

Chronicles of Psychological Resilience: A Study of Geraldine Brooks's *Year of Wonders: A Novel of the Plague* and Mohamed Diab Ghazzawi's *Love in the Time of Corona*

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Abstract

The paper aims to analyze the texts of Geraldine Brooks's *Year of Wonders: A Novel of the Plague* and (2001) Ghazzawi's poetry collection *Love in The Time of Corona* (2021) as outlines of people's responses to pandemics. This is reached through relying heavily on the theories of trauma and psychological resilience. The former refers broadly to experiences of fear and uncertainty that can be extremely stressful, while the latter is, generally conceived to be the way people positively respond to such stressful situations. The theoretical framework of this paper addresses trauma, people's different responses to traumatic events, the definition of resilience, and the factors that help people be resilient. Eventually, this paper aims to highlight the role of literature in informing people how to react when faced with pandemics such as corona virus. It concludes that both texts, two different literary genres written by opposing genders, portrayed traumatic experiences that ended positively through adopting some coping mechanisms. Each text shows different sets of protective factors against potentially traumatic events, but in general, social support, religious/ spiritual commitment, making meaning of life, hardiness, and solution seeking are the most common means to show psychological resilience.

Keywords: COVID-19, Corona, Resilience, Trauma, Year of Wonders: A Novel of the Plague, Love in the Time of Corona.

Introduction

To be secure is not wholly attainable; people often experience unpredictable adversities without knowing how they emerged or when they will end. In these cases, it is natural to think how we shall react. The answer may range from just coping with such circumstances to forging ways of discovering our abilities to grow and being more insightful and accountable persons; in other words, how far people are resilient, responsible, and thriving. Delineating such reactions is the attendant role of literature; through looking back at literary texts that discuss the idea of a pandemic, this paper offers a variety of ways to

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deal with COVID-19, as both texts can be perceived as journeys of survival, resilience, and thriving; however, each genre attempts to portray resilience from a different angle.

Brooks's, as well as Ghazzawi's texts, are fictional representations of historical events related to the appearance of different pandemics; the first is the plague while the second is COVID-19; that is why I chose "chronicles" to be used in the title of this paper. The use of the term is simply approached as prose or verse historical written accounts of worldwide events, which seems inconsistent with its definition as factual historical events that are written chronologically. In other words, the term is used to describe the texts under study as being records of contemporary / historical events, though not chronological, to better understand them. Though *Year of Wonders* (2001) has nothing personal to display about its author who studied the emergence of the plague in the village of Eyam, England, in the late 17th century and fictionalized it, *Love in the Time of Corona* (2021) is a personal account of Ghazzawi's being infected by corona virus and his living the experience of pain, isolation, bereavement, stress, and anxiety in the contemporary epoch after the World Health Organization has declared COVID-19 as a pandemic on the 11th of March, 2020. The importance of this piece of information lies in the fact that pandemics are not a new phenomenon that hit the world, and that, over time, they will likely continue to happen. Both texts, thus, can be considered as psychological antidotes showing that the key to combat such calamities with their attendant psychological distress is resilience.

In what follows, I will first shed light on the theoretical framework of the study, referring to the different conceptions of trauma and resilience, the relationship between them, as well as the factors that can help people be resilient. Then I will analyze the texts under study in the light of the proposed theory, delineating the aspects of adversity, the process of positive adaptation, and finally reaching resilience and growth in both works. The last section will summarize the findings of the research pointing out to similarities and differences found between both texts.

Theoretical Framework

1-Trauma

Confronting stressful situations is a normal human experience. However, the degree and duration of being exposed to stress lead to different outcomes concerning attempts to overcome it. This means that some people under certain stressful situations can (mal)adapt to them, which means that experiencing stress and reacting to it is a unique and highly personal occurrence. Traumatic events can be defined as experiences that result in severe and stressful psychological and/ or physical reactions. Cathy Caruth (1996) defines trauma in its basic sense as being an experience that befalls people suddenly or a catastrophe that overwhelms people. Scholars, at some point, started to interpret trauma in relation to stressful occurrences ranging from war to rape, to bereaving accidents, which are now referred to as the outcomes of what is called "post-traumatic stress disorder" (PTSD) (181-182). In addition, Caruth refers to two modes of reactions associated with (PTSD). The first considers the traumatic event as a "shattering" experience, while the second views it in terms of survival strategies to overcome the adversity that has primarily caused the trauma (131). However, although Caruth's work can be helpful as

a foundational reference to understanding trauma, it cannot be extended to understand all types of traumatic disorders.

According to Dominick LaCapra (2004), there are two venues which enable traumatized people to accept and deal with their trauma; these are "acting out" and "working through". In the first case, i.e. "acting out", people are likely to be caught up in the past in a way which enables them to perform their trauma repetitively as if they are "reliving the traumatic scene" (21). Strategies of "acting out" may include obsessive nightmares, hallucinations, illusions, lack / excess of memory, and flashbacks. In addition, traumatized people who adopt this stance are seen by LaCapra as being "incapable of acting responsibly or behaving in an ethical manner" (28). As for the second method to deal with the trauma, i.e. "working through", according to LaCapra, it refers to people's inclination to distance themselves from the stressful event and perceive of past, present, and future clearly (143). To better embrace this mechanism, a traumatized person should undergo psychological treatment to be helped recover from the adversity he/she was subjected to.

2-People's reactions to traumatic events

After experiencing a potentially traumatic event, people are naturally drawn to show a certain response. Psychological reactions can be harmful or contractive. Some scholars have pointed out that some negative reactions can be perceived in people who have been traumatized. For instance, as referred to by Betty S. Lai, Annette M. La Greca, Beth A. Auslander, and Mary B. Short. (2013) and Hiroko Kukihara, Niwako Yamawaki, Kumi Uchiyama, Shoichi Arai, and Etsuo Horikawa (2014), depression and post-traumatic stress disorder are the most maleficent outcomes of trauma. In addition, the degree of being exposed to the traumatic experience plays a major role in identifying the extent of being depressed. This is stated by Armen K. Goenjian., David Walling., Alan M. Steinberg, Alexandra Roussos, Haig A. Goenjian, and Robert S. Pynoos (2009), as they pointed out that witnessing the disaster and seeing the deaths of family members/ friends, as well as perceiving the damage of one's community is closely linked to the appearance of depression symptoms. This sense of depression, as noted by Ronnie Janoff-Bulman (2010), is likely to lead to other negative outcomes such as perceiving one's own world as being shattered. This, eventually, leads traumatized people to underestimate their worth, diminish their trust in others as well as their sense of world justice.

In the same vein, Joel Vos (2021) claims that people's perceptions and reactions towards pandemics shape their lives positively or negatively. This has a double-fold connotation; people's attempts to adapt to this adversity cannot only be considered as a powerful reaction against the virus itself, but they are also an indication of people's internal strength (2). He proposes two models, namely "The World Risk Society" (1)¹ and "The World Resilient Society" (139) in order to describe how societies and individuals are transformed by living under an unknown threat, in this case Covid-19, to reach a more balanced and stable one, highlighting, thus, the role of psychological resilience in confronting threatening situations. In the former model, people are inclined to "feel overwhelmed..., develop panic and engage in obsessive-compulsive self-protection" (3). This is considered a psychological response towards risks, which Vos

calls an obsessive-compulsive behavior, where the word “obsessive” refers to an unpleasant thought which comes to mind repetitively and causes different forms of “anxiety, disgust, or unease” (119) while “compulsive” stands for a personal belief that if some behavior (be it psychological or mental) is carried out, he/she will feel temporally relieved from obsessive thoughts (119). Moreover, he argues that “the larger the factual health risks are, the more worried people are” (111). He claims that “Racism, xenophobia, and hoarding may all be regarded as examples of TMT[Terror Management Theory]” (134); in other words, these reactions are methods that people often resort to in order to manage the fear they feel when subjected to repetitive risks.

The same idea is found in Peter Sandmans (1993) that developed the following formula: ‘Risk = Hazard + Outrage’(1). This means that people could react angrily to stressful situations. This outrage could be directed at innocent people. Other works, such as Delan Devakumar, Geordan Shannon, Sunil S. Bhopal, and Ibrahim Abubakar (2020), show how xenophobia and racism are likely reactions adopted by people because of their frustration when experiencing large-scale pandemics, such as COVID-19, and their attendant outcomes like the lockdown (1194). Other authors like Murshed (2020), Saad-Filho (2020), and Schwab and Malleret (2020), linked COVID-19 and world capitalism, stating that the latter has put the former “on a crossroads”. This is justified by their belief that the pandemic resulted in a modification of people’s stands towards their values as well as their economic priorities.

In contrast to this, in the model which Vos (2021) calls the “World Resilient Society” (139), people often react authentically when faced with calamities. This “authentic response” to pandemics requires acknowledging the presence of risks, focusing on moral values, adopting a “bottom-up” governing view, offering education and critical thinking skills, psychological well-being and, finally, good quality of life (147-151). This entails, as Vos (2021) believes, a tri-fold process of resilience: acknowledging limitations, knowing the real standpoint not pretending to be engaged in better or worse situations, and acting in an ethical way (138). Vos’s process of resilience means that although trauma can subject people to negative outcomes, they can and do recover from such stress. In fact, scholars refer to resilience as being a positive response to traumatic events which enable people to thrive against adversities.

3-Resilience

Being a concern in many disciplines that vary from psychology to psychiatry, developmental psychopathology, human development, and change management, “resiliency theory” has been broadly dealt with in academia. Nevertheless, within the field of social sciences, resilience can be defined, according to Joel Vos (2021), as “the capacity to adjust to challenges flexibly and to recover quickly from difficulties” (5). In her “Conceptual Frameworks and Research Models on Resilience in Leadership” (2014), Janet Ledesma defines “resilience” as “the ability to bounce back from adversity, frustration, and misfortune” (1). Seen in this light, resilience is closely related to “emotional management skills, intrapersonal reflective skills, academic and job skills, ability to restore self- esteem, planning skills, life skills, and problem-solving skills (Ungar 2004, 349).

Resilience is often seen as the ability to positively adapt and thrive against adversity. Research related to psychological resilience has gone through many stages, leading to showing that resilience does not only rely on personal traits but also on external factors. The study of protective factors and their evaluation against risk led researchers, such as Masten (1994) and Masten et al. (1990), to look at resilience in the light of three models. In the 1st model, persons subject to a major risk show a better reaction than what it is expected, in the 2nd, persons manage to maintain a positive sense of adaptation despite the continuity of their being subject to stressful events, and the last model stands for not just positive adaptation, but also to the recovery after experiencing a traumatic experience. This means that resilience have been linked to the concept of character growth and the idea that its seeds lie deep down into persons' psyche and only need to be awakened to enable them to resist relatively when facing calamities, as referred to in Michael Rutter (1999) and (2000).

Different studies have also referred to the fact that resilience is not a reaction that happens once and for all; it is a process that relies on different factors which, in turn, vary according to different risk contexts. For instance, Luthar (2006) clearly states that resilience "is never an across-the-board phenomenon" (741) which means that the same person who suffers major stressors may act resiliently in one domain (domains) of his life but fails to do so in others. However, there are views which posit that repetitive exposure to adversaries makes people more likely to deal with them over time. Michael Rutter (1981) observed that "if circumstances change, resilience alters" (317). In other words, resilience is situational, if a person enjoys a set of protective factors, but the situation in which he/she is put changes, he/she might not react in a resilient way. This can be illustrated in accordance with G. E. Richardson (2002); people who manage to reach a sense of growth after experiencing some sort of major disruptions conform to what he calls "resilient reintegration" (310), which results in not only reaching a positive outcome in the process of reacting to adversities, but also in magnifying the internal qualities that enable them to be resilient at first.

The importance of Richardson's term is not only to refer to a dynamic step in the process of attaining resilience, but it describes an important step in what he called the metatheory of resiliency. In other words, he conceives the theory of resilience as having three different waves of apprehension. The first wave, according to Richardson, is the phase of researchers' attempts to describe resilience and study its fundamentals as internal assets which help people to survive adversities. The second one stands for what he calls "resilient integration" in which the focus is more on post-traumatic growth and positive adaptation, and the third one centers on "the force within everyone that drives them to seek self-actualization, altruism, wisdom and harmony with a spiritual source of strength" (313).

In their definition of resilience, Suniya S. Luthar, Dante Cicchetti, and Bronwyn Becker (2000) state that resilience has two main constructs: substantial adversity, and positive adaptation, and that it is important to differentiate between what is called resiliency and resilience, where the former notion is seen in the light of internal personal characteristics that enable people to thrive, while the latter refers to the dynamic process itself. In addition, ego-resiliency does not necessitate being subject to considerable adversity, in contrast to resilience which takes adversity as a major construct (546). According to Block

and Block (1980), this is related to a set of personal qualities like optimism, being highly energetic, curiosity, and the ability to conceptualize problems wisely.

In the same line of thought, Masten and Powell (2003) state that

Resilience refers to patterns of positive adaption in the context of significant risk or adversity. Resilience is an inference about a person's life that requires two fundamental judgments: (1) that a person is 'doing okay' and (2) that there is new or has been significant risk or adversity to overcome...Resilience is not a trait of an individual, though individuals manifest resilience in their behavior and life patterns"

(4).

This, briefly, refers to three major points: resilience is constituted out of two components adversity and a person's positive adaptive response to it, resilience is a process which requires work out and perseverance, and the personal traits do not necessarily enable a person to be resilient, but they may contribute in the success of the process, along with some external factors.

4-Factors that help people be resilient against potentially traumatic events

Many scholars pointed out some aspects that can contribute to the formation of resilient responses to traumatic events. Richta C. Ijntema, Wilmar B. Schaufeli, and Yvonne D. Burger (2021) propose a model which clarifies some factors which identify resilient persons. The Psychological Immunity- Psychological Elasticity model consists of two mechanisms: tolerance to a certain stressor as well as narrative construction. Tolerance, the first phase of showing resilience, is defined as being "the extent to which a person refrains from responding defensively to a specific stressor" (4721) where tolerance is seen as an applied behavior where the person avoids responding stressfully, although major stress is experienced and as a "learned response" not an instinctual one (4722). This means that mastering tolerance helps people to be ready to confront adversities in the future. Narrative construction, according to Ijntema et. al., is "the extent to which a person is able to make sense of a stressful experience and come to terms with it" (4723). They claim that this is the second phase in which people can express resilience where their ability to bounce back is determined by the stressor's strength to impact one's "basic assumptions" (4723). These assumptions can be interpreted by Jeffrey Kauffman (2002) to be 'beliefs that ground, secure, or orient people, that give a sense of reality, meaning or a purpose in life' (1). These beliefs are often linked in some studies, like (Calhoun & Tedeschi, 1999) to people's specific worldview or the mental frameworks they use in order to understand the world. To elaborate, a certain stressor can totally shatter the collective reservoir of beliefs in general, which include moral, religious, philosophic as well as scientific beliefs of a person; thus, people must rebuild a new approach to their core narratives, which empower their sense of growth through adversity (Joseph, 2009; Joseph & Linley, 2005). However, if traumatized persons do not experience a disruption with regard to their higher narratives, they can show successful adaption to the stressor whereby they modify their comprehension of the adversity in a way that does not totally contradict their beliefs.

Linking a resilient response to the ability to construct one's own beliefs and worldview is in itself a reference to a broader literature that views spirituality and religion as promoters of psychological resilience. In "Is there a relationship between spirituality/religiosity and resilience? A systematic review and meta-analysis of observational studies" (2021), Fábio Duarte Schwalm et. al. reached the conclusion that there is a positive correlation between spirituality/ religiosity and resilience (1). The same idea is also referred to by (Koeing, 2012) which clarifies that spirituality/ religion shows great importance in cases where people show symptoms of chronic diseases and are attempting recovery and rehabilitation. Similarly, Lydia K. Manning (2013) discusses the connections between resilience and spirituality; despite carrying out her study on a specific age sample, her findings can be validated to other age groups. She reached the conclusion that old people primarily rely on their sense of spirituality to overcome stressors. This, according to Manning, means that spirituality can be used as a mechanism for maintaining resilience (568). Conceiving of spirituality and religion as major protective factors which help people cope with traumatic adversities has been prevalent in many scholarly works such as Linda K. George, C.G.Ellison, and D.B. Larson (2002) and Giancarlo Lucchetti, Harold G. Koenig, and Alessandra Lamas Granero Lucchetti (2021). The former proves that being embedded in religious social networks promotes people's wellbeing and resilience, and the latter states clearly that there is an inverse correlation between spirituality/ religiosity and depression, where a higher level of religious/spiritual commitment is conversely correlated with a lower level of depression (7622), which also exhibit a positive role in defending people against post-traumatic stress (7625).

Moreover, Suzan H. McFadden's claim that "faith communities, spiritual and religious experiences and beliefs concerning the sacred will contribute to life quality and meaning" (172) takes the relationship between spirituality/ religion and resilience to another realm highlighting another mechanism that can be considered a counter strategy to the stress of being exposed to risks, including pandemics or life-threatening diseases, i.e. finding meaning in life. Vos (2021) argues that the "ability to experience meaning despite [...] challenges make [people] more mentally resilient and helps them to cope." (135). He continues "meaning in life is about having goals, directions or motivations, values, commitment, understanding of your context, feeling worthy of following your own meanings, and the ability to set goals and navigate flexibly through life when confronted with existential challenges." (Vos 2021, 135). This means that in the process of being resilient, one major factor which helps in its achievement is finding some sort of life meaning. As opposed to the world risk society, resilient people have goals, moral values, and a deeper understanding of their surroundings.

Similarly in *Building Resilience in Children and Teens: Giving Kids Roots and Wings* (2006), K. Ginsberg and M.M. Jablow identified seven resilience factors. These are competence, confidence, character, connection, coping, contribution, and control. In this view, resilient people are seen to be aware of their strength, are confident to navigate life, are not afraid of making mistakes, believe that they have a social responsibility, are surrounded by others who believe in their capabilities to overcome challenging situations, can react healthily in stressful situations, attend to others' safety and well-being, and believe that although they exert some control over their own lives, they cannot be in full command of it, which

means they know well that they are not responsible of the negative events that surround them, but they do their best to achieve their goals on both personal and communal levels (21-30).

One mechanism which eases people's positive functioning is humor that may be exhibited in different ways. Samuel T. Glading and Melanie J. Drake Wallace (2013) list songs, jokes, stories, word play, non-verbal, and slapstick, and retrospective humor as forms of humor. These may also include "gallows humour" that refers to "using light-hearted or ironic statements amid death/tragedy filled environments" or black humor that stands for "using light-hearted or ironic statements in the "face of oppression and prejudice but not necessarily annihilation, mostly from man-made difficulties and used as a passive aggressive means of circumventing their oppressors without risk of retaliation" (Jacqueline Garrick, 2006, 176). Many studies such as Lambert South et al's "Death Studies Communicating death with humor: Humor types and functions in death over dinner conversations Communicating death with humor: Humor types and functions in death over dinner conversations" (2022) state that humor is a coping mechanism that people facing a PTE can use to positively adapt to it. Other studies showed a positive correlation between enjoying a high sense of humor and being resilient For instance, Nicholas A. Kuiper states that positive psychology techniques such as "sharing good news, reviewing one's blessings on a daily basis, and expressing gratitude" (476) as well as some personality traits including humor play a pivotal role in helping people be more resilient. This means that people who are supposed to deal with stressful/ traumatic situations can behave adaptively through using humor. However, it is important to distinguish between the positive and the negative forms of humor; the former is a constructive feature that allows stress alleviation, whereas the latter has negative connotations linked to mockery, sarcasm, ridicule, and teasing (481).

Analysis

1-Year of Wonders: A Novel of the Plague (2001)

Geraldine Brooks's *Year of Wonders* (2001) offers a panoramic view of different portrayals of characters who either fail or fulfill psychological resilience. The most realistic portrayal of the scheme of resilience is found in Anna Frith, the protagonist and the narrator of the novel. The novel starts in *medias res*; the flow of the events is not chronological. It is introduced by a dedication, then an epigraph, an excerpt from a poem written by John Dryden. Then it seems that it is divided into three distinct time intervals; each of which contains several chapters that relate to one stage in the process of reaching resilience. Then comes an epilogue, followed by an afterword in which the author talks about the background of the novel, how it is inspired, the studies that she carried out around the topic, the logic behind the title of the novel, and the foundations upon which characterization was built.

Anna Frith, a recently widowed maid who works in the rectory of Eyam, the fictional village where most of the novel is set, faces many traumatic events during her life. She witnessed the death of her mother during her hard labour when she was still a child, she lived with an abusive father and a cunning stepmother in her teenage, she lost her husband in a mining accident, her two sons, and many of her friends and neighbors during the plague outbreak, and she saw with her eyes the stabbing of her dearest

mentor and companion Elinor Mompellion. However, she does not only manage to surpass her pain and suffering but also to be a social agent who helps whoever she can surpass theirs.

Anna is portrayed to have some qualities that are not found in any other character in the novel, which certainly helped her to overcome her adversities. She is caring by nature, and this is highly portrayed in the scenes that portray her relation to her sons. She is helpful and generous in spreading positivity or soothing whoever falls in her circle. She is a fighter who does not surrender easily in the face of the bleak life circumstances she is living amidst. She shows some sense of religious commitment, but she often questions the purpose of God's plans. She demonstrates a special interest in learning from her early childhood years and develops this sense when she tries to learn some skills from the Gowdie's and sharpens them with the help of Elinor. This culminates in her final pursuit to be a medic under the supervision of Ahmed Bey at the end of the novel which proves her growth from her experience within the tiny limits of a small village in England to new horizons of knowledge and psychological resilience in Oran, a major Arabian city renowned for being the location of three major Algerian universities. The symbolic meaning of ending the novel in Oran can be detected when knowing that the Arabic name of the city is **وهران**. This can be read as *wahrān* or *wihrān* with the former reading derived from the root /whr/ (**وهر**) which refers to the flare of the sun on earth while the latter from (**وهر**) which is the name of the lion in the Amazigh language. This means that Anna is like the sun who glares and benefits every creature on earth and that she possesses the qualities of the lion that attends to his community and can risk his own life for its safety.

In the first scene of the emergence of the plague, readers are met with Anna, the woman who attends for a strange man and tries to give him hope in recovery, not knowing that he suffers from a deadly infection. The dying person here is George Vickers, the tailor who brought the seeds of the illness from London in his infected textiles and who lodged in Anna's cottage, which caused the death of Anna's sons. Then, in a sorrowful scene, we are met with Anna, the mother who laments her dear lost son, Jimmy, with the utmost sense of kindness in order to soothe her other son, Tom, in his last moments of life. She addresses Tom affectionately: "Soon you will be with your father," [she] whispered. "He'll still be able to hold you like that. You'll be so comfortable in his strong arms." (77). With Jamie, her second son, Anna tried a cure that Elinor told her about. She says:

It is the hardest thing in the world to inflict hurt on your own child, even if you believe you act for his salvation. I cried as I bound on the hated poultices, then I held him and rocked him and tried to comfort him as best I could, distracting him with all his favorite songs and stories, as many as I could wrack my brain to invent.
(82)

Harsh as it seems, the scene is touching and a telling description of two contradictory feelings that a mother can experience; she inflicts harm on her child in an attempt to cure him because this is her responsibility. Though experiencing this unbearable pain, Anna devises a story to tell her son in the most

gentle way that he is about to die and is going to heaven where he will find many children who laugh and play together and who will show him “the wonders of his new home” (82) in which he is going to live happily ever after. When the boy hallucinates about seeing his late brother, Tom, the mother says: “I tried to keep the tears out of my voice, but at the mention of Tom my aching breasts began to seep milk until it soaked in great dark patches right through my bodice.” (83). The words which stopped in her throat, and the milk that leaked out of her breasts can tell the pain she is feeling; the attendant silence of both actions can be related to her silent aching in front of the disaster she is facing. She must endure this pain for five days until the boy dies peacefully, but the psychological wound of this bereavement is something beyond her apprehension.

Experiencing these losses, along with seeing some of her neighbours dying, Anna lost focus and could not distinguish the tasks she was doing, but she struggled to get back to her life again. A resilient character as she is, she used to go to the churchyard not to lament her loss but to sit by the graves of people who died years ago. This made her think about the reason why she is spared by death, and she reached a double-fold conclusion; she must surrender to God’s plan, and she is alive for some reason. This sense of religiosity, as well as her belief that her life has meaning, greatly helps in the process of her positive adaptation.

Anna’s attempt to find meaning is highly contrasted with the villagers’ illogical response towards the adversity they met. Some villagers tried to murder Mem Gowdie, a herbalist and a primitive form of a doctor who lives in Eyam, believing that she is a witch and that it is she who cursed the village and brought the plague. Their logic, or rather illogic, was that if Mem is thrown into the flooded mine and survives, then she is a witch, and vice versa. Anna was the voice of reason in the crowd; she tried her best to abort their plan, but she could not. She tried to help Mem get out, but she was about to die when Anys Gowdie, Mem’s niece, saved her life. When Anys managed to get her aunt out of the mine, she was accused of raising the dead, beaten, abused, hung to a rope, and murdered.

This was the beginning of many illogical and inhumane acts that spread into the village because of the dreadful calamity of the plague. As Anna puts it: “fear, as I have said, was working strange changes in all of us, corroding our ability for clear thought” (227). Some of them resorted to blaming themselves for their sins to the extent of harming themselves like John Gordon who resorted to flagellation, fasting, and shedding all forms of comfort and entertainment in order to punish himself for his sins believing that all the villagers have to confess theirs in the same method for the village to be spared the burden of the plague (198).

Others were driven to madness like Aphra Bont, Anna’s stepmother, who tries to usurp her neighbours’ wealth by selling them charms making them believe that she is the ghost of Anys. She becomes mad after losing her husband and all her sons and daughters. The death of “Faith”, her little daughter, was the major driving force to her insanity; she refused to confess Faith’s death, hung her dead body on the wall, and danced naked in front of it. Before killing herself, Aphra stabbed Elinor, the rector’s wife and Anna’s friend, to death.

Another reaction towards calamities is found in the character of Josiah Bont, Anna's materialistic father, who uses the plague for his financial benefit forgetting about the pains of his fellow villagers and asking huge sums of money for burying the dead ones, after being bribed by his daughter to accept the job of the undertaker after the original one's death. He was also proven to murder one of the sick people in order to steal his belongings. That is why he was sentenced to be chained to a pit and forgotten to die there. Their acts stand as examples of people's negative adaptation to the risk they are facing. Their post-traumatic reaction is not only passive but also harmful to themselves and others. However, though some of the characters show fragile behavior, the majority of them proved to be responsible towards their community and quarantined their village in order to stop the contagion from spreading outside it. In this, they proved to be responsible and faithful. They accepted the challenge they were put in and took all the precautionary and curative measures at hand to combat the disease.

As is shown throughout the novel, it is Anna who proved to be resilient from the beginning till the end. To sketch some acts carried out to help her community, besides Anna's continuous help to the infected people and their families, in my point of view, three deeds marked the epitome of her resilience. Her attempts to help Mary Daniel in delivering her baby, with Elinor's help and encouragement, are a sign that she has surpassed the trauma of seeing her mother dying during labor. Although she is herself a mother who gave birth to two children, Anna does not have any experience in midwifery. Anna states:

But even in the midst of that joy, I knew that I would have to leave the babe nursing at his mother's breast and return to my own cottage, silent and empty, where the only sound that would greet me would be the phantom echoes of my own boys' infant cries. (123)

The details of the birth signify a positive sign amidst the chaos of the risk and prove that Anna has a courageous soul and that she is exerting her utmost efforts to help others, although this brings aching memories of loss to her, her sense of responsibility as well as the presence of Elinor by her side urge her to fulfill her mission.

Another labour experience in which Anna helped is Mrs. Bradford's. Although she used to be treated meanly at Bradford's Hall when she was working there, and despite watching one of her elder mates in the house dismissed and left unsheltered until she died because of the Bradford's irresponsible leaving at the plague outburst, Anna does not refrain from helping Elizabeth in her mother's labour after having an affair with someone and being threatened to death by her father. On seeing the newly born baby, Anna speculates:

I looked into her deep blue eyes and saw reflected there the dawn of my own new life. This little girl seemed to me, at that moment, answer enough to all my questions. To have saved this small, singular one—this alone seemed reason enough that I lived. I knew then that this was how I was meant to go on: away from death and toward life, from birth to birth, from seed to blossom, living my life amongst wonders. (287)

The labour was successful, not only in its literal meaning but also in its metaphorical one. This special incident enlightens Anna's mind towards the true meaning of her life. She conceives of her life as being meaningful only when she helps others, and it is this which she considers a miracle. To maintain this blessing, she offered to take the newborn baby to raise her and save her from being murdered by Colonel Bradford.

The third instance that marks Anna's growth is leaving Eyam after the end of the plague. This act has a double meaning in Anna's process of resilience: First: she leaves her, supposedly, comfort zone to unknown horizons only equipped with her decisiveness to protect the newborn girl she is in charge of. As the novel unfolds, this marks a new phase in her life where she will assimilate into a totally new environment, which marks her growth and her readiness to experience life with people of a different culture and religion without being obliged to sacrifice her own identity and beliefs. Her instinctual quality of not judging others, her high adaptation skills, and her eagerness to learn and develop helped her in her new life and opened up new opportunities in a new community where she decided to have a crucial role helping in women's labour following scientific methods facilitated by Ahmed Bey's guiding and mentorship.

Reaching resiliency at the end of the novel does not mean that Anna did not experience moments of weakness that occupied an interval in the process of her psychological resilience. For instance, after the death of her sons, Anna resorted to some kind of opium believing that this will help her forget her suffering. However, with Elinor's help, Anna decided to stop consuming it in order to focus on her mission in Eyam. Moreover, Anna surrenders to her desires and has an abrupt affair with Michael Mompellion after Elinor's murder. She used to take care of him, as she was the only person allowed to be in contact with him after his retreatment and loss of faith due to experiencing the calamity of losing his wife, Elinor. However, as soon as she knows about the true nature of Elinor and Mompellion's marital life and how he conceived of her as a sinner who has to be denied legal physical contact as a punishment for her lustful affair before marriage, Anna ends this relationship instantly feeling pity for her late friend because her partner used to appear perfect, but in reality, he was not.

In the beginning of the novel, Michael Mompellion, the rector of Eyam, is shown to be a wise and faithful man who appreciates God's smallest blessings and sees them as miracles. He proved an unmatched sense of responsibility when the plague first hit the village; he tried to find scientific solutions for it, tried to convince people of the idea of quarantine, helped them to combat the disease, and attended to the dead ones. He did not spare any efforts to help them surpass the calamity. He was a man of action not only words; his sermons as well as his deeds were of great help to the villagers in this regard. Anna states:

His words flowed then, cadenced as a poem... he held every single one of us in his gaze, making us feel the power of [God's] love and reminding us of how it had fallen, in our time, upon each of us. He intoxicated us with his words, lifting and carrying us away into a strange ecstasy ... (99)

However, when he himself was stricken by seeing the murder of his Elinor, he lost his faith; the meaning of his message to the previous rector was "Untrue in one thing, untrue in everything." (267) According to him, the god who did not fulfill his words to save his wife would not be able to save his soul in the afterlife. He retreated to solitude and refused to help Mrs. Bradford. He told her daughter Elizabeth:

If your mother seeks me out to give her absolution like a Papist, then she has made a long and uncomfortable journey to no end. Let her speak direct to God to ask forgiveness for her conduct. But I fear she may find Him a poor listener, as many of us here have done. (17)

When the calamity was public, he showed excellent terror management skills, but when he experienced a personal bereavement, he collapsed. This is proof that people might not be resilient in front of all the adversities they may encounter; they can positively adapt to some of them but can show an inability to cope with others. The narrator states "All the strength that he had possessed, of mind and person, seemed to be ebbing, steadily." (Brooks 2001, 268) He did not only show a negative sense of adaptation, but he degenerated and surrendered to pain as he was not able to surpass his traumatic loss.

2- *Love in the Time of Corona* (2021)

Mohamed Diab Ghazzawi's *Love in the Time of Corona* (2021) tackles the theme of psychological resilience differently. The collection consists of nearly 60 poems; some of which are written in the standard Arabic poetry form, while others are written in free verse. The common feature among all the poems is that each one has a brief introduction that describes not only its main idea but also the reason behind it, its setting, and its standard rhyme.

Throughout the poems, the poet reflects on Corona pandemic being himself infected by the virus and recording with his mind's eye some of his reactions towards it. The collection begins with a dedication to all the people who are infected with this virus or who passed away because of it, as well as to the doctors who exerted distinguished and sincere efforts to combat the pandemic. Then comes a preface in which the poet introduces the circumstances surrounding the writing of the collection, an introduction about the nature of poetry, how the poet is inspired, the challenges presented to the world as because of the pandemic, how he himself was infected and how this infection, along with the loss of some friends and relatives, changed his perspectives towards life (4-10).

This, in turn, as Ghazzawi states, has inspired him to write this poetry collection, which marks his growth as a sensitive person who not only sees the changes around himself, but also reflects on them and analyses them using poetry as a vessel through which his emotions are given free reign, especially that a great deal of this collection was written while the poet was quarantined as he was hospitalized after his infection (7). Thus, this quarantine was painful and fruitful at the same time as the poet succeeded in conceiving his isolation as a form of tranquility which helped in recollecting his powerful feelings, to borrow Wordsworth's definition of poetry, which may be a major cause of lacking linearity in delineating the process of the poet's resilience. However, the main features of this process can be easily traced throughout the different poems.

Clear as it is, throughout this poetry collection, the adversity faced by the poet is the spread of the COVID-19 pandemic with its attendant ramifications of pain, isolation, and bereavement. Many poems discuss these ideas either seriously or sarcastically. For instance, the collection opens with a poem entitled “On Lamenting Dr. Abd el-Hady” / "في رثاء الدكتور عبد الهادي" in which the poet reflects on the loss of a dear friend who passed away in his youth as a result of being infected by the virus. The poet states: “I’ll forever weep a friend/ whose loss is inconsolably unmatched” (16) سَابِكِي مَا حَيِّيتُ بِدَمْعٍ عَيْنِي فَنَعَمَ الْخُلُ رَاحَ (16). Throughout the poem, Dr. Abd-el-Hady, is shown to be a man who possesses a high sense of responsibility and ethics. He is one of the resilient figures who deserve to be respected in life and death.

In “Farewell to Chivalry”/ "وداعاً للمروءة" , the death of Dr. Sonia Abd-el-Azim, another physician who was infected by the virus was mourned by the poet, but this time what is added is the loss of good manners as she was denied her right of a descent burial by her fellow villagers believing that her dead body will cause the spread of COVID-19. This ended when the police interfered, caught 50 persons and buried the corpus by force. As a result of being disappointed by her own people after dying for their own safety in her attempts to cure them, Dr. Sonia metaphorically foretells:

“Ill-remembered you will all be, as your shame forever haunts me
Whatever pros you are engaged in enjoined by disgrace is your calamity (36)

سَيَظِلُّ ذِكْرُكُمْ بِسُوءٍ فِي الدُّنْيَا
يَتَلَى وَخَزِيكُمُو شِعَارَ حَيَاتِي
مَهْمَا فَعَلْتُمْ مِنْ مَحَاسِنٍ لَاحِقًا
فَالْعَارُ غَارِكُمُو مَدَى السَّنَوَاتِ (36)

Another form of pain referred to by the poet in another poem entitled “The Weeping of the Apses”/ "خَلَّتْ (20) " is closing prayer houses as a precautionary measurement related to minimizing the chance of people's gatherings to reduce the spread of the virus. Ghazzawi imagines: “Empty, prayer places are sobbing, /people are intoxicated, and the Judgment Day is quickly coming” (20)/ "خَلَّتْ (20) " الْمَسَاجِدُ وَالْمَحَارِبُ تَنْتَجِبُ وَالنَّاسُ سُكْرَى وَالْقِيَامَةُ تَقْتَرِبُ". The effect of the pandemic surpasses people to places like worship houses that are personified to cry heavily because they are empty, and they miss the presence of worshippers who are also seen as lightheaded because they keep thinking fondly about their past days when they used to connect with God freely without any restraints, and this lack of connection makes them feel that the world is about to end. In “Depletion”/ "نَضَبُ الْمِدَادِ" , the poet expresses his weariness of being constantly obliged to experience suffering in many forms due to the spread of the pandemic. He wonders: “What can I say when anguish is embraced/ and altruism has vanished” (24) مَاذَا أَقُولُ وَإِنَّ الْيَأْسَ (24) "مَاذَا أَقُولُ وَإِنَّ الْيَأْسَ (24). As is seen, losses are numerous, and stress is inflicted in a bleak atmosphere where some people are deprived of their dear ones, and others are denied mere respect after death due to losing basic humane sympathy and ethics. “You are the Maintainer” / "أَنْتَ الْمُغِيثُ" is another poem in which Ghazzawi refers to the amount of harm caused by the pandemic stating that it reaped

many lives due to the high reach of its contagion (48). Nearly the same idea is expressed in "Lockdown" / "الْحَظْرُ" in which there are references to the extreme sense of restlessness due to the numerous deaths and sad news that cause heaviness in hearts and souls (92). The same poem also refers to the extent to which people are suffering, and how they are immersed in pain and stress (92).

One of the most telling poems that represent the extent of suffering of people who are infected by corona virus is "Corona Patient" / "مَرِيضُ الْكُورُونَا" which portrays the poet's personal journey of sickness and recovery from the virus. The importance of the poem emerges from not only being a chronicle of the poet's own suffering but also from its being a realistic as well as a poetic portrayal of trauma and resilience. Throughout this poem, Ghazzawi gives a detailed account of the weakness of his body, the severe fever he is subject to, the unbearable pains he is experiencing, the aching and repetitive vomiting and diarrhea, his alienation from his family, and the psychological stress he passes through due to being obliged to break any contact with his children and his wife (137-140). The poem ends with the poet asking God to heal him quickly; although despair prevailed during the period of the pandemic, Ghazzawi expresses a high sense of resilience as he succeeds in achieving positive adaptation.

The main tool used by the poet to combat his adversity was the clear variations between poetry themes throughout the collection. Five main ideas can be considered as means that help people to be resilient; these are love, sarcasm, religion, scientific endeavours, and finding meaning in life. To begin with, love poems occupy a large place in the collection accentuating the poet's belief that they can combat uncertainty and fear felt during times of risk. For instance, as soon as the quarantine ends, he decided to write a poem, "The Bed of Roses" / "صُحْبَةُ الْوَرْدِ", for his friends stating that it is their company that helped him surpass the dark days. He states: "A haven you are against life grievances / and a safety guard if agony shows" (39) "أَنْتُمْ لَنَا مَرْفَأٌ مِنْ كُلِّ قَاصِمَةٍ وَشَاطِئِ الْأَمَنِ حِينَ الْغَمِّ يَصْطَبِحُ".

Love for students is also apparent in the text; as Ghazzawi loves his students whom he ceased to meet due to the quarantine, he wrote "Oh! Students" / "أَيُّهَا الطُّلَّابُ" to express his keenness about their future and make use of the risks and uncertainty they are all experiencing to direct their attention towards being responsible persons who rise above any absurd behavior and are able to plan their life in a logical and ethical way (102-104).

Another form of love dealt with by Ghazzawi is romantic love, and this collection is full of poems that discuss this idea. For instance, in "Two Lovers in the Time of Corona" / "عَاشِقَانِ فِي زَمَنِ الْكُورُونَا", the poet expresses his desire in meeting his beloved, which is denied by the quarantine that led him to do house chores that he was not accustomed to before the lockdown. He gets bored and declares: "This life in my house I cannot bear; / roaming freely is a dream, quarantine is a nightmare" (119) "مَا عُدْتُ أَسْطَبِعُ". In "A Quiet Night" / "هَدَأَةُ اللَّيْلِ", the same passion is communicated "Oh! My beloved fanciful shadow, for tomorrow, I'm eagerly waiting/ break not your promise; longing is killing" (124) /

merit or a demerit. The poet asks himself if corona is a curse or an instigator of justice and goodness in people. He lists some vices of contemporary life in which the West is seen as threatening the safety of the East, and Muslims are oppressed in places like China and Turkestan. As a result, the poet thinks that the pandemic is an act of justice from God towards his creation, and this may be due to sincere and repetitive prayers performed by oppressed people. "For this I think that Covid is good/ and a holy soldier for us to defend" (136) / "لِذَاكَ أَقُولُ إِن (كُوفَيْدٍ) خَيْرٌ وَجُنْدُ جَاءَ مِنْ رَبِّ حَمَانًا"

Throughout the collection, there are many references to doctors who passed away because they were infected by the virus as a result of their direct contact with patients. These poems do not only serve as a reference to one of the means which have helped in defeating the contagion, but also as an act of gratitude towards the sacrifices they have performed. Instances of poems discussing paying homage to medical staffs in Egypt during the pandemic include "On Lamenting Dr. Abd el-Hady" / "في رثاء الدكتور عبد الهادي", "Farewell to Chivalry" / "وداعاً المروءة", "The Hero Died" / "مات البطل", and "The White Army" / "الجيش الأبيض", from which the following line is taken: "Oh, you doctor, assume your position; it is only you who hold the cure, and no one else deserves your stature" (54) / "قُمْ أَنْتَ وَحْدَكَ تَسْتَطِيعُ شِفَاءَنَا" (54) "لَا شَيْءَ غَيْرَكَ فِي الْمَبَاءَةِ يَظْهَرُ".

Closely related to this last idea is that of finding meaning in life amidst the chaos of experiencing life-threatening calamities. Meaning-making in this collection depends on two related factors: a deep spiritual belief as well as social responsibility. In other words, knowing that death is inescapable, whether induced by COVID-19 or other causes, people, based on this conviction, people should exert their utmost efforts to preserve hope, and be equipped with science, faith, and ethics. For instance, in "Soon I Die" / "قريباً أموت", the poet states:

When I'm dead	وَحِينَ أَمُوتُ
A thousand doors will be opened	سَيُفْتَحُ أَلْفُ طَرِيقٍ وَبَابٍ
Wounds will be cured	وَيُنْكَأُ جَرْحٌ
All letters will be known	وَتَعْرِفُ كُلُّ حُرُوفٍ الْكِتَابَ
Clouds will rain	وَتُمْطِرُ سَحَابٌ
Shepherds will trade in every basin	وَيَرْعَى الرِّعَاءُ بِكُلِّ الشَّعَابِ
Plants harvested	وَيَحْصُدُ نَبَاتٌ
Dawn emerges	وَيُخْرِجُ فَجْرٌ
And every darkness enlightens	يُنِيرُ الدُّجْنَةَ
Despite nighttimes	رَغْمَ الْمَسَاءِ
(165)	(165)

These lines stand for the inevitability of death and that when humans die, nothing on earth stops. Chances of knowledge are still offered, the rain will continue to fall providing hope and prosperity, day

and night will follow as usual, peasants will continue harvesting their plants, and shepherds will resume taking care of their flocks. This is the true meaning of life that the poet believes in; hope and sustainability are the main pillars of human life even if the fatal end is death.

Another explanation of the same idea is offered in "Because I Love You"/ "لَأَنِّي أُحِبُّكَ" where the poet declares that love is the key instigator behind all forms of positivity. In other words, it is love which gives meaning to life and helps people be resilient. Throughout this poem, Ghazzawi presents different horizons which shape the meaning of life to him. These relate to knowledge that is transformed to action "All the letters will breed words"/ "سَتَنْجِبُ كُلَّ الْحُرُوفِ/ كَلَامًا", to rejoice while seeing justice prevails all over the world "Delighted will I be with lights in all lands infused"/ "سَأَفْرَحُ بِالنُّورِ فِي كُلِّ أَرْضٍ", to getting rid of all usurpers that try to seize his own rights "Every scarecrow in my land is killed" / "سَأَقْتُلُ كُلَّ غَرَابٍ بِأَرْضِي", and to demolishing every place which hosts evil "Spiders' nets are demolished"/ "وَأَهْدِمُ كُلَّ بَيْوتِ الْعَنَاقِبِ" (175-182). This means that life itself, for the poet, should be a place where love prevails, where rights are given to deserving ones, justice is the norm, and evil is fought decisively.

The last poem in the collection is a culmination of all the meanings that the poet believes in. "Just Try"/ "جَرِّبْ" is a call for being resilient despite all bleak and threatening experiences that people may face. The concept of "trying" can be read as a coping mechanism that helps in the process of positive adaptation and, thus, reaching resilience. The following are dispersed extracts of the poem

Hey, you try	Do something	اِفْتَحْ قَفْلاً	جَرِّبْ أَنْ تَسْتَقِظَ يَوْمًا
That someday	Let a child	وَأَقْطِفْ وَرْدًا	فَرِحًا
You just wake up	feel your Kissing	وَأَنْثُرْ وَدًا	مَرِحًا
Happy	open this lock,	وَأَقْفِزْ عَدُوًّا	حَتَّى إِنْ كُنْتَ فَقِيرًا
And gay	Don't keep it roasting	...	مُحْتَاجًا
Even if	And for this flower	دَرْبِ نَفْسِكَ	يَجْتِمُ كُلُّ الظُّلَمِ بِقَلْبِكَ
stiff	Be its spring	أَنْكَ أَقْوَى	...
is poverty	Thus, only kindness	كُنْتَ الْوَافِي	خَبِيْ أَهَ الْحَزَنِ بِصَدْرِكَ
And	To the world you bring	...	وَأَكْتُمُ جُرْحَكَ
world's inequity	And full with joy	وَأَعْلَمْ أَنَّ طَرِيقَ نَجَاجِكَ	دَاوِ أَلَمَكَ
In your heart	Continue jumping	بَيْنَ يَسْرِي	لَا تُظْهِرْ شَكْوَى أَعْدَائِكَ
Lie	...	عِلْمٌ يَغْلُو	ارْفَعْ رَأْسَكَ
...	You train yourself	خُلِقَ يَكْسُو	...
And	Strong you are	وَجْهَ حَيَاتِكَ	أُخْرِجْ فِي غَرْضِ الشَّارِعِ
in your throat	In faithfulness	(206-209)	إِفْعَلْ شَيْئًا
Hide your sigh	...		قَبْلَ طِفْلًا
Your wound just bury	And		
Your pain is healed	Tell yourself		
Don't show	That your success		
complaint	is		
Your head	pure religion,		

keep high	knowledge revision,
...	and
And	ethics transmission
on the street,	(206-209)
You try go out	

This poem encapsulates five factors upon which the process of resilience is built throughout Ghazzawi's collection; to the poet, the core of successfully reaching resilience is "trying" to adapt positively to the risks around us, to spread positivity, to help one another, to have a transcendental and spiritual world outlook, to hold on to morals, and to try hard to pursue knowledge. Besides its delicacy and pleasant tone, the poem is an invitation to readers to pursue the same path followed by the poet to step over any adversity, especially that of experiencing COVID-19.

Conclusion

The titles of both texts conjure up a positive sense of perceiving a risk. Although the title of the English text appears paradoxical, it can be a call for finding positivity amidst disasters as the protagonist managed to find miracles about herself through suffering life-threatening adversity amidst which the capacity of humans to heal and develop is considered as wonders regenerated through hard times. Similarly, the title of the Arabic collection of poetry refers indirectly to the role of love, be it human or transcendental connections, in combating COVID-19. In other words, social support and religious/spiritual connection are seen as forms of love which help people be resilient while facing a calamity.

The idea of psychological resilience in Brooks's novel is mainly related to the inner qualities of the protagonist, Anna. Hardiness, agency, courage, and solution-seeking are the traits on which she relied to overcome traumatic events. Resilience can be found in daily minor practices, and it can be improved and learned. This means that when people are able to manage their fears and overcome their stresses, adverse situations tend to be viewed as turning points towards personal growth and thriving. It was also noted that the process of resilience can be easier for some than for others not only because of the presence of some innate traits but also due to shifting situations and perspectives. Being able to understand the limitations to achieve an authentic resilient self allows people to have a higher degree of patience with themselves and with others who are struggling to recover from risky/traumatic experiences. This might also be related to the idea of stopping being judgmental; people may be put in the same circumstances but react differently due to many reasons. Related to this is the central role given to supportive people in risky times. Without the help and care of Elinor during plague time, Anna would have never been able to adapt positively, and without Ahmed Bey's assistance and open-mindedness, she would not have had the chance to mature and develop.

The Arabic-selected poems show a more sarcastic as well as spiritual perception of overcoming the trauma of Covid-19, and how faith, as well as dark humor, helps people react to it. Ghazzawi's texts reflect a human inability to thrive in such circumstances if people act unethically or if they adopt a purely serious (as opposed to humoristic) view towards calamities. Ghazzawi's poems reflect, mainly, a pure

religious outlook that helps people to thrive in such circumstances; the lack of adaptability associated with lacking faith in this text surpasses falling prey to stress and fury on humans and society at large to attempting to hurt oneself as well as others. This means that there is no hope found for the human species if it lets go of faith, values, and principles when faced with traumatic or risky happenings. Nearly every poem in the collection projects the poet's personal view related to different phases of experiencing COVID-19 as a lover, a patient, a friend, a human being, a poet, and an academic figure. Above all, the sense of humor found in the poetry collection is a distinctive feature that is absent in the English text. This may be meant as a cultural projection upon the Egyptian way of dealing with adversities; Egyptians are known for their high sense of humor and their present laughter even in bleak and critical circumstances.

To conclude, what can be said is that both texts represent traumatic events and serve as guides for people to be resilient. Both prose and poetry can enable people to have a fresh look at life, and thus change their perspectives and reconsider their priorities. Through using different mechanisms such as highlighting the role of social support, religious/spiritual inclinations, dark humor, meaning-making, both literary works offer guiding ways that have soothed readers and inspired them to be positive, courageous, thriving, and hopeful. The compassion and the sincerity felt after reading both texts signify that literature can delve deeper than mere scientific and statistical approaches, serving, thus, as a means of studying major humane concerns.

سجلات المرونة النفسية: دراسة لرواية (عام العجائب: قصة الوباء) للكاتبة جيرالدين بروكس، وديوان (الحب في زمن الكورونا) للشاعر محمد دياب غزاوي

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الملخص

تهدف هذه الورقة البحثية إلى إلقاء الضوء على دور الأدب في توعية الناس وتوجيههم لتبني رد فعل نفسي إيجابي عند التعرض للكوارث مثل جائحة كورونا، استناداً إلى نظرية المرونة النفسية، وتحلل هذه الورقة البحثية رواية (عام العجائب: قصة الوباء) للكاتبة جيرالدين بروكس (2001) و(ديوان الحب في زمن الكورونا) (2021) للشاعر د. محمد دياب غزاوي، بصفتها وصف دقيق لعملية المرونة النفسية عند معاشة الوباء بصفة عامة، والطاعون وكوفيد-19 بصفة خاصة عن طريق تحليل الشخصيات الرئيسية في إطار نظرية المرونة النفسية، التي تعنى برصد أوجه التأقلم الإيجابي مع الأزمات. الكلمات المفتاحية: كوفيد-19، كورونا، المناعة النفسية، عام العجائب: قصة الوباء، الحب في زمن الكورونا.

Endnotes

- ¹ This term was coined by Ulrich Beck (2009) in order to describe the process by which risks are confronted, how often they are considered daily, and how they are hyper-related at a large scale.

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