blood of the peacemakers.

We had no choice. They took our children. Some ran away and froze to death. If they were found they were dragged back to the school and punished. They cut their hair, took away their language, until they became as strangers to themselves even as they became strangers to us. If you sign this paper we will become brothers. We will no longer fight. We will give you this land and these waters in exchange “as long as the grass shall grow and the rivers run.

We say, put down your papers, your tools of coercion, your false promises, your posture of superiority and sit with us before the fire. We will share food, songs, and stories. We will gather beneath starlight and dance and rise together at sunrise (78, 9).

The poem outlines the betrayal featured in a so-called pact that stole the peace and the lives of American Indians. Harjo insists that despite the unspeakable miseries of kidnap, rape and murders, the act of sharing singing, dancing and telling stories is the path of transcendence that she charts for those who witness it firsthand or through reading.

“Reduce Defensiveness and Break the Defensiveness Chain” presents a celebration of the light beings that enter human cells and transform them. They transform the human state from sadness to joy that is rather infectious from the earth to the sky and all in between. Dancing is presented as a ritual of unity of all creation; a transformative power of goodness that dissolves all darkness, thus bringing about the light: “We are here dancing, they said/There was no there/There was no “I” or “you”/There was us; there was “we” (82).” This dance is an invitation to “know each other” and to master “the ability to move about in the world without question” (Winn et al. 2011, p. 68). In “Eliminate Negative Views During Conflict,” Harjo emerges as a black panther poised under the Cyprus tree with fiery green eyes, fire being the third natural element that she refers to in the volume. Morning light is what the universe in the poem is waiting for. Part six entitled “And, Use what You Learn to Resolve Your own Conflicts and to Mediate Others’ Conflicts”:

We gave thanks for the story, for all parts of the story because it was by the light of those challenges we knew ourselves-
We asked for forgiveness.
We laid down our burdens next to each other (84).

Harjo plays a note in the rhapsody of pain, fear and anger resolving all such feelings in the harmony of peace and grace. She names the loss of a home and a brokenness that can only be salvaged by letting go. Forgiveness of the self and otherness remains the only panacea allowing one to put down one’s burdens and live; an idea that Harjo fully expresses in “Forever: A Song.”

In the night of memory
There is a mist
In the mist is a house.
It’s the heart where we lived.
In that living was a radio.
Guitars played our song.
You’d catch me in your arms
We’d go round and round.
Where does it go, this forever?

Once I was broken by time.
There was no house in the mist.
I lost sunrise. I lost your fire against mine.
A country was falling and falling.
I turned my ears to catch music.
Nothing came back.
No angels of laughter, no you.

I stood alone in the emptiness of memory
Forever and ever— (86).

Harjo recreates a home of the heart hidden behind the mists of memory and forgetfulness. Yet, an unhappy turn of events occurs in the “falling” country. Broken by fate, this magical home of the soul is shrouded by mist and is nowhere to be seen. Losing sight of it in the poem is a concomitant to losing “sunrise” which is the light and energy of the universe. Memory according to Harjo is emptied out of meaning because of being cheated out of light and warmth. The poem delineates the horrific effect of barrenness caused by the colonizer’s hatred and denigration. However, Harjo envisions “a home of the heart” as a replacement to the home lost to the colonizer. “I am not Ready to Die Yet” is a poem that reinstates Harjo’s love of life and the need to fight back: “I was once given to the water./My ashes will return there./But I am not ready to die yet—” (90). Water appears as the fourth element that teaches her and her people to flow not fight (Seiferle 2011, p. 28). Harjo claims a stewardship of nature that helps her emerge as the hero of her world through imagination: “In one house lives the sun, moon, and stars./Within that house is another house of sun, moon, and stars. /And then another, and another./There is no end to the imagination” (93).

“The Last Word of Fire and Trash Song” names the hurt referred to earlier as “betrayal” of the heart and mind by an enemy who holds the protagonist hostage. The author’s will, however, is expressed in her decision not to give in to this enemy and threatens the enemy with the demons raised out of fire and a broken heart. While fire is a symbol of warmth, it may as well stand for destruction of what she refers to as “trash.” The poem commemorates a rite of passage to a world that is cleansed of trash by a song of fire.

I’m Indian in a strange pastiche of hurt and rain
smells like curry and sweat
from a sunset rock-and-roll restaurant.

I can’t get betrayal out of my heart,
out of my mind
in this hotel room where I’m packing for home.

The most dangerous demons spring from fire
and a broken heart, smell of bittersweet aftershave.
and the musk of a thousand angels.
And then I let that thought go running away
because I refuse to stay in bondage
to an enemy, who thinks he wants what I have.

So I send prayers skyward on smoke.
Hvsaketvmese, Hvsaketvmese.
Release this suffering.
May the pretty beast and all the world know peace.
I refuse to sum it up anymore; it’s not possible.
I give it up

to the battering of songs against the light,
to the singing of the earnest cricket
in the last world of fire and trash (96,7).

Fire in the volume purges the world described of all impurities. As Harjo sits by the sea, she has a revelation about the story: “You can Change the Story, My Spirit Said to me as I sat near the sea” (101). Turning the story of wrong on its head is the best decision that Harjo comes up with to save her life and the lives of many. The story she tells maintains its own spirit and “wants to live. It dances and sings and breathes. It surprises me with what it knows” (104). The story “is still in my tongue, my body, as if it had lived there all along” (104). It is in this poem that Harjo finds the resolution to the conflict in “a story” retold from the perspective of the vanquished bringing light into the darkness of unknowing and calling for a justice long overdue.

“Sunrise Healing Song” is a song of light and healing emanating from dancers in the milky way. They chant of a reality that “What obscures falls away.” Darkness will soon come to an end to be replaced by the light of knowing of the story of liberation and justice. “It’s Raining in Honolulu” reinstates rain (water) as the element of cleansing that ought to be celebrated. The rain brings shivers and celebration in the hope of nurturing the plants and the land: “We stop all of our talking, quit thinking, to drink the mystery. We listen to the breathing beneath our breathing. We hear how the rain became rain, how we became human” (108). Rain cleanses everything, even the perpetrators. As a celebration, Harjo decides to plant songs to cleanse the curses. “Praise the Rain” is Harjo’s prayer of grace. Gratitude, according to the poem, is the panacea that heals all ills befalling the human soul.

Praise crazy. Praise sad.
Praise the path on which we’re led.
Praise the roads on earth and water.
Praise the eater and the eaten.
Praise beginnings; praise the end.
Praise the song and praise the singer.
Praise the rain; it brings more rain.
Praise the rain; it brings more rain (111).

“For a Girl Becoming” outlines Harjo’s rules of the American Indian journey: give, give water, kind words, love, attention, empathy, praise and give thanks for all things. Harjo tells a story of one of her friends who was visiting an ill friend. She could not remember where she left the car but saw a blind man in the place where she thought she parked her car. He asked her to take his arm and he taught her the lesson that Harjo is alternatively teaching the reader: “See with your own heart, not with your eyes” (134). The volume closes with “Sunrise” the cheerful ending of a long night of starless, dark skies. Harjo’s prayer of grace in this volume is one of praise, giving and forgiving all hurt.

And this morning we are
to stand with all the rest

and welcome you here
 we move with the lightness of
 being and we will go
 where there is a place for us (139).

In *An American Sunrise*, Harjo is the historian of her people, keeping count of all the atrocities committed unto them. Finding “her way home” features in a prologue entitled “Map of the Trail of Tears.” She recounts the violence perpetrated against them in “we were surrounded by soldiers and driven away like livestock at gunpoint” (xv). The volume cries out the pilfering of lives and belongings during “the trail of tears.” It is Harjo’s attempt to acknowledge trauma by telling the story like it is, in simplicity and in the silence that renders pain most felt. Harjo believes that in poetry “silence is a tool that is just as important as words. I believe the role of the poet is truth-teller” (Harjo and Winder 2011, p. 15). It is in this volume that Harjo magnifies the power of words and silence to express the truth of her people.

“Break my Heart” is a poem that presents the inevitability of departure brought about by exile, death or heart break. The heart is transformed into a fist ready to fight and pray for deliverance. Harjo believes that while people may be led like sheep in situations of violence, poetry, cannot be proscribed or limited: “You cannot force poetry with a ruler,/or jail it at a desk” (3). Mystery and beauty have endowed poetry with a sacred space that cannot be infiltrated but can be beautifully shared with readers in a spirit of grace to reclaim what was lost. Her story according to the poem has the most elaborate and warm embrace that a mother can ever have: “History will always find you and wrap you/ In its thousand arms” (3). In this sacred place of memorial recollection, miracles are bound to happen: “Someone will lift from the earth/Without wings./Another will fall from the sky/Through the knots of a tree” (4). The volume also tells stories about Harjo’s elders namely her grandfather Monahwee, and their journeys beyond their homeland.

“Do not Return” is a warning that a return has the scariest repercussions of upsetting the dead. “Perched over the blood fields/Where the dead last stood. /And then what, you with your words/In the enemy’s language,/Do you know how to make a peaceful road/Through human memory? And what of angry ghosts of history? Then what?/---If I turn to salt/ It will be of petrified tears/From the footsteps of my relatives/ As they walked west” (6, 7). While salt is the symbol of goodness in the New Testament “you are the salt of the earth,” it represents the punishment of petrification for those who dare look back. In this poem, Harjo shares her inability to master letting go of her pain and most importantly of the story of her people. She finally concludes “we are still in mourning” (9) for the children that have been stolen by the government. Desecration of body and soul ensues in the poem as she reinstates scenes of rape and transgression representing a hostile and toxic environment that leads to life imprisonment in “cages” like cattle. “Grief is killing us. Anger tormenting us./Sadness eating us with disease./ Our young women are stolen, raped and murdered./Our young men are killed by the police or killing themselves and each other” (10). Harjo’s poetry features an escalation from places of serenity and quiet to the apex of conflict that crescendos at will only to culminate in peaceful spaces as Harjo learns to channel her anger into power that peacefully rattles the world.

Love of nature is expressed in the poems, loving trees and waters and creatures of the wild. Amidst the mayhem, Harjo reminds us that her communion with nature builds up a parallel universe of goodness that endows the American Indian experience with meaning that far surpasses our matter-of-fact world. The tree in Harjo's poetry sings of the history of the trees conjuring up a sense of natural camaraderie. Trees stand as living symbols of survival by forming a community that commiserates with itself. They are planted in the soil as witnesses of the atrocities taking place as they ensure the survival of nature as an alternative world that reverses the reality of death and desecration. The tree is a storyteller in the poem. It bears witness to the truth that will eventually set captives free to enjoy a new sunrise because, according to Harjo "they remain" (13). "Directions to You" calls for the need for communion with the self and otherness to be understood. "To find/To be found/ To be understood/To be seen/ Heard, felt/ You are, Breath/ You are, Memory/You are/Touch/You are/Right here (23, 4)." Remembering based on Harjo's work requires a simultaneous celebration of pain, life and the baptism of light that ensures continuity.

All night we dance the weave of joy and tears
 All night we're lit with the sunrise of forever
 Just ahead of us, through the trees
 One generation after the other (25).

"Weapons" is a poem that incites tacit violence in the title only to be neutralized in the text. The poem refers to verbal inaptitude, which leads to resorting to alternative defensive strategies. Storytelling is the weapon that Harjo takes up against cultural extinction. The poem tells the stories of ethnic groups in the United States starting with blacks, moving forward to yellow and finally to red. While the colors represent ethnicities in the United States, Harjo tackles them as the colors of nature. Black is the color of night, yellow is the color of sunrise and red is the sunset and the blood representing suffering. "Black" represents the point of start when imagination birthed life for the campers around a river that represented sustenance in the darkness. "Yellow" represents the rising of the sun, when members of the tribe started sharing stories pointing to an underlying tribal consciousness that brought them together. In the poem, they shared food, the symbol of peace and nurture that started life. The language of nature was added creating an unbreakable bond among the members. Celebration in song and dance is the order of the day which is inherent in the culture of the people. "Red" symbolizes sunset, or the moment in which the strong bonds fostered break out causing a sea of blood that does not seem to abate. The scarlet waters are waters of belief that holds the American Indian people together. It may also be interpreted as the blood circulating their veins. "Green" represents the promise of regeneration, after snowy winters promising renewal of being echoed in "the winds in song." "Blue" renews the promise of a new dawn, singing and celebration to eternity.

"Washing my Mother's Body" is a poem about the power of memory as a space of self-forgiveness and release from guilt. Unable to carry out the ritual, Harjo enters her space of memory in order to make peace with herself. The ritual that Harjo elects for takes her back to childhood as she picks up the washing pan in

which she was washed as a child. Readers later know that this pan has been given to Harjo's grandmother by the American government on the trail of tears. Harjo fills the pot with lukewarm water as she tells the story of her mother: a woman who did not have much as a child, who had "to wear the same flour sack dress to school every day, the one she had to wash every night" (30). As a result, she capitalized on acquisition, buying dresses she "had not had time to wear" in her adulthood. Harjo observes during the washing of her mother's body that the story of her mother's suffering is tattooed on her body. Finally, Harjo shares her intention that a woman like her mother "should be honored like a queen" (33).

Then I sing her favorite song, softly.
I don't know the name of the song, just a few phrases,
one of those old homemade heartbreak
songs where there's a moment of happiness wound through—
And then I let her go (33).

The volume includes a series of songs in the tradition of the blues. "Beef Issue at Fort Sill" speaks of the denigration of the American Indians who according to Harjo's language were "corralled" or ambushed like sheep. The song focuses on "hunger" to portray their suffering. The poem is written in six lines and contains repetition like the classical blues bringing about a sense of ritualism that makes the sentence lift off the page and into the heart of the reader like a chant. Song three entitled "Soldiers" reflects on the urgent need to defend the land, the most precious acquisition of Indian Americans because it is through the land that the bond with nature is fully defined and expressed. Song four entitled "Sioux-Soldier- Sold" is confrontational in its content as it explores the law and the atrocious onslaught onto American Indian territories:

There is the law of the Creator which
Tells us:
Do not take what is not yours to take.
Do not take more than you can use.
Respect life and the giver of life.
Give back.
Defend your people when there is need
For defense (40).

'Take' is an action verb that Harjo repeats in the song to highlight the unspeakable horrors perpetrated against her people. Greedy 'taking' is the emotion that Harjo captures in these lines. In contrast to "taking," giving is the creator's paradigm since we can keep only what we give. Harjo legalizes the act of self-defense in the face of aggression.

And when a people strips your spirit of
Your body and sells your "red skins" for
Bounty, then they are the ones
Who have broken the law (40).

“Zero Hero” is the fifth song in the series outlining what could have been had the authorities capitalized on togetherness rather than divisiveness. The zero-sum game according to Harjo has lost the “hero,” the supposed victor, a share of victory because it was not based on the principle of oneness. “We are one people” asserts Harjo at the opening of the poem. She lists possibilities about an alliance, or a communion that could have been shared. They could have feasted and carried out activities together. Song six “Let’m eat Grass” is a rather curious choice for a title which taps into the life of animals grazing in the wild. It is Harjo’s way of referring to the oneness of all creation—a unity that defines our relationship with animals and nature.

Song seven entitled “Three Ghost Figures” features the death of all time. Time is divided and transfigured into a state of decay. Being a ghost in the poem refers to the sense of suspension between life and death. The sense of stunted growth and in-betweenness defines the nature of time for American Indians:

The past rose up before us and cried
In the voices of the children who were dragged
To Indian school and never returned.
The Present spoke up and those who remembered
How to listen could hear.
The Future was a path through soldiers
With Gatling guns and GMO spoiled crops
Motioning us to safety (43).

According to the poem, the past is as much lost as the treasures of children gone under its thrall. The present is the time in which communication takes place, that is only useful for the few who can exercise the power of active listening. The future is already soiled with armed soldiers representing aggression on the physical level along with other evils like poisoning the land leading to carcinogenic food choices. In order to heal time, Harjo experiments with this interface between linear and eternal time. The act of moving between these two categories helps create an opening in consciousness leading to epiphany. She shares the American Indian perception of time with Moyers:

I don't see time as linear. I don't see things as beginning or ending. A lot of 'people have a hard time understanding native people and native patience—they wonder why we aren't out marching to accomplish something. There is no question that we have an incredible history, but I think to understand Indian people and the native mind you have to understand that we experience the world very differently. For us, there is not just this world, there's also a layering of others. Time is not divided by minutes and hours, and everything has presence and meaning within this landscape of timelessness (38-39).

Harjo’s depiction of timelessness is an attempt at its healing. Harjo’s understanding of time is clearly featured in her poetry as fluidity that is best described as movement through spheres of time that represent consciousness and connection. Her perception of time is expressed as unison, like her understanding of the human relationship with nature. Such an understanding is elemental to the

process of transcendence through forgiveness since she maintains the power of looking at time from an external vantage point as a wholistic presence that is endowed with meaning rather than divisions that render perception impossible to achieve.

"How to Write a Poem in a Time of War" delineates war and chronicles the losses represented in rape, incineration, murder and pilfering. According to Harjo, her people came close to losing the story they share with posterity in favor of a version of the narrative of subjection and servitude.

A baby strapped to its mother's back, cut loose. Soldiers crawl the city, the river, the town, the village, the bedroom, our kitchen. They eat everything. Or burn it. They kill what they cannot take. They rape. What they cannot kill they take.
They started teaching our children their god's story,
A story in which we'd always be slaves (47, 8).

Harjo tells the reader that "terror had become the familiar stranger" (49). In *MVSKOKE MOURNING SONG*, she laments her losses: "I have no more land. I am driven away from home, driven up the red waters, let us all go, let us all die together and somewhere upon the banks we will be there" (51). Running in the poem is the answer to Harjo's trouble as she becomes an agent of change. At the end of the poem, she metamorphoses into the wind, representing survival on the one hand, change and wrath on the other: "It was my way of breaking free. I was anything but history. I was the wind" (51).

"Bourbon and Blues" plays a celebratory note in the volume consecrating the spiritual relationship between humanity and nature. Harjo proclaims that we are spirits with a calling that brings us to this planet dressed in the colors of the earth like birds and plants. The calling is to celebrate in praise and song: "Every day was a praise song, every word or act had import /Into the meaning of why we are here as spirits/Dressed in colored earth" (61). Harjo presents an unmistakable sense of identification with the earth. The earth to her represents the oneness of all things and in it is engraved the collective identity of her people. "Road" contains a rumination on roads and the search for a rite of passage that guides spirits on earth back home. This path is instinctively known to humanity: "It's the ancient road the soul knows/We always remember it when we see it/ It beckons at birth/It carries us home" (64). Harjo's attempt in this poem is to find her way home (Coltelli 1996a, p. 60). Gratitude is certainly the right path for a home coming fully expressing in "Honoring," a poem of thanks and gratitude:

Let's remember to thank the grower of food The picker, the driver, The sun and the rain. Let's remember to thank each maker of stitch and layer of pattern, The dyer of color in the immense house of beauty and pain. Let's honor the maker. Let's honor what's made (69).

In this poem, Harjo shares her gratitude with all those who add color to the tapestry of beauty and pain. The poem is a praise song for the sun and the rain, and all natural elements that make life livable not only by providing for us but also by being testimonials on the sanctity of living. It is impossible to savor beauty without

experiencing the pain and the agony of living. Life is referred to as a ceremony of nests raising kids like birds in a nest until they take wing and depart.

In “When Adolph Sax Patented,” music is presented as the magical space of being and forgiveness, a space so enchanted that it is transformative of emotions and fate. Harjo presents the saxophone as a human voice and tells the reader why it is important to her:

The saxophone is so human. Its tendency is to be rowdy, edgy, talk too loud, bump into people, say the wrong words at the wrong time, but then, you take a breath all the way from the center of the earth and blow. All that heartache is forgiven. All that love we humans carry makes a sweet, deep sound and we fly a little (77).

Harjo speaks of the transformative power of music as a rite of passage in her act of transcendence. Music is to Harjo an alternative language that maintained power of connectedness:

My rite of passage into the world of humanity occurred then, through jazz. The music was a startling bridge between familiar and strange lands. I heard stomp-dance shells, singing. I saw suits, satin, fine hats. I heard workers singing in the fields. It was a way to speak beyond the confines of ordinary language. Because music is a language that lives in the spiritual realms, we can hear it, we can notate it and create it, but we cannot hold it in our hands (Harjo 2012, pp. 18–19).

In *Crazy Brave*, Harjo writes about the power of music, influenced by the Cherokee composer Louis Ballard: “Music is direct communication with the sacred. It exists in a virtual invisible realm. There is no border of the corporeal, though words can be carried and lifted by music” (85). Music empowers Harjo to create out of her poetry a prayer, an incantation of gratitude which chants hurt in a modulation of joy. Music in that sense presents an alternative language of communication governed by harmony and peace rather than discord.

“Let There be No Regrets” asserts that planet earth is not a person, but God’s Handiwork that keeps tally and maintains patience until the time of reckoning comes. In this poem, Harjo passes judgment on the destroyers who will be doomed because of the same acts and deeds: “To the destroyers/Earth is not a person/They will want more until there is no more to steal/ Earth who does not know time is patient/ The destroyers will destroy themselves” (78). A prayer for the purging of the human self and of the land is Harjo’s way of consecrating her world: “Let there be no regrets, no sadness, no anger, no acts of disturbance to these lands” (78). The circularity of traversing from anger to peace is Harjo’s literary hallmark.

In “Advice for Country Advanced, Developing and Falling,” Harjo pinpoints the danger of power when centralized and placed in the wrong hands. Sharing power is only the beginning of wisdom: “Power is dangerous when wielded in the hands of one. It is meant to be shared” (79). She continues to deliver a lesson in democracy about the representation of all the voices: “There will be no balance without all voices present in the power circle” (80). Harjo’s contribution in the world is shared in “Tobacco Origin Story” in which she writes her own version of genesis, a beginning of the world that can only be maintained by planting songs

and celebration of life: "In the moonlight tobacco plant had silver/Moon buttons all up her back./We're getting dressed to go plant new songs with words" (82).

Harjo includes many historical references about the Battle of Horeshoe Bend Grounds. She acknowledges this battle a massacre (100) as she arms herself against melancholy. Harjo courageously faces a reenactment of the killing years after. She had already picked up her grandfather's skill of bending time and reality. Her ability to be present in the spectrum of time assures the reader that the killing has only desecrated bodies but not souls. The souls of ancestry live on in stories told to younger generations to come. Harjo has always been made aware of her ancestry and of how alive their worlds are within her to the point that her poems have "become travels into that space" (Moyers 1996, p. 38). Harjo insists that "the battle did not destroy us" because survival is the instinct that drives American Indians. The secret of self-regeneration lies at the core of Harjo's anthropomorphic beliefs expressed in the oneness of nature and humanity, a reality to be celebrated all the way through eternity. The answer to desecration is the celebration of bodies that still stand and incorporate the philosophy of survival in the face of chaos: "Our spirits needed a way to dance through the heavy mess" (101). Embracing the mess remains Harjo self-defensive strategy in the hope for a transfiguration bringing about transcendence through the acceptance of the light: "I read about transcendence, how the light/Came in through the window of a nearby traveler/ And every cell of creation opened its mouth/To drink grace" (102). Upon revisiting her uncle's stolen home, she calls the beauty surrounding it: "the waters of this river/these healing plants, these stones" along with the "suns of our lost days." "They could not remember because to remember would have killed us, when nothing else did" (103).

"An American Sunrise" is the title poem of the volume. In it, Harjo proclaims: "We are running out of breath, as we ran out to meet ourselves" (105). It was in nature that Harjo found comfort and explanation of her life and that of others. What she discovered is a story of connectedness: "we knew we were all related in this story" (105). She later compares human connectedness with the origin of the blues; the music that was made in Africa and later America to cry out the wrongdoing done to African Americans. Harjo harnesses the power of all ethnic struggles in the US and brings them in connection to her own: "Forty years later and we still want justice. We are still America. We" (105). Despite her overriding sense of wrong, Harjo never for a second lost her sense and pride of belonging to the United States. "Bless This Land" is Harjo's powerful closure of the volume. Instead of harboring hatred and enmity, Harjo blesses the United States as a land shrouded in ambivalence as she acknowledges the incidence of new stories to be told.

Bless this land from the top of its head to the bottom of its feet.
 Bless the eyes of this land for they witness cruelty and kindness in this land.
 Bless the ears of this land, for they hear cries of heartbreak and shouts of celebration
 in this land (106).

This paper chronicled the journey of healing of the trauma of memory and history in Joy Harjo's two volumes *Conflict Resolution of Holy Beings* and *An*

American Sunrise. The Analysis of the poems proves that Harjo successfully rewrites a story that features pain and joy leading to transcendence and personal freedom through acceptance, love and self-forgiveness. Her poetry presents a composite of trickster tales, oral traditions as well as modern native American writing that represents an echo of old and new. Drawing upon themes of human unison with nature, fluidity of time in the act of remembrance and using the English language as a linguistic medium for the victorious claiming of the right to memory and to transcendence. The two volumes chart geographical journeys in places and spaces of recall with the hope that the soul finds a space that it calls home. Both volumes feature patterns of circular journeying between pain and joy, light and dark, holding hurt and releasing it, withholding self-forgiveness and finally embracing it as the power of self-liberation. The lost places of memory are transformed into spaces of remembrance tempered with the weight of the past but also punctuated with the light of the present. The two volumes discussed in this paper pave the way for her later work published in November 2022 entitled *Weaving Sundown in a Scarlet Light* in which she gets inspired by Navajo horse songs and jazz as she formulates her vision of the contemporary world.

Harjo's dexterous ability at naming and claiming marks her for distinction. She named hurt and claimed healing. She named anger and claimed forgiveness and grace. She chose to change her story and that of her people. It is a story that "wants to live" and has the ability to arrive at "the non-separate," a point of harmony that is only found in nature as a matrix of unity and regeneration. Hers is a story made of fire as warmth and light, made of wind as change, made of earth as both sustenance and witness, and made of the waters as baptism and cleansing. She named a language of erasure, only to claim a rite of passage to an alternative version of the language of nature as liberation from bondage transforming rootlessness and physical displacement into a spiritual home coming in verse that journeys the expanse of time unified. Harjo carves for herself a space and a voice that is distinctive of an American writer who dwells on the restoration of being. Her work is compelling as it stands at the apex of Native American literary writing as she strikes the note of survival and continuity. Harjo salvages herself and her people as she weaves her own version of the narrative interlaced with words and seeped in the music of creation and nature; a music that ensures that tomorrow's sun will rise and dispel the darkness of the night.

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Concepts as a Means of Organizing Artistic Discourse

By Aleksandra Vishniakova* & Tatiana Kuzioma[‡]

The article deals with the peculiarities of modern foreign prose on the material of English writer Martin Amis's novels. The basis of individual-author's picture representation of the world is the author's concepts system, which have common characteristics with the concepts of other authors, but differ in author's content, which makes it possible to talk about the uniqueness of the author's conceptosphere. Martin Amis in his work takes a passive creative position, striving to portray reality as it is. The author does not show ways out of the situation or options for solving problems, he takes the position of an outside observer, which is characteristic of most modern authors. The novels "Yellow Dog", "The House of Meetings", "The Zone of Interest" underwent the research as contain the relation concept as the main representative of individual thinking.

Keywords: *concept, relations, literature, novel, space category, Martin Amis*

Introduction

A literary text is perceived by the reader as a complete work, a complete statement, and in this context we can talk about it as a discourse. Discourse is interpreted as a communicative event that occurs between the speaker and the listener in the process of communicative interaction in a certain temporal, spatial and other context, the material form of which is the text. The relevance of the research is due to the fact that it is included in the range of problems of modern discoursology, which does not always distinguish between scientific and popular science types of discourses, defining the second type of discourse, popular science, as a kind of the first, scientific. In the linguistic literature, there are several typologies of discourses, which are based on different signs. The differentiation of discourses is based on: 1) the difference of communicative spheres (everyday, business, scientific, oratorical, newspaper and journalistic, etc. types of discourses); 2) the form of discourse implementation (distinguish between oral and the form of discourse realization (distinguish between oral and written discourses); 3) based on the type of information carrier (there are such varieties of modern discourse as radio transmission, printed discourse, telephone conversation, communication using a pager and an answering machine, correspondence by e-mail, communication in talk (or chat) mode; 4) the degree of formality of communication (business, judicial, everyday- conversational, didactic discourse, etc.); 5) addressee-addressee criteria (there are dialogical - monologue - polylogical discourses, addressee - non-addressee).

Karasik (2004, p. 6) subdivides all types of discourse into personal (personally oriented) and institutional (status-oriented), performative and non-performative. In

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personality-oriented discourse, the speaker acts as an individual with his or her special rich inner world, the addressee in status-oriented discourse is a representative of a particular social group.

An artistic text is perceived by the reader as a complete work, a finished statement, and in this context we can talk about it as a discourse. Discourse is interpreted as a communicative event occurring between the speaker and the listener in the process of communicative interaction in a certain temporal, spatial and other context, the material form of which is the text. The relevance of the study is conditioned by the fact that it is included in the circle of problems of modern discoursology, which does not always distinguish between scientific and popular scientific types of discourse, defining the second type of discourse, popular scientific, as a variety of the first, scientific. In the linguistic literature there are several typologies of discourses, which are based on different features. The differentiation of discourses is based on: 1) the difference of communicative spheres (everyday, business, scientific, oratorical, newspaper and journalistic, etc. types of discourse); 2) form of discourse realization (distinguish between oral and written discourse); 3) based on the type of medium (there are such varieties of modern discourse as radio broadcasting, printed discourse, telephone conversation, pager and answering machine communication, e-mail correspondence, talk (or chat); 4) the degree of formality of communication (business, judicial, everyday and colloquial, didactic discourse, etc.); 5) address-address criterion (a distinction is made between dialogic - monologic - polylogic discourses, addressable - non-addressable).

Popular science discourse is a complex communicative phenomenon that combines the features of both scientific and popular discourses, the product of which is a supertext. The main purpose of the author is to convey scientific information to the addressee in an accessible way. Popular science discourse is anthropocentric. All its informativeness is aimed at a certain addressee from the position of a specific addressee, who, through the prism of evaluation, differentiates the accumulated information on a particular topic and presents it to the recipient. Thus, the evaluation category plays a major role in popular scientific discourse and influences its informative orientation, being an urgent problem for study.

Literature Review

Discourse and its components is a popular object of study among scholars. It is studied by linguists in different aspects: semiotic (Zemskaya 2011, Stepanov 1998, etc.), linguocultural (Wierzbicka 2001, Karaulov 1987, Krasnykh 2016, etc.), structural-linguistic (Milevskaya 2015, Tomashevskaya 2019, Khitina 2017, etc.), psycholinguistic (Gorelov 1997, Zhinkin 1982, Leontiev 2006, Sedov 1999, etc.), sociolinguistic (Bell 2010, Karasik 2000, 2004, Brown 1992, Goffman 1963, etc.), linguo-cognitive (Kravchenko 2019, Kintsch 1972, Sidner 2002, etc.) and pragma linguistic (Grice 1985, Pocheptsov 2005, Sirl 2020, etc.). The study of status-oriented types of discourse is given special attention among discourse scholars, for example, there are educational and pedagogical discourse (Gabidullina 2021),

international legal (Kravchenko 2019), political discourse (Sheigal 2000, Yudanova 2014), religious (Karasik 2000, 2004), advertising (Denisova 2012), medical (Beilinson 2001), computer (Kompantseva 2017), scientific (Boldyreva 2020) and others. The linguistic representation of the author's artistic thinking has a specific character in the consciousness of an individual and in the linguistic realization. In language it seems possible to distinguish different types of space, such as real, relative, social, artistic. All of them are quite closely intertwined with each other and are reflected in artistic texts.

Materials and Results

The study is based on the novels of English writer Martin Amis. The organization of Martin Amis's artistic space correlates with real life, on the one hand, and individual author's thinking, on the other hand. Disclosure of the peculiarities of author's thinking is most appropriately considered through concepts or a system of concepts. Let's consider one of the most vivid concepts that characterizes the author's thinking in M. Amis's work on the example of the novel "Yellow Dog" (2003). The main action of the novel takes place in three parallel spatial and temporal planes: the house of Xana Meo, the royal family and the editorial office of Morning Lark magazine. The concept of RELATIONS is expressed by the author in different ways in this chronotope. Speaking about the relations between the members of Xana Meo's family, it is important to note that the hero feels unable to be faithful to his spouse. Moreover, he does not even feel that it is necessary. He easily allows himself to meet a stranger who lures him into a hotel room: "Come and see me, she'd told him, in my hotel. He felt it - the high pressure to live deliciously" (p. 99). The same stranger encourages Xan to enter into sexual relations with his own daughter, thus undermining the moral foundations of society, harmonious relations between parents and children: "You know, if you wanted to sexualize your relationship with your daughter - she'd go along with it. What else can she do? She can't do otherwise. When it comes to Daddy, little girls are certainties" (p. 105). The dissonance between the inner world of the protagonist and the surrounding reality becomes more and more acute as the novel progresses.

The protagonist's unreasonable fear is now joined by a sense of powerlessness and helplessness. He feels unable to protect himself, his wife and daughters: "I can't protect them. They're mine, and I can't protect them. ...he knew, now, why an animal would eat its young. To protect them - to put them back inside" (p. 93). He wants to hide them, to cover them from danger, but the impossibility to do this destroys him from the inside.

It is the seeming inevitability of their deaths that creates in him an unnatural desire to do it himself rather than to let a stranger deprive him of his wife and daughters: "It's the deaths of others that kill us" (p. 62). The brain injury caused not only physical abnormalities in the main character's body, but also caused irreparable psychological trauma to him. In this situation, it is obvious that the theme of cruelty is inextricably linked to the concept of RELATIONS. It is human

cruelty, unwillingness to resolve the conflict peacefully that led to such severe consequences, ruined the life of more than one person.

The changes in Xan Meone's psychological state go unnoticed by his wife. This undoubtedly leads to the aggravation of his relationship with her. If earlier she considered him her ideal, a good father for her daughters and an exemplary husband, now her position has changed dramatically. The letter she sends to her husband is a turning point in their family relationship: "Last night was an utter disaster for us, and it will take an incredible effort to recover from it" (p. 89). It is this letter that is the main means to express the concept of RELATIONS between Xan Meo and his wife. The new type of relationship between the protagonist and his daughter greatly frightens his wife, she stops trusting her husband, fearing that he will cause serious psychological trauma to his daughter: "You have started being different with Billie. Women very rarely show a sexual interest in their children. You are a man and you always have that at your disposal - male heaviness" (p. 89). Rasha Meo begins to doubt his marital fidelity. In her letter she asks him to remember the promise they made to each other - to be faithful in their married life: "I was faithful to you and you were faithful to me. Fidelity is all we've got. Take that away, now, and there's nothing" (p. 89). According to Xan's wife, faithfulness is the main link in their marriage.

Despite the despair caused by the significant changes in her husband's psychological state, she still tries to save the family relationship, to bring it back to its former course: "Our marriage is not over. It is not over" (p. 89). She begs him to make an incredible effort to change, to return to the way of life, the style of behavior that he used to lead: "Please change back. Please become again the big, calm, slow-moving, encouraging, approving, protective, affectionate man you were before" (p. 89). The image of Xana Meo's wife is the embodiment of society's hope for the revival of its moral foundations and values, a return to those times when people acted in alliance with each other in the name of a common bright future. By introducing this character in the novel, the author expresses his belief that the world can and should be changed for the better. It is for this reason that we can conclude that the concept of love in this case is an integral component of the concept of REALTIONS. Xan's wife's love for her husband gives her the strength to put up with his new way of life, allows her to forgive many of his actions towards her. On the contrary, Xan's love for his wife makes him reflect on what he has become and try to return to his former self, to realize his mental deviations and get over them.

Another character in the novel, through whom the author realizes the transmission of the concept RELATIONS, is Xan Pearl's ex-wife. Xan Meo married twice, happy in his second marriage. However, he cannot get rid of the heavy memories of his first wife, of his divorce from her: "The whole process was unbelievably violent. I'll tell you how I felt. I thought: If I could find some very old people to sit near to, then maybe for ten seconds nothing that bad would happen. Then I wouldn't feel so incredibly frail. She was looking at him with a new fascination. She said, - 'What are you talking about?' - 'My divorce.'" (p. 17). Despite the fact that their divorce was by mutual consent of the parties, Xan still feels a painful, inexplicable attachment to his former spouse. This attachment is

further exacerbated by the psychological changes that have occurred to him as a result of the trauma. He begins to remember their life together, the happiness they felt from intimacy with each other even after many years: "...the fact that after twelve years their erotic life continued to improve - if improve is quite the word we want" (p. 29). The rupture of his relationship with her still causes him pain similar to the irrevocable loss of a loved one. Pearl's negative comments during their quarrels provoked the development of an inferiority complex in him, the realization of his worthlessness as a husband and father: "The truth was that he knew what it was like, being a bad husband, a nightmare husband; he had tried it the first time; and it was murder" (p. 2). It was difficult for Xan to realize that his sadness for his broken marriage was only a habit, but not love: "He had known Pearl, since infancy; and the lost world of their marriage (he had come to feel) was regressive or animalistic or even prehistoric - a land of lizards" (p. 29). All this only worsens his inner state, nullifying his attempts to return to his former psychological balance.

The anger he felt at the divorce proceedings, the lack of understanding of his wife's aggression towards him after so many happy years together led to the emergence in him of a sense of hatred, distrust of women: "He had reached the polar opposite of love - a condition far more intense than mere hatred. You want the loved one dead" (p. 5). The dissonance between a happy family life and a sudden divorce from his wife served as another reason for the disturbance of the psyche of the central character of the novel.

Another artistic space that serves to represent the concept of RELATIONS in M. Amis's novel "Yellow Dog" (2003) is the house of the royal family. The description of events is given in an alternative reality, there is no any mention of the time in which the action of these scenes unfolds. The main spokesman of relations between people is the king's servant Brandon Gordon. Upon first meeting him, the author reveals his secret to the reader: Brandon is secretly in love with the King's daughter, the fifteen-year-old Princess Victoria: "What he did here, what he had been doing for a quarter of a century, it was for love, all for love. Love for the King, and, later, love for the Princess" (p. 8). Just like Xan Meo, Brandon Gordon feels a painful desire to protect the object of his love, to provide her with a carefree existence, but he is unable to accomplish this: "He wanted to protect her, but for now he was passive, he was helpless" (p. 51). We again encounter a perverted understanding of the relationship between a man and a woman: an adult falls in love with a child; this love does not give him peace, does not allow him to live a full life. "It was love, but what kind of love? These days she was fifteen, and he was forty- five. He kept expecting it to go away. But it didn't go away" (p. 9). The hero feels as if in a cage, from which he is unable to get out. Love hurts him, brings him into a state of despair.

Thus, comparing the two artistic spaces of the novel, we can conclude that the concept of RELATIONS acquires a negative coloring in this case. The attempts of the heroes to be happy in marriage, to find mutual love, protection and understanding of loved ones are not successful. As a consequence, their psychological state deteriorates, they feel themselves in a hopeless situation, thus affecting not only their lives, but also the lives of their loved ones. Meanwhile, in

the editorial office of Morning Lark magazine, a type of social relations different from those described above is developing. While in the case of Xana Meo's family and the unrequited love of Brandon Gordon, the king's servant, for the princess, there is some light sentiment - a desire to provide the beloved with a peaceful existence and protection - in the case of Clint Smoker, the editor of a pornographic celebrity magazine, and his team, there is no concept of pure love. These people are in the business of publishing lowbrow celebrity articles in the style of the yellow press: "Long narratives of an exclusively and graphically sexual nature were followed by three or four words of encouragement or ridicule, supposedly from the pen of Donna Strange. Readers did write in; and once in a blue moon their letters received the hospitality of the Lark's correspondence columns. These letters dramatized the eternal predicament of erotic prose" (p. 11). Everything here is saturated with debauchery, promiscuous life and relations with the opposite sex. There is an absolute collapse of morals, lack of human pride and dignity.

Foreign literature at the present stage of development is characterized by the certainty that the world is on the verge of a global catastrophe. Many authors tend to take a passive creative position, portraying the world as it appears to people in reality. Their position is a choice of the path of least resistance: it is not a search for a way out of the current situation, but simply a statement of the problems existing in society. Modern writers do not offer any alternative to the social order, contributing to the planting, development, spread and consolidation of the existing negative way of life, immoral relations between people. The work of Martin Amis is not an exception. His works present a negative vision of modern society, the reader is constantly haunted by the feeling of hopelessness, despair and disappointment in the world around him. Thus, the concept CATASTROPHE in the studied novels of Martin Amis is generalizing for the concepts DESTRUCTION and RELATIONS. It goes to the intertextual level, including degradation of society, personality, moral foundations, humiliation of human dignity, leveling of individual rights, including the rights of each person to life and freedom. The linguistic representation of this concept is presented on the material of M. Amis's novels "The House of Meetings" (2006), "The Zone of Interest" (2014) and "Yellow Dog" (2003).

In the novel "Yellow Dog" (2003) the concept CATASTROPHE is represented by lexical units at two levels: personal ("humiliation", "deprivation") and social ("crime", "punishment", "prison"). Let us consider the linguistic representation of the CATASTROPHE concept in more detail at each of these levels. A significant component of the CATASTROPHE concept at the personal level of its representation is the concept HUMILIATION. It is most vividly represented on the example of three characters of the novel: the actor Xan Meo, the journalist Clint Smoker, and Brandon Gordon, a close associate of King Henry IX. The fates of these men have developed unhappily. Xan Meo, having suffered a serious head injury, is in serious condition. He is losing his sanity, suffering from the misunderstanding of his loved ones and his utter powerlessness. Because of the injuries inflicted on him by an unknown person, he cannot remember the reason for such cruel treatment, which makes it impossible for him to take revenge on his abuser. His thirst for payback for the intolerable humiliation and the unrealizability

of this desire inflame his hatred for those around him and destroy any hope of returning to a calm, measured life: “His heart itched, his soul itched. It felt connected to the need for vengeance. Vengeance was the relief of unbearable humiliation” (p. 60). Moreover, Xan experiences failure in family life both as a husband and as a father. His own wife removes him from the family, thus infringing on his ego and self-esteem. For some time he is forced to live apart from his wife and daughters, unable even to see them. Now he was living with a man - himself: “he felt denuded, and hideously revealed... he found it very ageing, his exclusion from the house with its women a hundred yards away - a minute's walk; yet Russia had sent him on a much longer journey through time” (pp. 90–91). All these events force the protagonist to show his weakness, and humiliation pushes Ksan to cheat on his wife.

Another change in Xan Meo's life, which caused the deterioration of the hero's condition, is his changed social status. Before the injury, he was a famous actor, surrounded by fame and fans. Now no one cared about him or what happened to him. Because of this, he felt humiliated and deprived of sympathy and help from those people whom he used to consider friends: “Fame had so democratized itself that obscurity was felt as a deprivation or even a punishment” (p. 33). In this situation, the author seeks to convey the idea of impermanence of modern society, selfishness and ingratitude of people towards each other.

Another character representing the concept of HUMILIATION in the novel is Clint Smoker, the editor of a celebrity magazine. As mentioned earlier, this man has failed professionally and as a person. The magazine he publishes is of no value and has a rather narrow target audience, which extends to people as frustrated as the editor himself: those who like to read fictionalized salacious stories from the lives of prominent people. Paradoxically, instead of striving for self-improvement and achieving their dreams themselves, people, on the contrary, decided to go towards their personal degradation and self-abasement.

However, the greatest misfortune in Clint's life, in his opinion, are the problems in relationships with women. This is not surprising, because a man's peace of mind and harmony depends to a great extent on the feeling of ‘need’, on the realization of the importance of what he does in life. He needs to feel proud of his work, but it is equally important that another person reminds him every day that his work is important and makes a valuable contribution to society. In the case of the editor of a low-brow yellow press magazine, we see the exact opposite of the situation described above. Despite Clint Smoker's apparent satisfaction with his work, subconsciously he realizes that no self-respecting woman would be proud of a man like him. This realization leads to psychological barriers in close contact with women of the opposite sex: insecurity at work, failures in his professional career entail insecurity in his relationships with people and problems in his personal life.

Another character in the novel who is subjected to humiliation is Brandon Urhart Gordon, a crony of King Henry IX. Being by nature a wise and judicious man, an excellent strategist and psychologist, he suffers from a lack of self-actualization. Obedience to the king, whom he cannot disobey, and, accordingly, low social status does not give him a chance for self-development, self-assertion,

career growth. He felt like a worthless man with no voice. One day, while talking to the king, Brandon mentioned a medical advance: a drug that helps men regain their strength and confidence in relationships with the opposite sex. This idea seemed to him to be somewhat important for all mankind, because, according to Brandon, a man's self-sufficiency and satisfaction with his life could put an end to world wars. The hero even wanted to sponsor this medical development. However, the king, who is described as a mediocre person, unable to understand the underlying motives of human behavior, rejects this idea, suppressing the desire of his subject to contribute to world progress:

“A giant step forward for mankind, wouldn't you say, sir? Potentium. The cause of so much male insecurity banished by the wand of physics. There will be no more wars... What are you banging on about, Bugger? 'Sir, Potentium. A male-potency drug. Tested and patented and freely available. You take it on an ad hoc basis, sir. A single pill and Bob's your uncle. There will be no more wars.' Henry stared into space for a good five minutes, blinking slowly and numbly, like an owl. Then he turned away and said, 'No no. One can't be doing with that monkey-glends business. And that would be that. And who was Brendan to carp? He used to tell himself that he thrived on his own inhibitions’” (p. 36).

Thus, at the personal level, the concept CATASTROPHE in M. Amis's novel “Yellow Dog” (2003) is represented by the lexical units “humiliation” and “deprivation”. The concept has a linguistic representation, which is realized in lexical units and constitutes the image of the main character of the novel (2003). This concept is revealed through the images of the actor Xan Meo, the magazine editor Clint Smoker and the king's close servant Brandon Gordon, who are representatives of different strata of the population, differ from each other in their social status and social position. They are similar in only one thing: neither of them feels satisfied with their lives. Xan Meo, once a successful man, feels the humiliation of realizing his worthlessness; Clint Smoker, who failed to achieve success in his career, experiences subsequent failures in his personal life; Brandon Gordon suffers from the inability to realize his ambitions. The author unites the destinies of these characters into a single whole with the help of the concept HUMILIATION, which is a part of the individual-author concept CATASTROPHE.

The next level of representation of the concept CATASTROPHE in the novel “Yellow Dog” (2003) is social. It is represented by the linguistic units “prison”, “crime”, “punishment”. The description of crimes, trials, arrests and prison punishments is found throughout the novel. With the help of this, the author shows the ethical catastrophe that has befallen society: disrespect for human rights, attempts on life and property, unwillingness to observe the law in the name of universal peace and order - these, according to Martin Amis, are the basic tenets of modern society. The most prominent character in the novel, serving to express the idea of crime, is the lawbreaker Joseph Andrews. The author says practically nothing about this man. However, the reader is introduced to him in absentia already in the first pages of the novel: Andrews' assistant brutally beats the protagonist Xana Meo, causing him a head injury, the consequences of which the reader observes throughout the plot of the novel. One thing that is clear from this encounter is that Joseph Andrews' name was coincidentally mentioned in the pages

of a book authored by Xan Meo. The reader learns that Andrews is incredibly cruel and ruthless, unable to compromise, unable and unwilling to negotiate with people. The reason for this behavior of the criminal and his way into the criminal world the author reveals later. It turns out that in his youth Joseph Andrews took part in fights without rules. According to him, he officially won four of the eleven fights in which he participated, but the important fact is that all eleven fights ended with Andrews being knocked out: "But I never lost one! In fact they were all knockouts. See, I had an unfortunate tendency to get me self-disqualified. Instead of standing there with me hand held high, as victor, while the other bloke got stretchered off, I'd still be kneeling on the canvas and giving him what for. It was a struggle to uh, channel me aggression" (p. 83). The description of this scene clearly tells the reader about the incredible craving for violence, which was peculiar to the criminal. It was not difficult for him to hurt a person, he never felt remorse. According to the author of the novel, Joseph Andrews and people like him are, unfortunately, the basis of modern society - people who are not ready to compromise, to solve social problems peacefully. On the contrary, M. Amis believes that society gravitates towards violence, coups and revolutions.

The author of the novel devotes only one chapter to Joseph Andrews, but reveals in it the entire criminal life and activities of the hero. After repeatedly breaking the rules Andrews is forbidden to participate in fights. This is how his criminal "career" begins: "After that decision I had no choice but to turn to a life of crime" (p. 83). In the image of this character the writer embodies another shortcoming of people - their weakness, lack of willpower, unwillingness to confront circumstances, choosing the path of least resistance.

Punishment is an integral part of every crime. Consequently, the concept CATASTROPHE has the subconcept PUNISHMENT in its composition. After every serious crime, Joseph Andrews goes to prison, receiving his deserved punishment. Over time, he gets used to everything that happens to him, enduring many hardships. However, in his memoirs, he talks about all the disasters that happened to him through his own fault, in an ironic and sometimes satirical way. He does not regret the crimes he has committed, laughing at his victims, considering them to be the perpetrators of their misfortune. The novel raises the problem of crime and its corresponding punishment at the conceptual level (2003). "The punishment never fits the crime" (p. 98), - states the author of the novel. In his opinion, it is not enough to punish the lawbreaker with imprisonment for monstrous crimes to the society. A vivid example of this is the image of the criminal Joseph Andrews. He feels anger towards society, the state, his victims. He is possessed by the desire to commit crimes again and again, bringing evil to people, appropriating other people's property, destroying families: "You got to keep - kicking up, we call it. But then it comes over you that ... that prison is like the sea. You can be the strongest swimmer there ever was and you can keep kicking up, and kicking up, and kicking up, like grim death with all you got till your very last gasp. But the sea is the sea. It'll stay where it is and it'll never tire" (p. 112).

Embodying the concept of PUNISHMENT within the concept of CATASTROPHE, the author emphasizes that over time imprisonment proves to

be ineffective. He emphasizes that over time a person gets used to everything; so Joseph Andrews got used to all the difficulties of imprisonment: "There ain't a form of punishment meted out in His Majesty's Prisons that I've not taken. Bread and water, deprivation of mattress, Refractory Block, PCFO" (p. 83). Andrews talks about all these forms of punishment without a shudder in his memoirs. He is not afraid to experience again all the hardships of imprisonment, he is not afraid of the punishment that will follow the crime. He commits evil for evil's sake, violence for violence's sake, murder for murder's sake.

Summarizing all of the above, we can note that the main carrier of the CATASTROPHE concept in M. Amis's novel "Yellow Dog" (2003) at the social level is the character Joseph Andrews. In the image of this character, the author embodies all the evils of modern society, satirically shows human vices, cruelty and the desire for violence. The main linguistic units used by the author to represent the concept are "crime", "punishment", "prison", which occur repeatedly throughout the text of the novel, creating a feeling of isolation, impossibility to change anything. Thus, in the course of conceptual analysis it was established that the concept CATASTROPHE in M. Amis's novel "Yellow Dog" (2003) is a kind of generalization of the concepts DESTRUCTION and RELATIONS, reaching the intertextual level. It is the destruction of personality, violation of social relations, fall of morals that eventually leads to a global catastrophe, which finds its expression at the world level. Based on the close connection of these concepts, their correlation with each other, we can talk about such properties of the concept as continuity and dynamism: the concepts considered within the novel condition each other, evolve in the course of the plot development.

The CATASTROPHE concept is also the leading concept in M. Amis's novels "The House of Meetings" (2006) and "The Zone of Interest" (2014). Due to the fact that these novels have a similar ideological orientation and conceptual content, we consider it appropriate to consider them in close interrelation.

The state of catastrophe is characteristic of the social situation in the state in the period of time described in the novel "The House of Meetings" (2006). This is evidenced by the author's repeated use of such lexical units as "war", "fascists", "slave", "prison", "imprisonment", "execution", "famine", "flood", "depopulation", "humiliation." Within the framework of the realization of this concept it is reasonable to distinguish several levels of its representation in the novel under study: personal, social and global. The language units, by means of which the perception and decoding of the concept are provided, are presented in the form of Table 1.

Table 1. Levels of Realization of the Concept CATASTROPHE in the Novel “The House of Meetings” by M. Amis

Personal level	Social level	Global level
slave (28)	concentration camp (59)	war (72)
prison (20)	terror (15)	fascists (28)
abortion (7)	provocations (5)	massacre (7)
suicide (5)	protests (4)	famine (6)
execution (4)	petitions (3)	Third World War (5)
imprisonment (3)	pickets (2)	Second World War (4)
funeral (2)	disaster (1)	First World War (2)
starvation (2)	abortion (3)	catastrophe (1)

Table 1 shows that the main constituent part, the core of the CATASTROPHE concept at the global level is the concept of “war”. According to the author, war is the most heinous of catastrophes, leading to the death of a huge number of people. War destroys families, spares no one, regardless of age, gender or social status. It poisons human consciousness, makes people forget about the main value - life: “This war is acting on us like a poison. The numbers are not yet enormous. But the young men being killed have no brothers, no sisters. Their families are at a stroke destroyed. Our whole society is cringing from this war” (p. 54). War is inextricably linked with murder, which is the worst crime against nature. That is why any war leads to catastrophic and irreparable changes in human consciousness, the destruction of those qualities that make man the highest being on the planet. As a consequence, society and people suffer, and the development of culture stops.

It is important to note the fact that the author presents a rather objective view of war as a phenomenon of human nature. He emphasizes that not all people who were at the front were eager to kill. Many of them were forced to fight only because they were citizens of the state at war. Their true desire was to return home, to protect their families, to preserve their own lives and freedom. As the writer notes, many of them were just powerless pawns in the hands of ruthless politicians: “I have known war, and it was not like war. Let me spell it out. You are mistaken, my dear, my precious, if you think that in the hours before battle the heart of every man is full of hate. This is the irony and tragedy of it. The sun rises over the plain where two armies stand opposed. And the heart of every man is full of love - love for his own life, all life, any life. Love, not hate. And you can't actually find the hate, which you need to do, until you take your first step into the whirlwind of iron” (p. 36). This description indicates that cruelty and craving for violence manifests itself in a man only after entering the battle, but this state is not natural, primary.

As the author notes, one of the most terrible consequences of the war for a person was the impossibility to forget about these terrible events. People who returned from the front could no longer lead a quiet life, have a family and children. The horrors of war haunted them everywhere, giving them no peace and rest: “I was very struck, and very comforted, by his admission that it took him ten years to recover, morally, from the First World War. But it took me rather longer than that to recover from the Second” (p. 31). The situation was made more tragic

by the fact that catastrophic events for mankind followed an endless succession: one war was followed by another.

The author sees war as the root cause of all human misfortunes and catastrophes. It is because of war that tragic events of anthropogenic origin occur: numerous murders, population reduction, suicides, destruction, famine: "You can't see yourself in history, but that's where you are, in history; and, after world war I, revolution, terror, famine, civil war, terror-famine, more terror, World War II, and more famine..." (p. 12). Such an enumeration of events, an endless chain of catastrophes that fell on people one after another, create an impression of isolation, hopelessness, impossibility to change anything. Nevertheless, people hoped that changes had to happen, without them life in a war-torn state and a crippled society would be simply impossible: "...there was a feeling that things could not but change. Universal dissatisfaction took the following form: everyone everywhere complained about everything. We all senses that reality would change" (p. 12). However, after the end of the war, reality did not change for the better. One of the consequences of the cruel and bloody war was the creation of concentration camps.

The theme of imprisonment of people in concentration camps is the leading one in the novels under study. It is with its help that the author expresses one of the key concepts of his work, the concept CATASTROPHE, which acquires individual-authorial features, embodying the idea of depriving a person of freedom by illegal means, thus violating the rights of the individual. This is what the author believes is the catastrophic nature of the situation described in the novel. If the concept of "war" was used by the writer to realize the concept of CATASTROPHE at the global level, the concept of 'concentration camp' is a consequence of the previous one and serves to realize this concept at the social level.

Even though the war was over for the whole world, concentration camp inmates continued to struggle with its consequences. For them, the struggle against fascist ideology continued: "The camp was more war, Venus, more war, and the moral rot of war...The war between the brutes and the bitches was a civil or sectarian war. The war between the snakes and the fascists was a proxy war. Now that the snakes were gone (siphoned off as a class), the battle lines were forming for a revolutionary war: the war between the fascists and the pigs" (p. 31). As noted above, the creation of concentration camps for prisoners was a consequence of the war.

The prisoners of the concentration camps endured many hardships and trials. People were forced to work day and night without even enough food to survive: "The severe fluctuations, but in general the death rate was determined by the availability of food" (p. 21). "For a very brief period it looked as though the isolation of the political, as a policy, had a subtext: we were to be worked to death (less food, longer hours)" (p. 30). Prisoners were perceived by the jailers as free labor, as voiceless slaves, obliged to work for the benefit of the state, which sentenced them to imprisonment: "The rationale for slave labor, by the way, was as follows. I was clinically speechless for a week when I found out what it was. The rationale for slave labor? It helped keep the people terrorized, and, far more importantly, it made money for the sake of state" (p. 62). This situation is

considered by the author several times throughout the novel, playing an important role in revealing the content of the concept CATASTROPHE. It is about the catastrophic situation of a person who is forced to put up with the existing situation, not being able to change anything in it.

A more detailed description of the life of prisoners in the camp is presented in the novel "The Zone of Interest" (2014) by M. Amis. The catastrophic situation of prisoners is emphasized by the statement that none of them is destined to leave the camp alive. They were forced to work long hours without rest, were not provided with enough food, were punished by imprisonment in solitary confinement, and when people were exhausted and could no longer work, they were disposed of. This is why the author calls the concentration camps 'death camps'.

Despite the hopelessness of their situation, the people rally against a common enemy. Even in the face of death, they do not lose their dignity, not bowing down to their tormentors. The author paints in the novel images of strong-willed people who were not afraid of torture, torment and deprivation. Despite everything, they did not lose hope to survive, to leave the camp and meet their loved ones. Such is the image of an imprisoned Jewish girl named Ether: "She told me this. She said to herself, I don't like it here, and I'm not going to die here... And this is how she behaves" (p. 26). It is hard to believe that this girl's frail, emaciated body concealed such a strong-willed and powerful nature.

The prisoners were ready to defend their honor, the honor of their family and nation to the last. In the novel under study, the author describes the mass extermination of Jewish prisoners by suffocation in gas chambers. Despite all the horror of what was happening, people did not bow down to the enemy. They once again showed their unity, faith and hope for a better future for their people. They believed that they could not be exterminated, they believed until the last moment of their lives: "A certain young Polish woman made a very short but fiery speech in the gas chamber... She condemned the Nazi crimes and oppression and ended with the words, 'We shall not die now, the history of our nation will immortalize us, our initiative and spirit are alive and flourishing...' Then the Poles knelt on the ground and solemnly said a certain prayer, in a posture that made an immense impression, then they arose and all together in chorus sang the Polish anthem, the Jews sang the 'Hatikvah'" (p. 35) Faith, present in the souls and hearts of the prisoners, eased their last agony before death, which came to them as a release from their suffering. The camp prisoners did not even stop at killing innocent children. According to camp commandant Paul Doll, "Those babies in arms will grow up and want revenge on the Nazis in about 1963" (p. 107). But even among children there were examples of fortitude, courage and heroism. Thus, the author describes a girl with a one-year-old brother, who is ready to bravely accept death at the hands of the Nazis. However, she does not allow them to touch him, does not allow them to blacken this innocent little angel with their blood-stained hands: And there a girl of five stood and undressed her brother who was one year old. One from the Kommando came to take off the boy's clothes. The girl shouted loudly, "Be gone, you Jewish murderer! Don't lay your hand, dripping with Jewish blood, upon my lovely brother! I am his good mummy, he will die in my arms, together with me!" (p. 35). With the help of images of these people the author

more fully reveals the concept CATASTROPHE at the social level of its realization. The writer shows how catastrophic consequences can be caused by human cruelty, which is allied with unlimited power. The personal level of CATASTROPHE concept realization is inseparably connected with the social one, as it is at this level that the causes of social phenomena that led to catastrophic consequences for the world are determined. At the personal level, the concept in question is most clearly represented by the linguistic units “slave”, “prison”, “abortion”, “suicide”, “starvation”.

Conclusions

Thus, during the conceptual analysis it was found that the concept CATASTROPHE in Martin Amis's novels “The House of Meetings” (2006), “The Zone of Interest” (2014) a “Yellow Dog” (2003) is a generalization of the concepts DESTRUCTION and RELATIONS, reaching the intertextual level. It is the destruction of personality, the violation of social relations, the fall of morals that ultimately leads to a global catastrophe, which finds its expression at the world level. As part of the individual-author's concept CATASTROPHE such subconcepts as HUMILIATION, CRIME, PUNISHMENT, as well as the concept WAR, which is the most extensive in terms of linguistic representation in the works, were identified. The realization of the CATASTROPHE concept takes place on three levels: personal, social, global. M. Amis recognizes war as the most large-scale catastrophe. This is evidenced by the author's repeated use of such lexical units as “war”, “fascists”, “slave”, “prison”, “imprisonment”, “execution”, “famine”, “flood”, “depopulation”, “humiliation”. War is the factor that causes the establishment of chaos both at the social and personal level of the analyzed concept realization. The linguistic representation of the CATASTROPHE concept at the social level is represented by lexical units “humiliation”, “deprivation”, “concentration camps”, “terror”, “provocations”. Correspondingly, at the personal level the concept is represented by lexical units “crime”, “punishment”, “prison”, “slave”, “suicide”, “execution”, “starvation”.

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The Use of Evaluative Adjectives and the Problem of Collocation

By Marija Liudvika Drazdauskiene*

On defining the basic terms and overviewing a few select publications, the problem question of how the meaning of the words in a nominal word group determines the unit's foundation and stability is answered while overviewing nominal word groups, most of them collocations, and searching the answer in experiential collocations as these turn into wholly attitudinal (evaluative) collocations. As experiential collocations turn into attitudinal, so their typical deep semantic bonds happen to weaken or disappear altogether. Only weak semantic links or, mostly, semantic features relevant to an object motivate attitudinal word groups and collocations. But attitudinal nominal groups are not entirely free combinations of words because numbers of such categories as animate, inanimate, concrete, abstract, thing, phenomenon, phenomenon, mental process and others determine how the words combine in a unit and how close the interior link in them is.

Keywords: *nominal groups, collocation(s), semantically, experientially motivated units, deep semantic bond, semantic link, experiential link, semic agreement, experiential relations, relevance of a feature to an object*

Introduction

Although EvAdj + Noun collocations, which have a simple and clear structure, are central in this paper, collocation is a unit which is best defined in the integrated system of functional grammar (Halliday 2014, Tucker 1998). Michael AK Halliday discusses groups of words and phrases as those formed below the clause. In a brief generalisation, he finds a group to be “an expansion of a word” and a phrase “a contraction of a clause” (Halliday 2014, pp. 362–363). Both these units have a place “somewhere between the rank of a clause and that of a word” (Ibid, 363).

The initial term ‘collocation’ in the present paper, which is “a combination of words in a language which happens very often and more frequently than would happen by chance” (OALD 10th, 293), would be equivalent to Halliday’s ‘group’ – ‘the nominal group’ in the present pper. E.g.: (1) *a splendid view, an impressive description, a remarkable discovery, a happy end, terrific wind, sweet memories, nice words, delightful reading*, etc. To compare, here are different collocations of the same structure: (2) *a square porch, wicker chairs, a barred stove, a brass cap, a glass decanter, a secondhand shop, this new child*, etc. Michael Halliday treats the nominal groups represented in (2) as experiential structures which specify “a class of things, namely” *porch, chairs, stove, cap, decanter, shop, child*, and “some category of membership within the class”, namely: *square, wicker, barred, brass, glass, secondhand, new*. Although the adjectives in group (1) of the examples also specify a class of things (*view, descripton, discovery, end, wind, memories, words*,

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reading) and some category of membership within the class, the specifying words (*splendid, remarkable, happy, terrific, sweet, nice, delightful*) are different from the experiential specifying words (*square, wicker, barred*, etc), as they mean generally only subjective positive qualities of the things named.

Michael Halliday found two kinds of collocations: experiential collocations (*a square porch, a glass decanter*, etc.) differ from attitudinal (*an impressive description, delightful reading*, etc.) in the meaning of adjectives they include, although structurally and in qualifying relations they are similar. Therefore attitudinal/evaluative collocations, which may also be negative, are likely to be determined differently than experiential collocations. Their semantic motivation is the focus question in the present paper. Only binominal collocations were studied and no questions of their structure asked.

Object and Subject of Research

The term evaluative adjectives was chosen as a simple common term and proposed for this conference paper before Michael AK Halliday's terminology was adopted. So, the terms evaluative and attitudinal mean the same kind of adjectives.

Gordon H. Tucker notices that collocation focuses on the syntagmatic relations of the units in it but that it is "the lexical content of the words in a collocation that decide its collocability rather than its syntax" (Tucker 1998, p. 11). So, the task in this paper is motivated.

In an abstract sense, "collocation (is) a relation within a syntactic unit between individual lexical elements" ... "used especially where words specifically or habitually go together: e.g., *blond* collocates with *hair* in *blond hair* ..." (Matthews 1997, p. 60). The question that led the present research was what keeps the words together in habitual or traditional collocations, especially when they are attitudinal. Native speakers answer this question with a remark, "Catch me say it. This is so and don't ask me why". I did ask why for years, and the present paper is about a tentative answer that I found.

The original question on which I focused years ago was the meaning of qualifying collocations and the guideline how native speakers make them. I read Michael Halliday's works (1976, 1978) much later, in the 1980s in fact, and saw that my attachment to questions of meaning was encompassed in Systemic Functional Grammar. Although putting ahead no grand project of system network relations of meaning between the structure and lexis in this paper, I minded the basic premises of Functional Grammar while questioning whether there may be deep semantic relations in qualifying binominal collocations, which would determine their character and explain their identity. This question is the problem of the present paper.

Only binominal word groups (Adj + Noun) were investigated in this paper and no questions about this structure were asked. Some consideration of their structure is relevant to clarify the focus of research. Skipping deictic and numerative qualifying functional elements as free combinations and irrelevant to

the task and material of the present paper, two kinds of qualifying elements or epithets (Halliday) often realised by adjectives, experiential and attitudinal, were considered. Michael Halliday identified two kinds of qualifying elements or epithets, experiential (*choppy waters, a large red feather, new numbers*) and attitudinal (*a really nice little town, an awfully sweet lady, splendid gardens*) epithets (Halliday 2014, p. 376). The object of research in this paper is collocation Attitudinal Adj + Noun.

Drawing an analogy with the examples quoted above, all epithets here (*splendid, impressive, remarkable, happy, terrific, sweet, nice, etc*) would be attitudinal adjectives in Michael Halliday's terms. This differentiation simultaneously defines nominal groups on the study of which the present paper is based. The nominal groups studied are nominal groups of the structure Adj+N, in which the classifying element is a noun and the qualifying element is an attitudinal adjective, and the unit consists of an evaluative Adj + Noun, in traditional terms.

In the sentence, the nominal group can function as Subject, Complement or Vocative and Adjunct (Halliday 2014, p. 362), but this question is outside the scope of the present paper. In his explanation of the logical structure of the nominal group, Michael Halliday focused on "the generalised logical semantic relations that are encoded in natural language" rather than on their interpretation in terms of formal logic (Halliday 2014, p. 388). This view is also preserved in the present paper. The core nominal group consisting of the qualifying element + NOUN (*a splendid view, old trains*) is simple to analyse structurally even when it is habitual yet often idiomatic or bound semantically.

The core nominal group may consist of a subcategorising element 'a is a subset of x' and be modified and submodified. E.g.: *splendid old electric trains; perfect capturing scenes, etc.*, which include a submodifier, modifier and head (Halliday, p. 389). Cf.: *Fantastically well-integrated; what a socially committed family we are!* Submodification may have different extensions or internal bracketing, in Halliday's terms. E.g.: *second-hand car salesman, full-time appointment, etc.* Modification itself can be positional: premodification and postmodification. E.g.: *a roadside shack made of weather board* (Halliday, p. 390). As these examples show, "the postmodifier does not itself enter into the logical structure, because it is not construed as a word complex" (Halliday, p. 390). The hypotactic relationship in the nominal group explains how long strings of nouns can form names of institutions, parts of machinery, newspaper headlines.

The head itself, which is always present in the nominal group, can be other than a single noun: one blue eye and one brow – head as Numerative. Epithets and classifiers do not normally function as Head (Halliday, p. 391). But Head can be dissociated from Thing in the nominal group when it has the form of "a prepositional phrase with of: a cup of tea" (Halliday 2014, p. 392).

I was familiar with the functional study of language from Michael Halliday's works but this paper had no major task to analyse nominal groups in the functional systemic framework.

This line of functional description was meant to show how extensively the nominal group is defined in Functional Grammar. The units studied and the scope of the present paper does not permit me to give full credit to Michael AK

Halliday's contribution to the explication of the nominal group. It is also somewhat extraneous here because the material of the present paper includes only nominal groups of the structure evaluative/attitudinal Adj + Noun, the simplest to single out and the most difficult to analyse semantically.

The Target of Research

When a researcher is concerned with “language as meaning potential – and this is a central concern of systemic functional linguistics – the thorny problem of the semantic organisation of the lexical resource cannot be avoided” (Tucker 1998, p. vii). As mentioned above, it was the question of interior semantic relations in collocations that led me and kept me busy. It is not for nothing that the approach in Functional linguistics has been chosen as the founding reasoning here, although the founding argument of functional linguistics is not integrated in this small paper. The target of research was to study the interior semantic structure of nominal groups, most of which were collocations, and to trace deeper or weaker semantic links which bound up words in collocation.

Literature Analysis

Research into English noun phrases and collocations is abundant, (cf.: Poulsen 2022, Sommerer and Keizer 2022), to mention but a few recent publications, but they are descriptive. The first book mentioned here (Poulsen 2022) is basically concerned with the definition of “noun phrases” and their structural description.

Sonja Poulsen takes a very broad view, overviews verbal and nominal phrases, questions even polysemy in words, focuses on schemas and construction types, on basic-level categories and domains of variation. This author formulates four hypotheses she intends to test in her research: **1)** the forms of conventional and entrenched collocations can be identified “by analysing the internal structure of component items and their mode of integration” in the contexts of situation. In these contexts, conventional and entrenched collocations are like other composite structures (Poulsen 2022, p. 131). **2)** In conventional and entrenched collocations consisting of a verb and a nominal object, the noun evokes the dominant frame and in collocations that are not entrenched, the verb evokes the dominant frame (Poulsen 2022, p. 131). **3)** Conventional and entrenched collocations “can be characterised in terms of the cognitive salience of the verb + nominal object construction in the frame evoked by the noun” (Poulsen 2022, p. 132). **4)** “The verb in conventional and entrenched collocations has a functional, grammaticalized, role” (Poulsen 2022, p. 132).

The analysis in terms of domains and referential range leads to a hypothesis about the internal structure of the lexical categories of the verb and noun in a verbal idiom, *to break an appointment* (Poulsen 2022, p. 279). It is shown, in the analysis of the grammatical function of the constituents of the unit, that lexically specific image-semantic structure “can be related to metaphors underlying the

conceptualisation of causation” (Poulsen 2022, p. 280). In the analysis of the cognitive salience of the verb + noun construction, construction types are outlined for both conventional and entrenched collocations. Finally, a principle of alternative conceptualization is claimed in the studied collocations because “it is never predictable exactly which subdomain” of senses will be “the source domain for a given target domain” (Poulsen 2022, p. 282).

Sonja Poulsen further specifies how a noun evokes the dominant frame in Verb + N conventional and entrenched collocations. The verb evokes the dominant frame in collocations of other types than conventional and entrenched (Poulsen 2022, p. 284). Collocations can be characterised by cognitive salience in collocation V + N constructions “in the frame evoked by the noun” (Poulsen 2022, p. 285).

Although Sonja Poulsen claims that her contribution is to a resolution of “the problem of categorization posed in the traditional approach to phraseology” (Poulsen 2022, p. 304) as opposed to functional cognitive framework, her paper does not show that she has a motivated conception of collocation and the cognitive theory from the point of view of which she could analyse her material and argue for certain consistent conclusions. On the contrary, this author continually quotes her material and makes observations which are empirical and partial and in no way systematised. The book by Sonja Poulsen (2022) may be evaluated as a publication of dissertation data, which is difficult to measure as the author herself resorts to no measurement against some ideas of a consecutive argument. The focus of the present paper is concrete and drawn from a limited concrete material. Without an integrated conception and semantic interpretation of collocability, neither Sonja Poulsen’s book wholly nor particularities of her empirical data could have been a reference for the present paper.

Numerous publications on the noun phrase and collocations include very few papers which are related and relevant to the present paper. For instance, Kristen Davidse (2022) analyses the noun phrase in context and discusses its grounding: indefinite, relative, possessive and definite. She also discusses primary and secondary determiners of the noun phrase (Davidse 2022, pp. 33–34). Against the data of previous research, she suggests three parameters of retrievability, mentioning and inclusivity in relation to the four grounding types of the noun phrase (Davidse 2022, pp. 34, 74). Her contribution is in the proposal of the notion of ‘reference mass’ (Davidse 2022, p.74), detailing specification given in the noun phrase and explaining an extension of its cognitive context. These aspects of the noun phrase are irrelevant to the research on which the present paper is based.

One paper, though, (Wolde 2022) mentions constituents of the noun phrase and argues in the terms relevant to the present paper. Elnora Ten Wolde focuses on evaluative constructions of an extended structure, (*a hell of a fine story, the devil of a McIntyre, a colourless little mouse of a woman, etc.*) and gives an overview of preceding research on the question. As the construction itself is an extended phrase, the author analyses its syntax, makes a reference to its historical development and concludes on the “semantic bleaching” of its central noun into an intensifier. The conclusion on bleaching is the only observation that is relevant to the argument of the present paper: the meaning of attitudinal or evaluative adjectives is flexible but they should not be treated as intensifiers in my material owing to their semi-free

collocation and fixed frequency. But they seem to be perceived as intensifiers by foreign speakers. If, guided by this concept, foreign speakers ignore their properties of combinability, strange collocations other than genuine English, happen to be produced.

The present paper has no problem of the complexity of construction rather than evidence of an irresponsible treatment of attitudinal/evaluative adjectives. The focus here is, therefore, directed to the interior semantic structure of Adj + Noun collocations, which is partly referred to by EM, evaluative modifier, and BI, binominal intensifier, by Elnora Ten Wolde (2022, p. 280), but not investigated further.

As authors of other articles collected in the same book (Sommerer and Keizer 2022) are committed to no less formal and little systematised analysis of noun phrases often linked to the verb, the present paper could not use it as a reference source. The present paper, in contrast, raises no formal questions of the structure of the unit. As defined above, the focus unit in the present paper is evaluative/attitudinal Adj + Noun collocations, both those recognised as conventional and free units. The task is to find out whether any semantic components may be responsible for the internal structure of these nominal groups, which would account for their identity in genuine English, as opposed to strange combinations produced by foreigners.

Material of Research

The present paper is an empirical study, which only approaches functional reasoning. It draws material from an extensive research into the phatic use of English (Drazdauskiene 1994, 2016). The founding reference in my earlier research were Michael AK Halliday's works (1973, 1976, 1978). This author defined uses of language as instances of the use of language: "there are indefinitely many uses of language, which no linguistic theory has attempted to systematise" Halliday 1976, pp. 19, 29). The phatic use of English is one of the uses of language. Research into the phatic use of English has shown that uses of language are conducive to the formation of the functions of language and so are integrated into the system of language through ultimate semantic components. But this line of reasoning is not relevant to the present paper.

Uses of language can be investigated in pragmatics as concrete realisations of communicative purposes. Although "no particular literary device can be appropriated to any one of the function of speech; it is sure to be borrowed on occasion by others" (Ogden and Richards 1960, p. 224), the recurrence of certain units can be shown to represent a particular use of language if and when it is credibly defined contextually. The phatic use of English is such a use of language. Its typical contexts are the beginning and end of speech acts, situations of leisure, advertising and promotional texts. Personal and emotive statements recur in the phatic use of English and so nominal groups, evaluative/attitudinal Adj + Noun, are intrinsic in this use of language. Thus, material of this paper is functionally and structurally defined by the purport of the phatic use of English, which is conducive to the

functioning of compliments, pleasant responses and incentives, wholly positive superficial comments, praiseworthy statements, elaborate gratitude, apologies and similar turns of speech. Consequently, the phatic use of English is rich in evaluative collocations.

Attitudinal/evaluative adjectives, defined as the adjectives which express an opinion, value or quality of something differ from experiential adjectives in their meaning, spheres of use and collocation. Adjectives of this kind, (*wonderful, marvellous, fantastic, splendid, awful, terrible, appalling, ghastly*, etc) are most common in trivial conversation. The term ‘attitudinal’ chosen by Michael AK Halliday, is a term integrated in the functional theory. The term ‘evaluative’, which had been initially chosen in this paper, is a common word and its meaning is more obvious to common, lay readers and professional, for a reason. The terms and reasoning chosen by some authors included in the two books referred to above (Poulsen 2022, Sommerer and Keizer 2022), would hardly keep the audience’s attention at a conference for their complexity of terms and scarcity of generalisations on illustrative material. This explains the uses of simpler terminology preferred in the present paper.

Like all adjectives, attitudinal adjectives form collocations, but they also function as single units in the phatic use of English. E.g.: *It’s ages since we met! How on earth did you hear all this? You look gorgeous. Christ, what an armful! I feel wonderful. Why, Sarah, ..., how enchanting to see you, how very kind of you to come! I used to think she looked marvellous in it. God, he’s adorable! It’s lovely. You look knockout, SallyO! I couldn’t say less than, ,Well, Loulou, you’re looking very beautiful yourself*, etc).

Conversation in the phatic use of English is rich in compliments and evaluative exclamations, and the syntactical structures of existential and exclamatory utterances form the context for the use of single evaluative words, as the examples above indicate. The question of their combinability does not arise at this point. But this syntactical condition also creates a psychological effect which forms a false impression that attitudinal adjectives have no restrictions on their collocation, which may turn into a problem for foreign speakers of English. Foreigners happen to use curious units, if judged by comments of native speakers and the data of corpora. E.g.: (1) *My stockings were a nightmare.* (2) *I was terribly happy to see her.* (3) *What a crazy week has just ended.* (4) *Great thanks go to our amazing team - ..., to all supportive investors, ... to our beloved Maipo team.* (5) *Thank you, amazing people of the North ...* (6) *It is such a stupid state*, etc.

The units in (4 and 6) are not recorded in either the British National Corpus (BNC) or the Corpus of Contemporary American (COCA); the units in (3 and 5) are not recorded in the BNC but recorded in the COCA and so on.

In genuine English, it is not always that attitudinal adjectives express an overstatement or inflate an utterance. It is possible to come across numerous laudatory statements in studies of literature, stylistics or sports in the referential use of English in which attitudinal adjectives are used in their direct sense. E.g.: *It is a remarkable study of style... . The breadth of vision and the depth of insight make this book a remarkable achievement of the author. This is the Sun’s headline, over a wider shot taking in more of the remarkable queue of people. We*

will also be reflecting on the remarkable phenomenon that is Roger Federer, who is set to retire from professional tennis at the end of this week.

But even in the phatic use of English, the choice and use of attitudinal adjectives is not wholly random. E.g.: (7) *This was, of course, **the most fascinating remark** I had heard for weeks.* (8) *All **magnificent ego**?* (9) *I'm lucky because I can find **marvellous people** who are **brilliant makers** of the things that I appreciate...* (10) *... it's full of **fascinating stories** and **terrific insights**...* (11) ***Amazing display** of street art, theatre, music, sport and more... What **a joyous occasion!*** (12) *This must have been **a splendid house**, sir.* Further analysis will show what makes the highlighted units genuine and those quoted above (1-6) strange and un-English.

English authors happened to indicate the combinability problem of attitudinal adjectives, in fiction. For instance:

“The commander had talked at length to Norman about Amerigo, in a crackling British accent, using the words *actually*, *tremendous*, and *fantastic* in much the way Lester Atlas employed obscenities. He was looking into the possibilities of starting a new airline in the West Indies, he had told Norman.” (Wou 2013, p. 370).

Although research into nominal collocations is abundant, the collocation of Attitudinal Adjectives + Noun from the semantic point of view has not drawn the attention it deserves. References to three publications above, (see pp. 2–5, here), should have indicated the direction of such research and its formality. Collocations with experiential adjectives + Noun raise and indicate questions of their semantics at a glance. Cf, for instance: *a permanent job* & *a constant friend*; *a garish show* & *showy flowers*; *a curious boy* & *a sneaky trick*, etc. It is synonyms and their meaning that best display semantic differences between these collocations (cf.: Tucker 1998, pp. 50, 57).

The difference between the units in the illustrative examples here, which include experiential adjectives that are close synonyms and common nouns, shows in the meaning of interior semes in the adjectives and nouns which form close bonds and motivate these units. The seme of ‘stability’ bounds ‘constant’ and ‘friend’ as it is a human quality; the ‘temporal’ seme bounds ‘permanent’ and ‘job’ as temporal measurement is relevant to both a job and its continuity. Similarly, deep semantic links may be traced in the other units here. *a garish show*: whether a programme of entertainment, a collection of things for a display or a situation when something is organised, unpleasant brightness in colour may be a relevant feature to a show on the grounds of subjective evaluation; the words in *a garish show* combine by an experiential link of subjective evaluation on the grounds of the relevance of a feature to an object; the negative sense of *garish* is somewhat prominent therefore. *showy flowers*: as a colourful part of a plant on a stem picked for decoration, the colour of flowers can be magnified out of proportion. But as flowers relate to nature and beauty, their colours are an integral part. Their disproportionate brightness may be only a subjective evaluation; the words in *showy flowers* combine by an experiential link of subjective evaluation and the negative sense of *showy* is somewhat subdued in it.

Research Methods

The material in the present research was analysed by the method of modified Componential Analysis (cf.: Cruse 2011, pp. 219–234). The notion of the meaning of the word as a set of ultimate components or semes relates the present method to Componential Analysis which treated word meaning structurally in binary oppositions. Binary oppositions were ignored in the present research but components in word meaning acknowledged. My method combined, in fact, components in word meaning as recorded in The Oxford Advanced Learner's Dictionary (OALD 10th), which is based on usage and corpus data. Definitions of polysemic words in this Dictionary actually record definite instances of the use of the word. This Dictionary defines word meaning using a restricted defining vocabulary. Thus, definitions in this Dictionary can replace the structural analysis of word meaning and make the analysis of word meaning no less precise.

My method also incorporated a contextual approach borrowed from J.R.Firth (1957) and John Lyons (1977). I treated word meaning as a relational construct while resorting to OALD definitions and comparing them with the word's contextual meaning in co-texts (cf.: Cruse 2011, pp. 215–218). This two-sided approach to word meaning permitted me to access the semantic motivation of analysed units, which were found to have overt/experiential or deep semantic bonds of different degree, clearer or vaguer motivation. This was the goal of the analysis in the present paper which seeks an answer to the question whether the meaning of the words in a unit can explain the stability of genuine common English collocations as opposed to foreigners' erratic uses.

Research Results

Even if it is not all collocations with experiential adjectives contain so obvious interior semantic bonds in them as the six collocations above that motivate the collocations, most conventional collocations appear to be semantically fixed by the interior semantic bond or frequency or both. The meaning of attitudinal adjectives and nouns in nominal groups differentiates otherwise and the interior semantic bond is harder to trace in them. Cf, for example: (13) *If they (the drawings) strike me as **culminating works**, it's because they feel rash, rough, magnetic in their doubt as well as in their confidence.* (14) *In other works, O'Keeffe exploited the contrast between materials to **smouldering effect**.* (15) *... visitors marvel at **the vibrant hues** of the season.* (16) ***The mighty monument**, running 177 miles along the England-Wales border, ...* (17) *... make your trip special by relaxing by a log fire in one of **our quaint cottages**.* (18) *So **the legendary parts** have been cut down and out.* (19) *The mighty monument, ..., offers **brehtaking views** and walks that entice you to keep going.* These examples illustrate the use of metaphoric attitudinal adjectives and they are arranged in the order of their growing subjective evaluation.

The reasoning in the present analysis can be illustrated. *Works* here, (13), mean artistic products, which are a result of much creative effort. It combines with

the adjective, *culminating*, which means a high point and quality of artistic works, in *culminating works*, on the basis of the semes which agree at the point of high intensity (works) and a high point of quality of the result (culminating). The degree of intensity and quality is the deep bond motivating the collocation, *culminating works*.

Effect, (14), which means a tentatively perceivable emotive charge that is not overtly expressed, combines with the adjective, *smouldering*, which means something existing but not expressed and rather covered, in *smouldering effect*, on the basis of an agreement between the semes of covered charge (effect) and its covered expression (smouldering). The quality of *covert*, not overtly expressed, is the deep semantic bond and a motivating seme linking the words in the collocation, *smouldering effect*.

Hues, (15), which means shades of colour, in *vibrant hues*, combines with the adjective, *vibrant*, which means bright shades, on the basis of agreement between shades of colour (hues) and bright shades (vibrant). The linking seme is the intensity of colour, while both the noun and the adjective include the colour seme. This is a semantically motivated attitudinal collocation.

Mighty, (16), which means large and impressive, great, in *the mighty monument*, combines with the noun, *monument*, which means a building of special historical importance, on the basis of an agreement between the semes of historical importance and greatness. The linking seme is the high quality of function (monument) and the significance (mighty) of the object, which forms a deep semantic bond and motivates this collocation.

Cottages, (17), which means small houses in the country, combines with the adjective *quaint*, which means attractive in an unusual or old-fashioned way, in *quaint cottages*, on the basis of an agreement between rural smallness and unusual attractiveness. The linking seme is visually perceivable attractiveness for size and quality, which forms a deep semantic bond and motivates the collocation.

Parts, (18), which mean components, combines with the adjective, *legendary*, which means well known and inspiring admiration, in *legendary parts*, on the basis of an agreement between well known and belonging to the whole. The linking seme is harder to pinpoint here, as the quality of being known is an independent entity and not motivated by its belonging to the whole, which may be as well known. But a supposed link of relevance of a feature to an object and its being known is possible through the concept of the wholeness of a work of art and its familiarity to specialists and connoisseurs.

Views, (19), which means something that can be seen (the countryside, here), combines with the adjective, *breathhtaking*, which means very exciting and impressive, in *breathhtaking views*, on the basis of a perceivable object and its perceivable immense impression. The linking seme is something perceivable that is very impressive. This link contains no causal semantic relations the way it was found in the collocations, *smouldering effect*, *vibrant hues* or *the mighty monument*. It is an additive semantic link, which qualifies free collocations. But what is visually perceivable (views) can combine with an immense impression (breathhtaking) on the basis of a motivated bond of what is perceivable (an object and its impression). It has to be noted that the collocation, *legendary parts* has

indicated its partial attitudinal character and the collocation, *breathtaking views*, is wholly attitudinal.

This summary analysis of deep semantic links in graded experiential collocations has shown how deeply motivated a collocation can be and how semantic bonds within the collocation become weaker when collocations become wholly attitudinal. This is going to be the focus and a weakness point in units with attitudinal adjectives analysed further.

Expressing attitudes, personal views and subjective impressions, attitudinal adjectives differ, and so do collocations with them. Some attitudinal adjectives include experiential observations while some are very personal. This decides how deeply semantically motivated a unit can be. For example, the adjective, *amazing*, means something very surprising in the way that you like and admire. Dictionary examples include the following as fixed collocations: *amazing feat/story/experience*. It is only informally that *amazing* means something very impressive and excellent, fantastic, as in: *She makes **the most amazing** cakes. It was **a pretty amazing** trip. **The amazing** thing is that it was kept secret for so long*. It is also noticeable that dictionaries limit the use of *amazing* to inanimate things and phenomena, which may be related to its primary meaning, that of surprising in an admirable way. Examples from the collected material are indicative of these senses of the adjective, *amazing*:

(20) **Amazing display** of street art, theatre, music, sport, and more...

(21) Nasa's rover collects '**amazing**' rock samples.

(22) Great thanks go to **amazing team**...

(23) Thank you, **amazing people** of the North...

(24) ... we aren't in **the most impressive era** of politics...

(25) **an impressive building** with a huge tower

(26) one of **the most impressive novels** of recent years

Display, (20), which means an arrangement of things in a public place to inform or entertain people, combines with the adjective, *amazing*, meaning very impressive and excellent, on the basis of an analogy between the seme, public arrangement to inform or entertain (*display*) and that of very impressive, fantastic (*amazing*). Semantic relatedness between the semes to be exposed to entertain or inform and to be impressive link the words in the collocation, *amazing display*, by a motivated deep semantic bond.

On the contrary, a foreigner's use of the adjective, *amazing*, as in (22-23), parts with the defining senses of this adjective, which are surprising or fantastic. Collocations in (22-23) also deviate from the criterion of the inanimate minded in collocations with the adjective *amazing*.

The attitudinal adjective, *impressive*, (24-26), which means inspiring admiration because of the size, quality or skill of something, combines with the nouns *era/building/performance* because the seme inspiring admiration (*impressive*) attaches itself relevantly to a period of time (*era*), an erected habitable construction (*building*) or a work written by an author (*novel*). These objects can make one admire them because of their size or quality. A weak semantic bond, because the

feature is only relevant, between an object and its impressiveness can be traced in the collocations, *impressive era*, *impressive building* and *impressive novels*.

The attitudinal adjective, *impressive*, also refers mainly to the inanimate. It is possible to say, *She was impressive in the interview*, but not, *She is an impressive girl*.

Turning to the use of attitudinal adjectives proper, it may be mentioned that some of these adjectives recur in new examples:

(27) *Winchcombe, with 'an appealing amount of Cotswoldiness' is a perfect example.*

(28) *She's a charming person.*

(29) *It's such a tiny charming cottage.*

(30) *... where better to marvel at (the vibrant colours of nature) than by walking through the Cotswolds and its network of charming villages.*

The noun, *amount of C* (27), meaning a section of the place, combines with the attitudinal adjective, *appealing*, which means an attractive or interesting section of C, on the basis of agreement between the same attractive (*appealing*) and the same of quantity (*amount of C*) because of the relevance of acceptability to a measured amount. A weak link of the acceptability of a measured amount can be traced in the collocation, *an appealing amount of C*. This is the link of free nominal groups. The link is wholly subjective.

The noun, *example* (27), which means a specimen of something, combines with the adjective, *perfect*, which means having everything necessary to be representative, on the basis of the semantic agreement between something having everything necessary to be representative (*perfect*) and a typical representative specimen (*example*). The collocation, *a perfect example*, is based on a deep semantic bond between the concepts of everything necessary to be representative and a typical representative specimen. This is a semantically motivated experiential collocation.

In (28), the noun, *person*, meaning an individual human being, combines with the attitudinal adjective, *charming*, on the basis of relevance of the quality of attractiveness (*charming*) to a human being.

In (29), the noun, *cottage*, meaning a small house in the country, combines with the adjective, *charming*, on the basis of relevance of the quality of attractiveness to a small building in the country.

In (30), the noun, *villages*, which means very small towns located in a country area, combines with the attitudinal adjective, *charming*, on the basis of relevance of the quality of attractiveness to a rural town-like settlement.

No deeper semantic bond than relevance of a feature to an object can be traced in collocations (28-30). But relevance was noted as an important notion in the theory of meaning one hundred years ago (Ogden and Richards 1960, p. 76). These examples also show that a neutral, positive meaning of the attitudinal adjective, *charming*, can collocate with a group of nouns, both animate and inanimate, yet all related to man and his ways. In this case, the meaning of praise emphasising attractiveness of the object increases the number of collocations as

they are not linked by deeper semantic bonds than relevance of a feature to an object.

Similarly, free collocations like the previous dominate in examples (31-33) with other attitudinal adjectives. E.g.:

(31) *The Taj Mahal is a magnificent building.*

(32) *You've done a magnificent job.*

(33) *... a trio of magnificent charcoal drawings of banana blossoms ...*

In (31), the noun, *building*, which means a structure of a house, combines with the attitudinal adjective, *magnificent*, which means extremely attractive and impressive, deserving praise, on the basis of the relevance of praise to an impressive house. Neither the context nor the semantic analysis indicates any deeper semantic bond or a deeper motivated combination of the words in the collocation, *a magnificent building*.

In (32), the noun, *job*, meaning a particular task or piece of work that a person has to do combines with praise for it expressed by the adjective, *magnificent*, which means extremely impressive and deserving praise. The relevance of praise for a well done job is the only experiential motive for the combination of words in this collocation. There is no deeper semantic bond in it.

In (33), the noun, *drawings*, which are works of art, combines with the attitudinal adjective, *magnificent*, meaning something extremely impressive and deserving praise. This combination of words is motivated by the semantic link between attractive and impressive (drawings as art works) and deserving praise. The sense of attractiveness and impressiveness of a work of art motivates somewhat contextually the use of the attitudinal adjective, *magnificent*, but no deeper semantic bond can be traced in this collocation.

Like units with the attitudinal adjective, *charming*, collocations with the attitudinal adjective, *magnificent*, emphasise relevant praise without any deeper semantic link. The nouns in collocations (31-33) do not help to specify the motive of the praise. These nouns combine rather freely with a high degree of praise in the attitudinal adjective, *magnificent*.

Free collocations of attitudinal Adjective + Noun multiply when attitudinal adjectives meaning subjective praise increase in number. E.g.:

(34) *She's doing a terrific job.*

(35) *Black artists who banded together in 1963 and were led along different but likewise terrific stylistic tracks by the populist collage specialist R.B....*

(36) *... it's full of fascinating stories and terrific insights ...*

(37) *... on this fascinating tour of North West Scotland.*

(38) *It was a marvellous opportunity.*

(39) *I'm lucky because I can find marvellous people who are brilliant makers of the things that I appreciate, and ...*

The attitudinal adjective, *terrific*, means something excellent, wonderful, informally, in all the three contexts (34-36). In (34), the noun, *job*, as a particular

task combines with the sense, *excellent*, in the meaning of the attitudinal adjective, *terrific*. Although evaluating subjectively, excellent, means extremely good while emphasising the quality of a job. The meaning of high quality relates to a job as an experiential observation and forms a weak semantic link between performance and its quality. In this context, this attitudinal adjective cannot feature by its loose meaning wonderful, which it can potentially express, in which case it would inflate the collocation and make it semantically unmotivated. *terrific job*: extremely good (terrific) and a piece of work (job) = an experientially motivated semantic link.

In (35), the adjective, *terrific*, and the noun, *tracks*, are related by the meaning excellent (terrific) and a direction of a path that someone is led along (tracks). The meaning of high quality of the direction along the tracks activated in the adjective, *terrific*, motivates its link with *tracks*. The semantic link thus motivated forms a deep semantic bond of high quality in direction. The loose meaning, wonderful, in *terrific* is irrelevant here. It would destroy the semantic bond of quality. *terrific tracks*: high quality (terrific) and direction along the way (tracks) = an experientially motivated semantic link

In (36), *terrific insights*, is a similar collocation semantically. The meaning of the noun, *insights*, is an understanding as a supposition of what something is like. This mental process cannot be assessed as wonderful because the measure of high quality is relevant to a supposition. A supposition qualifies by intellectually relevant concepts. The context relates the noun, *insights*, to excellent in the meaning of *terrific*, its more concrete and definite sense. Because the semantic link is between a mental process and its excellent quality, it can be seen as a weak semantic link. As the reasoning implies, this link is experientially motivated and the collocation has no deep semantic bond. *terrific insights*: excellent (terrific) + an understanding/supposition (insights) = an experientially motivated semantic link.

Collocations with the attitudinal adjective, *terrific*, are loose yet experientially motivated. Deep semantic bonds are not formed in these collocations but they are not entirely free units.

In the highlighted collocation in (36), the attitudinal adjective, *fascinating*, which means extremely interesting, combines with the common noun, *story*, on the basis of the relevance of *fascinating* = extremely interesting as the essential impression to stories. The relevance of the concept *fascinating* motivates its combination with *stories*. This is an experientially motivated semantic link. No deeper semantic bond motivates this collocation as a habitual unit of words.

A similar link can be traced in the highlighted collocation in (37). The attitudinal adjective, *fascinating*, combines with the noun, *tour*, on the basis of the relevance of extreme interest to tours. The relevance of a feature (fascinating) to an object (tour) is the experiential semantic link that relates *fascinating* and *tour*. No deeper semantic bond can be traced in this collocation.

In the highlighted unit in (38), the attitudinal adjective, *marvellous*, which means extremely good, wonderful, combines with the noun, *opportunity*, as a very positive opinion about a particular point in time. Opinion may be deserved or not deserved, but the co-text available here does not permit this assessment. *Marvellous* combines with *opportunity* on the basis of a positive subjective evaluation. Neither an experiential link nor a deep semantic bond can be traced in this collocation. It

means subjective evaluation and high praise in an unmotivated or free combination of words.

The collocation, *marvellous people*, (39), is somewhat motivated. The co-text in (39) permits the analyst to assume that the high praise is deserved and so the attitudinal adjective, *marvellous*, which means extremely good, fantastic, is deserved praise. It is possible to conclude that so high praise is relevant contextually on subjective grounds. The relevance is not confirmed either experientially or contextually because the noun *people* is a general concept and it does not elicit any semantic motivation. This estimate renders only an experiential semantic link rather than a deep semantic bond in this collocation. It means subjective evaluation and high praise in an experientially motivated combination of words. *Marvellous people*: contextually motivated praise (*marvellous*) + human beings (*people*) = an experientially motivated link.

The collocation, *brilliant makers*, (39), is semantically motivated. The noun, *makers*, is a specific concrete noun and means producers of something, who may be a person, a company or a piece of equipment. In the co-text of (39), the *makers* are people who are experts in some products or artefacts. The attitudinal adjective, *brilliant*, means somebody extremely clever or impressive or very good, excellent, informally, and very intelligent or showing a lot of skill. It is the skill of or a very good, excellent producer that is meant here. Both the specific noun and the attitudinal adjective are concrete, and the praise in the subjectively evaluating collocation is motivated experientially. A specific noun and a relevant adjective of subjective praise motivate a weak semantic link in this collocation. A producer who qualifies as extremely clever, very good and excellent deserves the praise expressed. When a feature relates to a subject, the words chosen are motivated. An experientially motivated semantic link connects the words in *brilliant makers*.

Discussion

To generalise, research into the meaning of attitudinal nominal groups has given an answer to the question whether the meaning of the words in a unit can explain its stability and regularity in genuine English as opposed to foreigners' erratic uses. The semantic analysis of nominal groups, most of which were conventional English collocations and some of which were recorded in the Dictionaries as stable collocations (*an amazing feat/story/experience, a perfect example, a wonderful opportunity, a charming cottage, a magnificent building, etc*) was limited only to noun groups/collocations Attitudinal Adj + Noun, which were investigated by the method of Modified Componential Analysis. A few illustrative examples have shown that experiential nominal groups (*a constant friend & a permanent job; a garish display & showy flowers; a curious boy & a sneaky trick, etc*) reveal deep semantic bonds between the head and the qualifier as semantic motivation of respective collocations. As the experiential character of nominal groups weakens, so does their semantic motivation. Vague experiential collocations (*culminating works, smouldering effect, the vibrant hues, the mighty monument, a perfect example*) yet reveal a weak semantic link or experientially

relevant link between the head and the qualifier: *culminating works*: creative products of high intensity (= works) is related to a high point of quality of the result (= culminating); *vibrant hues*: shades of colour (=hues) relates to bright shades (= vibrant); *the mighty monument*: a building of historical importance (= monument) relates to impressiveness (= mighty); *a perfect example*: a representative specimen relates to having everything necessary to be representative (= perfect). Wholly attitudinal noun groups (*magnificent drawings, terrific insights, fascinating stories, marvellous people*, etc) reveal only the relevance of a feature to an object as weak motivation of the experiential link between the head noun and qualifier: *magnificent drawings*: works of art & extremely impressive, deserving praise; *terrific insights*: an understanding of what something is like and excellent, informally; *fascinating stories*: an account of events and people & extremely interesting; *marvellous people*: human beings & extremely good, deserving praise, only subjectively. There were a few additional categorising features, such as animate, inanimate for *amazing, impressive, mighty*, thing, emotion, action, mental process for *terrific* and others, which differentiated the head and the qualifier and stabilised the motivation of a collocation.

Having been started in a blind pursuit of an answer to the question what makes genuine English collocations lucid and singularly apt, I was guided by the concept of language as a meaning potential of Michael Halliday. But I read wider and familiarised myself with a major work of Gordon H. Tucker after my research work was finished. Although my observations may be no discovery to the audience who are essentially familiar with Michael Halliday's and Gordon Tucker's works, Gordon Tucker's notion that "the thorny question of the semantics of lexis" is unavoidable in a systemic functional work (Tucker 1998), confirmed that my choice of the semantic analysis of collocations was correct. The weak and subjective meaning of attitudinal adjectives was noticed by Gordon Tucker, with which I complied unaware of the precedent idea. The methodological interpretation of meaning in my paper was also confirmed by the analogous interpretation of similar or identical examples (*strong force, powerful force*) by Michael Halliday and Gordon Tucker, like a few other observations and generalisations which did not part with the statements of these major authors.

In terms of collocation, the findings of the presented research indicate that the meaning of the words in collocation defines the bonding of the words rather than the structure of the collocation (cf.: Tucker 1998). The lucidity and aptness of the collocation is decided by the precision of the words chosen in the collocation: the agreement of the semes is essential and is a feature of both of experiential and few attitudinal collocations; the semantic bond in attitudinal collocations is rare; attitudinal collocations are mostly motivated experientially and so contain only weak experiential links or semantically unmotivated links. The agreement of the experiential factors such as animate, inanimate, concrete, abstract, etc are the supporting criteria in choosing the words in collocation and so are other such factors. The relevance of a feature to an object is a no less important criterion than a semantic agreement of the words in collocation as it becomes the only observable factor motivating a weak bonding of the words in attitudinal collocations. This is a feature of attitudinal collocations. Additionally, the frequency of collocations

decides their commonness and spread, and tend even to influence their semantic motivation.

With reference to a question of Dr Liontas, following my presentation at the 18th International Conference of IPrA at the Université Libre de Bruxelles on the 13th of July 2023, concerning the definition of collocation and the classification of the unit, *marvellous monument*, it has to be said here that collocation is a combination of words that occur together more frequently than those words would by chance and so collocation is a habitual unit of words. Dr Liontas's extension of his question to the identity of the word combination, *marvellous monument*, I can reiterate that this unit is an occasional unit rather than a collocation. But a unit analysed in this paper, *magnificent monument*, is a collocation. The words in it habitually occur together. Moreover, *magnificent monument*, may be shown to have a weak semantic link between the words. The attitudinal adjective, *magnificent*, which means something extremely impressive and deserving praise, combines with the noun, *monument*, which means a building or art work built to remind people of a famous person or event, on the grounds of the relevance of the feature impressive, deserving praise, to a structure built to commemorate somebody or something important. The relevance here is experientially motivated but the same impressive, deserving praise, in *magnificent*, relates to the same commemorative, in *monument*, on the basis of a weak semantic link, too. So, this collocation is based on a weak semantic link between the words, which also confirms its status as that of a habitual unit of words. Like experiential nominal groups, attitudinal collocations have a stronger or weaker semantic link in them, which confirms their identity in addition to frequency and habitual use of the words. Most of the illustrative examples in this paper are collocations as they have been taken from authentic texts and their stability confirmed by dictionary and corpora data.

In terms of help to foreign language learners, this study does not offer much. The semantic bond/link/relevance of a feature to an object are not general enough and too detailed criteria to be recommended in teaching or learning. But semantic analysis would not have been relevant to teaching anyway even if it gave definite and conclusive results. Semantic analysis is too detailed to be conceivable as a teaching or learning aid. What teachers can do is to comment occasionally and accurately on concrete units and collocations to help the learners notice and perhaps be interested. But most importantly, to make clear that collocations are to be learned and remembered as habitual units which can multiply, breed sensitivity to habitual units and develop a quasi linguistic instinct for a foreigner.

Prospects for Further Research Development

As has been mentioned earlier, this study did not pursue a major project with the view to produce an overall system network for the semantic potential of attitudinal adjectives. This is a minor study which is preliminary to any major project, but its results appeared to be in line with the thinking and notions of the major authors in systemic functional linguistics. Yet further research into analogues

materials may give supporting and particularising data about the semantic structure of attitudinal collocations. I have no intention to pursue a project of a similar plan that Gordon Tucker has done. Yet, the concept of language as a meaning potential is so broad and inclusive that there may be an opening for an original project within the systemic functional framework to which Michael Halliday himself had no objections. Tucker (1998) dedicated a section in his book to fixed units, so that the published major research works indicate possible directions for further research into nominal groups and attitudinal collocations, especially if the habitual occurrence of words in and the stability of collocation are taken into account.

Conclusions

The semantic analysis of nominal groups treated as collocations has given an answer to the question whether the semantic structure of a nominal group, **evaluative/attitudinal Adjective + Noun**, may give clues to knowledge why the given words are chosen in nominal groups to form stable collocations. This analysis has shown that semantic combinability of experiential collocations does reveal a deep semantic bond between the head and the qualifier. The semantic analysis of nominal groups treated as collocations has given an answer to the question whether the semantic structure of a nominal group, evaluative/attitudinal Adjective + Noun, explains why the given words are chosen in the units to form habitual units or collocations. This analysis has shown that the semantic combinability of experiential collocations does reveal a deep semantic bond between the head and the qualifier. As experiential collocations turn into attitudinal ones, their semantic bonding weakens and becomes weak semantic links or only experientially motivated links, typically recognised as free combinations of words.

As weak experiential collocations turn into wholly attitudinal collocations, no deep semantic bonding can be traced in them. It is only experiential collocations, which form experiential or weak semantic links or both and the criterion of relevance of a feature to an object that form the notion of a link in collocation, in most cases experiential (*culminating works, vibrant hues*) and, in some cases, weak semantic links (*a perfect example, brilliant makers*).

Yet, such categorising features as animate and inanimate, thing and emotion, action and mental process and a few others differentiate the head and the qualifier in some collocations, which creates the notion of a vague semantic bond in them. These features are important as they may be decisive in how native speakers, who have intuitive and very delicate sense of the meaning of the words, choose the words subconsciously minding these categories as criteria. On the contrary, foreigners, who have only a vague sense of the meaning of the words in a foreign language, cannot exploit any meaning differentiating categories with equivalent delicacy. And this is where foreigners fail in their selection of attitudinal adjectives in collocations. Foreigners are also ignorant of the factor of frequency in the use of common collocations.

This research also suggests that even experiential links in nominal groups, both experiential and attitudinal, do not permit to treat them as free combinations of words. Such factors as animate, inanimatae, concrete, abstract, thing, concept, phenomenon, action, process, polysemy, metaphoric meaning and others determine the choice and use of words in habitual and relatively free units, and can change the unit and its meaning. Results of the presented analysis confirm that the concept of the casual use of words and the treatment of some adjectives as intensifiers is a fallacy. Nothing is casual or really random in a natural human language. Even attitudinal collocations of evaluative/attitudinal Adjectives + Nouns expose semantic or experiential links between the words in collocations and nominal groups. There can be no excuse for irresponsible and casual use of evaluative/attitudinal adjectives by foreigners. Every speaker of a foreign language has a duty to be responsible for his choice and use of the words of the foreign language. Accuracy and appropriateness should be the guiding rules to foreigners.

The problem of collocation is related to the actual use of language, but the stability and lucidity of common collocations, primarily of attitudinal collocations, is decided both by the factor of their experiential or experiential and partly semantic motivation and by the factor of the frequency of the currency of the collocations. The semantic analysis of common attitudinal collocations has not given a conclusive answer yet whether the semantic structure of a collocation can explain its stability and lucidity, but it shows that semantic relations within the collocation explain its motivation and the tightness of its semantic bond. Whether experiential or attitudinal, the combination of words in collocation is not entirely free or arbitrary. It includes deep semantic bonding in most experiential collocations; weak semantic links and bonding through categorial meaning (kinds/types of a noun/thing, the referential meaning of adjectives, the relevance of a feature to an object/thing, etc) in most attitudinal collocations. The modified semantic analysis has confirmed the idea that it is the meaning of the words in collocation rather than its structure that can explain both the interdependence of words in a nominal group, in a functional model of grammar, in Gordon H. Tucker's conception, and rules in the use of language.

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