*Nisa Ismayilzada*

**2. What is the role of music/sound in dying and grieving? Discuss the practices of music thanatology and lamentation. Why is lamentation associated with women?**

There are different traditions of grieving and mourning in different cultures. alMost all of them believe that there is immortal soul and life after death. These faiths make people to accompany the dying body with music-thanatology which see off the deceased and send the soul to another life and at the same time touch the body and dying person with vibrations of song. Lamentation is an expression of the emotion that arise from the loss and grief. Participation of women in the lamentation comes from Mediterranean ancient societies which believe that women lamentation “could nourish the dead in a sonorous enclosing of the circle of life”. (Gunaratnam 2013, p.83) lamentation is said to be a “formal genre intended to arouse an emotional response in the listener” (Gunaratnam, 2015, 83).

We have the same tradition in Azerbaijan?. Usually one female relative of the deceased, who has more high timbre of voice start to cry, beat her knees, pull out her hair, scarify her face, say the dirges, sing a cherish songs through crying and screaming. Sometimes the relatives of deceased may invite female person with special skills for this ritual. At the same time in my country usually women do not have permission to follow the deceased, since word missing make a burial in silence.

It is obvious that mostly people relate emotions with women. Men from their childhood have been taughtnot cry, not show their emotions. Thus patriarchy allows only women to show their emotions while men have been restricted in this natural expression of feelings.

**4. Describe our entanglements with ‘chemical infrastructures’. What do white bodies share and not with indigenous people and other bodies of water?**

Human bodies during our life engage and with chemical infrastructures, the relations and of industrial pollution…. through every breath that we do and sip of water that we drink. However, this does not occur to us at the moment. Usually, we understand it retroactively when we have problems with our health. But at the same time, we connect with chemical relationships forward [into the future?]. Our bodies which accumulate these industrial chemicals also change the environment by themselves. This is alter-embodiment – the state that have been altered through violence of ecology to us – and the possibility to become something else. Murphy calls it “alterlife” and explains this process through Frantz Fanon words: “an atmosphere of certain uncertainty” (p.5) – yes, there is indeterminacy (not just uncertainty) but also a possibility for change!.

 But alterlife occurs in “profoundly uneven ways” (p.2). Despite the fact that ecology affect anyone regardless race, ethnicity, gender or economic status, Indigenous, black and poor communities have been affected much more severely from ecological violence through Colonial captures, building industrial cities, spreading industrial chemicals and polluting the ecology around their life. Indigenous people of Canada who used live near The Great Lakes and had access to 21 % potable water of the world, have faced concentrated injury and premature death. They are examples of how ecological damages the health of black and poor people in a racist way. While for Murphy, as a white metis, alterlife is an issue of political and biographical responsibility, alterlife for Indigenous, black and poor communities is matter of life and death.

Very nice answers!