



Exploring Health Humanities in Selected Digital Short Plays about Covid-19 Pandemic

Abdulmajeed Abdulqadir Alhanash
Department of English Language, University College of
Addayer, Jazan University, Kingdom of Saudi Arabia

استكشاف العلوم الإنسانية الصحية في مسرحيات رقمية قصيرة مختارة حول جائحة كوفيد-19

عبدالمجيد عبدالقادر الحنش
قسم اللغة الإنجليزية، الكلية الجامعية بالداير، جامعة جازان، المملكة العربية
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Abstract:

The pandemic has influenced the literary world, resulting in a new genre that combines stream-of-consciousness, scientific fiction, existentialism, dystopia, and speculative fiction. This genre is called pandemic literature and has been formed by the intersection of pandemic literature, health humanities, and digital literature. The research in this field examines the literary portrayal of global health crises and psychological trauma in selected plays written during the COVID-19 pandemic. Trauma and existential philosophy have been used to evaluate the select works with emphasis on resilience. The focus is on the shared human experience of trauma, shock, degeneration, decay, isolation, fear, death, and fear of death across the globe while critiquing the social and political responses to the rapid spread of the pandemic. The paper evaluates the effectiveness of literature as a means of bringing about tangible change in society using an interdisciplinary approach to capture the cultural memory and history of the period. The psychological implications of the plays on readers are also examined. Health humanities are applied to the selected works to evaluate their effectiveness in promoting health, health support, and wellbeing. The study concludes that the pandemic literature includes the sociocultural history of the time with psychological insights into coping with healthcare emergencies reflecting the spread of the pandemic and defence mechanisms developed by people and states. The COVID-19 pandemic caused widespread terror and mental trauma across the globe. However, by portraying universal experiences of trauma, the texts strived to promote sustainable general health and wellbeing globally.

Keywords: Health Humanities, Pandemic Literature, Isolation, Trauma, Resilience.

الملخص:

لقد أثر الوباء على العالم الأدبي، مما أدى إلى ظهور نوع جديد يجمع بين تيار الوعي، والخيال العلمي، والوجودية، والخيال التأملي. يُطلق على هذا النوع اسم الأدب الوبائي وقد تم تشكيله من خلال تقاطع أدب الجائحة والعلوم الإنسانية الصحية والأدب الرقمي. يتناول البحث في هذا المجال التصوير الأدبي للأزمات الصحية العالمية والصدمات النفسية في مسرحيات مختارة كتبت خلال جائحة كوفيد-19. ينصب التركيز على التجربة الإنسانية المشتركة للصدمة والانحطاط والانحلال والعزلة والخوف والموت والخوف من الموت في جميع أنحاء العالم مع انتقاد ردود الأفعال الاجتماعية والسياسية للانتشار السريع للوباء. تقيم هذه الورقة فعالية الأدب كوسيلة لإحداث تغيير ملموس في المجتمع باستخدام نهج متعدد التخصصات لالتقاط الذاكرة الثقافية وتاريخ تلك الفترة. كما يتم فحص الآثار النفسية للمسرحيات على القراء. يتم تطبيق العلوم الإنسانية الصحية على الأعمال المختارة لتقييم فعاليتها في تعزيز الصحة والدعم الصحي والرفاهية. وخلصت الدراسة إلى أن الأدبيات المتعلقة بالجائحة تتضمن التاريخ الاجتماعي والثقافي لذلك الوقت مع رؤى نفسية للتعامل مع حالات الطوارئ الصحية التي تعكس انتشار الوباء وآليات الدفاع التي طورها الناس والدول. تسببت جائحة كوفيد-19 في انتشار الرعب والصدمات النفسية في جميع أنحاء العالم. ومع ذلك، من خلال تصوير التجارب العالمية للصدمة، سعت النصوص إلى تعزيز الصحة العامة المستدامة والرفاهية على مستوى العالم.

الكلمات المفتاحية: العلوم الإنسانية الصحية، الأدب الوبائي، العزلة، الصدمة، المرونة.

Introduction:

Health humanities or medical humanities, is an interdisciplinary approach incorporating arts and humanities to address health, healthcare, and well-being issues. Although the concept of health humanities is not new, it gained momentum in the 21st century. The literature on pandemics and epidemics is narrated in a constructivist, non-positive approach juxtaposed with the positivism of science. The pandemic literature under review is dialogical rather than monological and health practices are axiological rather than epistemological. Health humanities do not oppose health sciences but complement them and spread knowledge to the general public. In 2009, Paul Crawford became the world's first Professor of Health Humanities. The impact of capitalism on the quality of healthcare and nursing is studied in *COVID-19 and Capitalism* (Byttebier, 2022). "Experiencing Epiphanies in literature and cinema arts and Humanities for Sustainable Wellbeing" uses health and psychological humanities to explore epiphanies in literature and cinema. Health humanities in epiphany include experiences of wellbeing, joy, and human joy, while anti-epiphany is exhibited through terror, horror, and panic (Lewis, 2023). "Health Humanities in Application" presents a broader vision of how health humanities are being used to improve health outcomes. It reflects the wide application of humanities and arts to advance health sciences. While Riegel and others explore the aim of studying the pandemic literature as to present aesthetic and holistic representations of the health and wellbeing of people worldwide during the COVID-19 pandemic (Riegel et. al. 2023).

COVID-19 is a disease caused by a virus called SARS-CoV-2, and World Health Organization first became aware of this new virus on December 31, 2019, after reports of a cluster of cases of pneumonia in Wuhan, China (WHO, 2019). The outbreak quickly turned into a global crisis, leaving the world with memories of loss and death. It also significantly impacted the health sector, global economy, and socio-cultural

structures. However, the pandemic also led to remarkable creative expressions of apprehension, fear, and anxiety through different literary contributions, which explored the collective reflection on the human psyche. The pandemic was for the first time faced by many. While collective unconscious 'does not depend on individual experience or personal acquisition but owe their existence exclusively to heredity' (Jung, 1936), the characters have instinctual response to the traumatic situation depending on hereditary memory collected during the other pandemic situations in the past. The lockdown and social isolation contributed heavily to pandemic literature, which can be seen as a socio-cultural history that was lost in the number of recovered patients and death toll. The literature captures the intimidating restrictions forced to curb the spread of the pandemic at the global level. Pandemic literature is preoccupied with persistent themes of fear, anxiety, interpersonal relations, and apprehensions, which contribute heavily to the scanty existing literature on pandemics or endemics. A topic trend analysis on COVID-19 literature and these themes concentrate on the clinical pictures of the COVID-19 outbreak, telemedicine, vaccine development, epidemiology, impact on mental health, forecasting, molecular biology, and education (Urru, et.al. 2022).

Trauma was experienced universally and collectively by all. The article focuses more on resilience in the crisis time when everything was in experimental mode. It covers the trauma and existential crisis in *Love in the Time of COVID* faced at the university campus. *COVID-19 and the Mind* explores the complex maze that mind gets into in a traumatic situation. *A Visit During COVID* takes us to make stories which almost seems like a thing far away from reality. *A Drama Script about COVID-19* captures the challenges of migrant people who fear that the country may harm them and they are full of prejudices. In an alien country, they suffer psychological help and loyalty of the new place. It best psychographs the resilience at difficult

times to meet the challenges of migrants. *Silent Killer* captures the impending death by elderly people almost helpless at the mercy of a state of mental paralysis slowly approaching their downfall.

“Trauma studies first developed in the 1990s and relied on Freudian theory to develop a model of trauma that imagines an extreme experience which challenges the limits of language and even ruptures meaning altogether” (Mambrol, 2018). *Studies on Hysteria* (1895) written by Freud and Beuer and later on *Beyond the Pleasure Principle* (1920) by Freud provided a formidable base to trauma theory. Freud and Breuer emphasizes that there is no relation between the original events may not be traumatic in itself but only in its remembrance because the event has the potential of inflecting psychological harm. Freud still influences the contemporary definition of trauma for literary critics (Balaev, 2018). Holocaust studies and identity politics added to the discourses of trauma and memory in the 1990s (Ball, 2021). The pandemic situation furthered the scope of trauma study with qualitative and quantitative researches going on during and after the COVID-19 situation. The work has explored the pandemic literature to trace the instinctive response to the COVID-19 with resilience depending on the characters’ socio-cultural context and collective unconscious.

Pandemics during different historical periods

Pandemics have been recurring events throughout human history, and they significantly impact societies and reshape the course of civilization. They create a solid urge to transcend geographical boundaries in order to manage the world health crisis, establish new geo-political relations and fraternity, and establish a new world order. Some of the pandemics that have marked world history include the Black Death (1346-1353), the Spanish Flu (1918-1920), the HIV/AIDS Pandemic (1981-Present), and the ongoing COVID-19 Pandemic (2019-present).

The Black Death in the 14th century was caused by the bacterium *Yersinia Pestis*, with an estimated death toll of 75-200 million people. The loss of life resulted in a shortage of labour, resulting in a deep economic crisis. The crisis and mental trauma captured the moment which marked the artistic shift in the production of art and literature of the time. H1N1 influenza caused the Spanish flu, which unleashed terror in the aftermath of World War I, with an estimated casualty of 50 million worldwide. People became aware of public health amenities, which led to an emphasis on community behaviour and healthcare amenities. HIV causes AIDS played havoc in the early 1980s. Social activism and social awareness became the tools for mitigating and containing. COVID-19, also named the novel coronavirus, was spread by SARS CoV-2. Many people died and many are still dying. It is still a world health care scare with fast replicating strains and spread. Common themes like public health infrastructure, social and economic transformation, global collaborations, and resource distribution became remarkable phenomena during the pandemic. Remarkable adaptation cyclical patterns have exhibited resilience, innovation, and the ability to learn from past experiences, shaping human history in profound ways.

Literature Review:

Tracing the evolution of Pandemic Literature can help us better understand the COVID literature in the context of such narratives. This genre has been present for centuries and has gained more significance due to the repeated COVID scares, which have emphasized the health crisis and the socio-cultural and human response to it. Pandemic Literature offers a glimpse of human efforts to cope with pandemics and epidemics across the globe. The nature of pandemics has also evolved, which authors have analysed and interpreted. Thus, tracing the evolution of pandemic literature also traces the evolution of adaptation and innovation in society.

In the early stage, pandemic literature were autobiographical. The Black Death (14th Century) is the explicit theme in Boccaccio's *The Decameron* and Defoe's *A Journal of the Plague Year* which narrates the story of terror, turmoil and socio-cultural upheaval caused by bubonic plague leading to the questions of morality, religious norms and breakdown of socio-cultural structure (Nathan, 2020). *The Plague* written by Albert Camus is an absurd novel which is an investigation into human responsibility in unprecedented times of bubonic plague in Oran (Camus, 1947). Brook's *Year of Wonders* is about the Great Plague of London from 1665 to 1666. The crisis and devastation of the plague are explored through the character of Eyam, which is juxtaposed with human resilience and desire to survive in such circumstances. The play explores the potential of woman power and moral values (Brooks, 2001). During the Romantic and Victorian periods, pandemic literature expanded to include a more romanticized and moralistic portrayal of disease. This can be cited in "The Masque of the Red Death" by Edgar Allan Poe. The outbreak of the disease is explored as the metaphor for socio-cultural decay and becomes a critique of morality, society, culture and state (Poe, 1842). The Spanish Flu (1918-1920) is vividly explained in *Pale Horse, Pale Rider* by Anne Porter and *Look Homeward, Angel* by Thomas Wolfe. The books mainly discuss the sorrow, harm, sociocultural changes, and response in the wake of the pandemic. Twentieth-century pandemic literature is marked by a shift towards exploring pandemics' psychological and emotional impact on individuals (Porter, 1939). The period emphasized the characters' experiences in capturing the nuances of grief, loss, and the resilience of the human spirit. In the latter half of the 20th and 21st centuries, pandemic literature they incorporated modern and postmodern narrative techniques. It carried on the traits of science and speculative fiction with the elements of dystopia. The narratives were engaged with alternative realities,

dystopian futures, and the intersection of pandemics with broader societal issues such as technology, politics, and environmental concerns.

Amidst loss and crisis, people often search for meaning in life. This search for existential philosophy is explored in the book *Blindness* by a Nobel Laureate Portuguese writer, José Saramago. The book describes an unexplained epidemic of blindness that affects everyone in an unidentified city, leading to a breakdown of society. Despite the misfortunes, a few anonymous characters who were first identified and quarantined come together to live like a family and survive the epidemic. The book also highlights the government's insensitivity, lack of preparedness, and inept measures taken to contain the outbreak (Saramago, 1995).

Moral dilemmas and scientific experiments also conjoin the theme of death and issues of morality in *The Andromeda Strain* by Michael Crichton. It deals with the outbreak of extraterrestrial microorganisms in Arizona and investigations by scientists. The novel has the traits of scientific elements (Crichton, 1969). The AIDS Epidemic (1980s-1990s) has been taken up in *Angels in America*, a play by Tony Kushner seriously deals with the issues of stigma and activism (Miles, 2021).

The impact of JUVE, (Jetspeed Ultra Virus Extraordinary), a virus that wipes out most of humanity is included in *MaddAddam* by Margaret Atwood. It is speculative and about human health in crisis and their concerns during the pandemic. Dystopia and speculative fiction have been explored to ponder the global pandemic. Plague is mentioned frequently in Atwood's trilogy, especially in *Oryx and Crake*, which makes a strong connection to the disease's extensive literary and medical history (Shwetz, 2021). *Station Eleven* written by the Canadian novelist Emily St. John Mandel, in the background of the Great Lakes region, narrates human trauma and resilience during, before, and after the swine flu pandemic, also named the "Georgia Flu," causing devastation at a large

extent (Mandel, 2014). Alternatively, *Oryx and Crake* by Margaret Atwood is considered speculative fiction that goes beyond realism with the elements of adventure romance. Like scientific fiction, there are references to genetic experimentation and pharmaceutical engineering concerning Glenn "Crake." After Crake's wonder drug, BlyssPluss is widely distributed, supposedly to immune the population against the pandemic only with a motive to kill masses to replace it with superior beings. Through the actions, the scientific experimental ethical actions are questioned as in a pandemic situation of utter confusion anything is seen as a remedy is well taken without intensive scrutiny as it is demonstrated through administering BlyssPluss to contain the pandemic in this situation, which was a mad experiment by Glenn to come up with better population afresh after clinging the existing one. He creates the artificial pandemic, and by implementing BlyssPluss, he hijacks and breaks all public safety protocols. This results in a high death toll and the murder of Glenn by Jimmy (Atwood, 2003).

The literature of the time, including the genres of dystopia and scientific fiction, has extended its exploration into a visualization of alternate realities created by the pandemic to deal with the worst conditions given political and societal collapse. It becomes a speculative glimpse into the post-pandemic world. *Severance* written by Ling Ma is a post-apocalyptic written by a Chinese-American author about a person suffering from a contagious fungal infection, Shen Fever, caused by *Sheniodioides* origination in Shenzhen, China, slowly obliterating the population. *Severance* is about experiences of monotony and human assertion. The impact on wall street shows the economic repercussions of the widespread infection. The infection results in repetitive compulsive disorder till death, which results in a particular task being repeated time and again, which leads to societal collapse in the United States. Her mental health has been explored in detail. Ethical challenges in medical

science become the most explored of the themes, especially regarding the search for the right medicine to treat patients, as there is no set convention for the remedy for new challenges (Ma, 2018).

The COVID-19 pandemic began in 2019 and has caused worldwide concern with the emergence of new strains. Many literary works have been created in response to this situation, including Arundhati Roy's essay "The Pandemic is a Portal" and Emily St. John Mandel's novel *Station Eleven*. Several books have used the COVID-19 pandemic as a backdrop to explore themes such as medical crisis, the breakdown of socio-political institutions, mental health, and global challenges (Ghatak, 2022 and Sengupta, 2022). For instance, *The Sentence* by Louise Erdrich spans from November 1, 2019, to All Souls Day in America, covering a full year of isolation, turmoil, and challenges (Erdrich, 2021). *Companion Piece* by Ali Smith tells the story of Sandy, who reconnects with her classmates during the height of the COVID lockdown and simultaneously learns to cope with isolation and human needs (Smith, 2022). *Joan is Okay* by Weike Wang portrays the challenges faced by Joan, an ICU doctor and a Chinese American woman from New York City, during the pandemic, highlighting the struggles of doctors and anti-Asian sentiment towards those of Chinese origin (Wang, 2022). *Delphi* by Clare Pollard is a narrative of pandemic angst, where the anonymous narrator obsesses over her research on her rabbit's trials as the lockdown restrictions get more intense, leading to her neglect of marriage and motherhood (Pollard, 2022). *Violet* is a tale of a woman named Violeta Del Valle, who was born during the Spanish flu in 1922 and passed away in an anonymous South American country in 2022, where she writes in a letter about the physical challenges she faced (Allende, 2022). *The Fell* by Sarah Moss tells the story of Kate, who becomes sick during the essential two-week quarantine period and escapes to a moor, where she falls and gets

injured, leading to her inability to move and connect with anyone. Here, psychological resilience in trying times is emphasized (Moss, 2022). *Emergency* by Daisy Hildyard narrates a woman's life at home alone during a lockdown, recounting her childhood memories in detail as an escape from the impasse she stocks in (Hildyard, 2022). Vivid reading of literary works produced at the time COVID has been incorporated in order to highlight the health humanities which is obviously cited in the human resilience to cope up with the new realities of health care and well-being. (Crawford. 2020)

Methodology

The methodology employed in this study involved selecting texts from both developed and developing nations, focusing on amplifying the voices of marginalized communities, particularly those most affected by the issues being studied. The research study used a descriptive and analytical approach and conducted literary portrayal to compare and contrast digital expressions. In addition, the analysis utilized tools from Health/Medical Humanities, Trauma theory, and Psychoanalysis to analyse the plays under consideration. To broaden the study, plays, scripts, and role plays from developed and developing nations have been included to highlight the perspective of health humanities signifying resilience and togetherness.

Analysis of plays

Love in the Time of COVID

Love in the Time of COVID, written by James I. Schempp in 2022, is a comedy belonging to the genre of pandemic theatre written about the university campus that responds to restrictions, resilience, reconciliation, and anxiety that grips through four characters: Adam, Eve, Ollie, and Violet. Due to the unstoppable spread of COVID-19, the university is closed and the theatre is also shut down till things improve and the university opens. All at the university campus have gone back to their homes. This has been highlighted as one of the mechanisms to break

the chain of spread at the university campus suggested and adapted by the students to keep themselves healthy. "Transmission could occur in college classroom settings especially if there is no mandatory use of face masks, insufficient physical distancing, or inadequate hand hygiene, but social and residential settings outside of classrooms likely pose a significant risk as shown by a number of outbreaks tied to social events linked to campuses" (Walke et.al. 2020).

The play's title reminds us of *Love in the Time of Cholera* written by Gabriel Garcia Marquez and translated by Knopf in 1988, a novel about the enduring power of faithful love. The play under study highlights love as cementing emotion during COVID-19. Thematic exploration of psychological and emotional dimensions of character reflects the fear and anxiety (due to uncertainty, threat of infection, and breakdown of societal norms; fear of the unknown and the potential for personal harm play significant roles in shaping a character's psyche. Desperation and ethical dilemmas involve the tension between self-preservation and altruism. Ethical concerns not only surrounded triage and withdrawal of life support decisions, but also regarding family visits and quality of end-of-life support (Robert et.al. 2020). Such ethical questions put every human being in tight spot whether to save themselves first or others.

Psychological dimensions of isolation and loneliness have been explored in the play. The psychological impact includes a sense of disconnection from familiar support systems. Loneliness and isolation evoke sadness, longing, and a deep yearning for human connection, contributing to the character's emotional struggles as they navigate the challenges of solitude. A range of emotions are associated with grief, including sorrow, anger, guilt, and profound gloom.

The one-act play opens with an empty stage with a chair in the centre on which a student's bag is kept. Change of scenes is not there, but any change on the stage has been associated with a beat, which makes us conscious of expecting a

change in the situation on the stage. After the beat, Eve enters and frantically searches for the sanitizer in anxiety. She applies it to her hand and the zipper of the backpack. Her frantic efforts to recover the sanitizer are symbolic of anxiety, which expresses the mental trauma, meaning no sanitizer will lead to contracting an infection. Pumping the sanitizer again and again on the hand is a reminder of obsessive-compulsive disorder. May it be a protocol that is also symbolic of the phobia of contracting the disease, which is expressed through being over-conscious about sanitizing the things in use, like applying it 'to the straps and zipper of the backpack' (Schempp, 2022).

Adam enters and announces that he has to close the theatre, and the threat of anyone coming close to the place is represented through her startled response. His interaction with Eve raises concerns about his mental and physical well-being, expressing anxiety, confusion, and inability to do anything to change or avert the situation, highlighting the need to adjust and compromise with the problem and, at the same time, following all the mandatory guidelines. The repeated emphasis on the wellbeing questions also raises concerns about not contracting any infection because of his presence. Eve responds, 'No sniffles. No headache. No fever. You?' (Schempp, 2022). It is like a self-verified certificate of not being infected and the words of assurance and confidence of good health. The remarkable impact on interpersonal relationships can be felt in their interaction.

The sanitizer episode highlights the difficulty of resource distribution and resource shortage because of the anxiety of contracting the disease at any time. Repeated reminders of no contact, sniffles, headaches, or fever become like an anthem of safety. He emphasizes that he has been sanitizing his hands often so that he remains unaffected. He enquires about whether she is going home. She affirms and then

questions the same to her. Adam reveals his plan: "I can't get there without flying. And I can't afford that on a GA Stipend. So, I'll hole up in my garret" (Schempp, 2022). Adam's financial crunch faced by the students during COVID-19 is highlighted by presenting his case that he could not go to his house on a flight with the GA stipend he was getting.

The beat changes the topic of discussion between them, "... (Beat) You just came through the door. Touch the handle?" (Schempp, 2022). 'Touch' was almost a taboo in the times of COVID and the contactless approach was expected to be practiced by all. It was disruptive to the concept that 'touch' or contact was to share the warmth of feelings of human love. The things that were best in practice became a thing of taboo. Eve gets apprehensive that Adam may have touched the door or handle as he enters from outside. This resulted in a sense of othering based on outsiders. A person coming from outside as an intruder and insider is unaffected and frightened by the outsider. The idea of happiness has changed from outdoor/indoor to indoor/outdoor as it reciprocates to new safety norms. The disease can be seen as a disruptive intervention in average societal norms of human cooperation and warmth.

Eve is profoundly preoccupied with sanitizer and keeps on sanitizing all the time. Everyone was expected to carry sanitizer during the pandemic while moving outdoors, so Eve presumed that Adam was carrying his sanitizer. He explains that he gave his last sanitizer to a mother trying to spit clean her little girl on the street and assured her that he would manage it later from someone who obviates his altruism, heroism, humane behaviour, and duty of a good citizen. She wants to share the sanitizer but needs to know how. She is apprehensive about whether he will catch it right and fears contamination if it falls on the floor. The mental preoccupation with corona infection makes her all focused on preventive efforts. Prejudices, confusion, and the scientific mandate of the spread of COVID-19

have filled her psyche. The repetitive question about catching the sanitizer highlights fear, preoccupation, and frenzy to the extent of mania commonly experienced worldwide. People are mentally in crisis as they keep on forgetting the COVID guidelines. Any case of such breach fills them with the fright of contracting the disease, and all the time, Eve is full of apprehension.

The Biblical reference to Adam and Eve emphasizes their interdependence and togetherness, but the social distancing norm breaks that. They move on stage to connect in a circle, Adam singing the refrain from Bizet's *Toreador Song*. The song sung by the bullfighter Escamillo in Act 2 of *Carmen* by Georges Bizet in 1857 is a four-act opera by Georges Bizet to describe the situation of the bullring crowds' cheerful response in praise of the victory. Adam's song at this juncture shows human aspirations to emerge victorious in this claustrophobic situation. They are dancing together in the circle of life, enjoying their resilience but unable to take the mandatory social distancing out of their mind. The dance ends with successfully passing the sanitizer bottle, 'She ends the dance when she triumphantly stabs down with the sanitizer of the quickly passing hand as Adam ends his pass a full six feet away' (Schempp, 2022). The rose in the backpack symbolizes love and the joy of being alive; her dance with it after clamping 'in her teeth' becomes the staging of love that conquers the fear of COVID-19 and momentarily enjoying life as an achievement.

At the end of the dance, Ollie and Violet come rushing in; Ollie is clutching toilet paper, and Violet is chasing him to get it back from him. The act emphasizes resource crunch and management along with duty, moral duty, and compassion to fit in the situation. Ollie says she has enough rolls, but Violet earnestly demands them back on the pretext of managing the four of the restrooms. Through and through their chase, there is remarkable hope that life will return to normalcy one day. During the chase, Ollie stumbles and drops the toilet paper, which rolls

to the centre of the stage, causing all four individuals to freeze as if something has gone wrong. The scarcity of resources is again emphasized as all four try to grab the roll. Eve shouts to remind everyone of social distancing. When Violet offers to collect the roll, Ollie dares her to do so, threatening to cough if she does. Coughing at someone during the COVID-19 pandemic was strictly prohibited. Violet responds by saying, "What a first-world problem? People are dying, and you're all worked up over wiping your bum." (Schempp, 2022). This highlights the concern for the global pandemic and how some people are still concerned with trivial matters.

Adam explains his allergy to the dust to Eve. She wants to be assured and asks Adam if he is suffering from a fever, which Adam negates. She does not believe in him, which shows a lack of faith in such a crisis. Adam says 'I am positive' (Schempp, 2022). Eve gets frantic with this reply because 'positive' has a denotative meaning, alluding to being infected by the virus. Adam emphasizes that he has not tested positive but meant to say that he is optimistic about his health. Eve finds it absurd that anyone can stop breathing and prevent the virus from entering the body, 'And I can't stop worrying' (Schempp, 2022). This is the world's worry because they cannot do anything in this regard, which hinders their helplessness. Eve says, 'It's really an absurd situation' (Schempp, 2022). The helplessness and meaninglessness point to the situation's absurdity, making the people.

Eve feels it is difficult to follow all the quarantine and preventive protocols when she says, 'It's absurd. Nothing I do is going to make any difference. If I act or don't act, the final result is the same. People get sick.' (Schempp, 2022). The final result means getting infected, falling sick, going to the hospital, and struggling with death. Eve stresses being human, so she needs to manoeuvre a little. She asks Adam if he wants more sanitizer and if he will violate the six-foot social distancing norm. This represents the adaptation at the time of the pandemic. A

ghost light is decided to symbolize hope or 'Light at the end of the tunnel' (Schempp, 2022). Eve says that whether it means something or not for someone, they must do something to remain hopeful. Adam and Eve decide to leave, but 'They don't leave.' (Schempp, 2022). The end of the scene reminds us of *Waiting for Godot* (Beckett, 1955), where Vladimir and Estragon keep discussing and waiting for Godot, who never comes but keeps on waiting inconclusively. Ultimately, their togetherness shows a remarkable emotional shift that leads to profound personal transformation. Characters preoccupied with the mandate of the COVID-19 norms undergo the processes of curiosity, problem-solving, and intellectual pursuit. The emotional landscape of grief, including sorrow, anger, guilt, and profound sadness, is also explored. These emotions reflect the profound impact of losing freedom during a pandemic. The play also deals with ethical dilemmas that involve the tension between self-preservation and altruism, leading to desperation.

Adam and Eve were to leave, but they were there on the stage, though they decided to go for their home. Inconclusiveness and indecision at this juncture highlight that the whole world was in a fix and a state of confusion. Apart from guidelines, they could not improvise or lose the sense of do ability because of the lockdown and the threat of contracting the disease. The act of Eve and the play's last scene can be seen as the winning point of humanity as in proclaiming to be human; they need to do something- sympathy, empathy, and restoration of human values seem to be the ultimate cause. The ethical dilemmas of Adam and Eve evoke emotions of guilt, inner turmoil, and moral distress. Characters face the emotional consequences of their choices, navigating the complex terrain of right and wrong, like coming together or following social distancing. The emotional dimension reflects a sense of determination, hope, and satisfaction that comes from the approach of creative problem-solving. Characters experience a

positive emotional shift as they adapt and innovate in adversity. Characters experiencing resistance or rebellion against restrictive measures engage in psychological processes of defiance, challenging authority, and asserting individually in a crisis. The internal conflict may involve the tension between conformity and autonomy. Emotions such as anger, frustration, and a desire for freedom drive characters to resist. The emotional intensity of rebellion adds complexity to the characters' psychological responses. Community and solidarity involve a sense of belonging, mutual support, and shared identity that can be seen in Adam and Eve not leaving the stage. Emotional reward is derived from the pursuit of self-exploration and the potential to make a positive impact. Include survival instincts, heroic acts, and sacrifice. The play delves into the psychological and emotional aspects of characters who are affected by fear and anxiety due to uncertain times, the threat of infection, and the breakdown of societal norms. The fear of the unknown and potential harm plays a significant role in shaping the characters' psyche.

COVID-19 and the Mind

COVID-19 and the Mind by Catalina Florescu, through Lola, in her late 40s, and Tora, in her mid-40s, staying in adjacent apartments in New York during the COVID period, explores the mental digressions. The play presents the mental disconnect, perplexity, and confusion due to trauma. Their sharing the joints violates social distancing, showing that they have found an escape in joints and their togetherness.

Lola informs Tora about her husband, who has gone to collect some rubbing alcohol. He is told that he left today and has yet to return. Tora counters Lola at this information, 'But you said on the phone he was missing.' (Florescu, 2020). The sheer absentmindedness or confusion shows the remarkable impact on mental health. Lola says that it is the mind that is missing. Tora says that in this situation, everyone is in panic mode. Lola says she does not panic as she has stored

everything like 'nuts, flour, red crushed pepper.' (Florescu, 2020). That means she has procured the resources to survive in the quarantine situation, so there is less risk of exposure. Lola expresses anxiety as she cannot call her husband as he has forgotten his mobile at home. In the pandemic, presumptions also take a toll on people as sanitizers of the market are less approved than homemade sanitizers. The disbelief in the available medical providence and processes may be slightly prejudiced because of the loss of faith in the health care arrangements. It becomes evident from Lola's statement, 'He does not trust what's in stores.' (Florescu, 2020). While talking, they feel like having joints, which was also prohibited at the time of COVID-19. She calls the joints, at this point, the gift of Santa. Reference to the Mexican cartel makes it evident that even at the Covid, they were plying. Lola conveys her prejudice of not getting high quickly because she is monogamous. This irrelevant corollary suggests mental amiss. Tora takes it to a lighter tone or says, 'For people who have not sinned it makes them join a monastery' (Florescu, 2020). Tora exercises her sexual freedom by having multiple lovers. The mental delirium begins when Lola feels like drinking, but Tora says that, let us presume that her husband never returns. They get berserk with a discussion about the not-returning husband. Tora's question of whether her husband ever returns and whether he will still be happy initiates a debate on the importance of having a husband or lover. Tora extended the discussion and asked if he would never return. Lola says, 'Is he dead?' Tora overstretches the speculations about the death of her husband. Lola seeks the reason for death as if a bus has run over him. Tora, as if playing the game of time pass, 'Flex your mind until you reach its deepest grotesque level.' (Florescu, 2020). Tora says that with this, they understand that life is meaningless or anyone in life is insignificant, 'And you realize there's nothing to be afraid of anyone' (Florescu, 2020). Lola wants her to drag herself to reality, which is different from imagination. Tora

initiates another proposition that the reason for death is not known, so let us start with the that he left her for someone. The game of 'Flex your mind until you reach its deepest grotesque levels' (Florescu, 2020). Whether they can have a lover, Lola says he is free, but Tora counters how he can be free if he is already married. Lola is optimistic and says that he may have gone to another store as the alcohol may not be there in the store. She further informs Tora, 'He reads the news. It's terrible out there' (Florescu, 2020). Tora, having understood everything, says, 'Yes. But that is not going to solve anything.' (Florescu, 2020) Lola feels he is so obsessed with sanitization that he is not able to think correctly. Lola informs Tora of the lockdown as the mayor closes the roads. Tora says if she leaves, she will be arrested for violating the norms, but what if she cuts her veins? Will the authorities let her bleed and die? People at first were confused about the virus and its impact. Tora, in between, asks if her husband will return and if she will be happy. Lola says that she will feel relieved. Tora again wants to know if she will still like him. Lola confides, 'I lost my sexual drive' (Florescu, 2020). "The Impact of COVID-19 Pandemic on Sexual Behaviours: Findings from a National Survey in the United States" indicates a "decrease in sexual pleasure, and women reported a small decrease in sexual desire. The sexual behaviours with greatest reduction were casual sex, hookups, and number of partners, and the most diminished as aspect of sexual functioning was sexual enjoyment. Depression symptoms, relationship status, and perceived importance of social distancing emerged as predictors of these reductions. Less than half of individuals who engaged with casual sex partners before the start of the pandemic ceased this behaviour." (Gleason, et.al. 2021) Later on, the drive decreased, and sexual activities toughed significantly low when there was a significant rise in the death toll. Lola tells Tora that she needs to unlearn, even though Tora believes there is still much to learn. Their conversation is similar to the meaningless

game of life in *Waiting for Godot*. In the play, the husband never arrives, and the characters cannot make decisions even with the help of the "Flex your mind" game. People are worried, full of anxiety, not able to decide but still doing something to show that they are living beings,

"TORA: Maybe he is not coming back.

LOLA: What time is it?

TORA: I don't know.

LOLA: Check your phone.

TORA: It's out of battery."

COVID makes it evident that life is meaningless because there is no hope. Lola suggests chocolate fondue tonight. The end shows the reconciliation with the situation and appreciation of happiness and togetherness. They feel psychological strength in the collective bonds that emerge in response to the pandemic. Emotions such as camaraderie, empathy, and a sense of purpose contribute to the character's emotional resilience. The emotional connection with a community becomes a source of psychological support. In reflection and transformation, characters engage in psychological processes of introspection, self-discovery, and personal growth. The pandemic becomes a catalyst for internal change. Emotions associated with reflection and transformations include self-awareness, acceptance, and a renewed sense of purpose. Eve's lull to do something to feel like a human indicates the same sense of purpose. The incident of the missing husband includes their discussion on psychological trauma, which can best be analysed as "...traumatic experience creates psychological trauma when it overwhelms one's ability to cope with the situation and own emotions and leaves that person fearing death, annihilation, mutilation, and the cause of traumatic experience most often include abuse of power, betrayal of trust, entrapment, helplessness, pain, confusion, and loss of something or someone significant in one's life" (Starcevic, 2019). The husband is missing; he is dead; he has left for a lover; nothing can be done

if he does not return; such ideas become the best example of a traumatic experience.

A Drama Script about COVID-19

A Drama Script about COVID-19 by Joyce Namagembe inquiries about the expression and inclusion of intersectionality and marginalized voices. This leads to a discussion that the contributions support the existing ideologies and power dynamics or contribute to a more inclusive discourse. The study explores how literature responds to, reflects, and unites characteristics in such a crisis. Social structures and inequalities are shown as challenging the existing disparities. It studies the selective approach to resource distribution in the workplace. It is shown that only seniors are kept for work. Information variation among different people is based on their learning, which brings collective ethos to the people exhibited through various characters in their conversation. The play seeks to investigate the correlation between challenges on the grounds of health, finance, domestic issues, and mental trauma (Zhang. et. al., 2020).

The collective memory of a devastating pandemic may result in a fearful and cautious approach influencing interpersonal relations in pandemic literature, best presented in *A Drama Script about COVID-19*. "Collective memories can involve small communities such as couples, families, or neighbourhood associations (the play itself is an example) or large communities, such as nation" (Herst et.al. 2018) but "does not depend on individual experience or personal acquisition" (Jung, 1936). It is about tenants and landlord of a home in Masanafu village at the time of COVID, which highlights the financial crisis faced by the prolonged lockdown as many people were out of their jobs as industries were closed, partial jobs were offered to selected few, and few of them were given work from home. People without jobs were not in a position to pay their rent. After A few months, landlords became impatient and wanted to throw such people out. The financial, psychological, and physical

challenges have been presented through four characters- Joyce, Landlord, Tenant 1, and Tenant2.

Even during COVID and lockdown, children generally play, symbolic of adaptation in unprecedented times. After the knock at the door, the Landlord starts. The Landlord demands Joyce's rent from the previous months, and she insists that Joyce should listen to her. He was unwilling to listen to her reasons; instead, he tried to force her and give her his money. Landlord gets illogical and says that people are still working. Joyce says that she is out of a job and has two kids to take care of, and one of them is sick, but the Landlord persists in getting money back. Joyce is an employee they have yet to select amongst those selected for work in this period as she was not a senior employee. The condition alludes to different criteria of selection and rejection in such cases. Landlord says that she should give it from her savings. Illness was everywhere, and her son was also ill and sought the mercy of the Landlord based on this pretext. Landlord's shout shows his inconsiderate mindset, and he keeps shouting at her to vacate the place.

Listening to shouting, Tenant 1 approaches them and tries to remind and arouse humanity in the Landlord. 'But Landlord, aren't you human? I have heard that woman pleading for mercy from you, and you continue shouting at her? Seriously?' (Namagembe, 2020) He is reprimanded for being her advocate. Tenant 1 wants to appraise him as a neighbour because of the bad condition of the lady since the lockdown started. At this juncture, the landlord shouts and calls out all the tenants. Tenant 2 wants amicably to know what the matter is. He tells them all that amicability or sweet words have no place; he wants money. Tenant 2 also says that it is easier to get cash if there is work. Joyce getting the support adds to what she was reiterating at this, and she breaks into tears. Tenant 1, with pacifying words, says that he has already paid. Tenant 2 talks of solidarity, saying that one needs

to stand by Joyce in her trying time. Getting confidence, Joyce says she was always paying on time before the lockdown. The landlord says the place should be vacated if she cannot find a job. She kept on imploring that she should not be thrown out of the property as she hoped to get the job.

Baby's cry may be seen as a resource crunch, lack of medical facilities, and financial problems. Tenant 2 says that the landlord cannot throw her out as the president mandates landlords to be patient until the lockdown ends and people resume work. He says that in this case, throwing out the help of the police may be taken. The end of the script shows human solidarity coming back and certain decisions by the government about how it saved the life of a single mother with two kids and good neighbours around. The landlord also gets to his senses as he realizes the child is sick and Joyce is not telling lies, so she should be helped until she starts her work.

The themes of anarchy, vulnerability, and fragility of state institutions during times of extreme stress have been explored through Joyce during COVID-19. The play captures the oblique response of Government exploring the themes of power, governance, ethics, and the political will to make decisions. Though the idea of calling the police is the result of political choices, other problems faced by people, like unemployment and cases of bankruptcy, have been left to the public, which is indicative of the fact that the Government was not able to manage the challenges faced by people. The text carries the common themes of morality and fear, societal disruption, individual and collective responses (to contagion, ranging from solidarity to isolation), symbolism, and symbolic use of the pandemic to comment on broader issues such as morality, societal structure, and human nature underlining the exploration of human resilience highlighting the capacity for adaptation and survival. The psychological response includes a commitment to understanding the nature of the pandemic and finding solutions.

A Visit During Covid

A Visit During Covid by Leone Kaye explores the psychological dimensions of isolation and loneliness, leading to disconnection from familiar support systems. Loneliness and isolation evoke emotions of sadness, longing, and a deep yearning for human connection, contributing to the characters' emotional struggles as they navigate the challenges of solitude. Any visit during Covid is seen with apprehension. Stan is visited by Flo who is recognized a little late when she is asked by Stan, 'What are you doing? You are not wearing a mask. (still playing) How... How.... (puts the controller down) How did you get in here? Who are you?' (Kaye, 2020). He was so engrossed in his game that he was almost taken aback by the sudden arrival of the unknown guest without a mask in Covid time. In such a case, visit was not acceptable.

Stan says that Flo has no Covid and that she is not a human on enquiring, so she informs him that she is her "freak in' fairy godmother" (Kaye, 2020). Her inquiry about Diet Coke intrigues him. Stan becomes apprehensive and asks her to go away as she is sitting close to him. In response, she reiterated that she was not human and could not contract Covid. Stan gets frantic as she is not willing to get out of the place. Annoyed over it, Flo removes a white globe-like structure from her handbag and puts it on the coffee table. She introduces herself as Flo. Stan is apprehensive of it and instructs her to keep it in her bag. He gets inquisitive and looks into it. Once he starts responding to her, she demands her diet Coke again. Stan was all surprised to find himself in all grey. She overwhelms and amazes him with information about when he was born, his college life and personal details like 'no wife, no children, only four girlfriends in your entire life, no dates for the last five months....' (Kaye, 2020) and again demands the diet Coke as a refrain that she cannot get out of it.

Stan wants to test her, and she asks about her, then she informs him of the full detail of his

pretended relationship with Karen Hughes. Flo also gives the details of the Diet Coke that he had bought. Stan is impressed, so he comes with Diet Coke in his hand to offer her. Flo inquires about how he serves the guests without a glass, but she instructs him not to bring one as she reminds him that it is better not to use the glass as he is reckless with cleaning. Stan wants to explore himself more and looks at an old and fragile himself. He finds his condition terrible. Flo informs him it is the date of his death. Stan becomes cautious about the reason for his death and after that. Flo tells him of his death of Cancer at the age of seventy-one years without a wife, one child, and no savings. No health insurance or you would have caught the Cancer early.' Seventy-one Stan is presumed to get Medicare, but Flo informs that in 2061 it will be given to people at 74 because of issues with the lacking fund at the government level.

In search of hope, Stan wants to know about his child, who lives in China. Flo informs him that he is not able to look at him dying because of no affiliation between them because he blames him for divorce. Flo says this is his first intervention, and three more are to follow at the age of fifty and seventy-five if they live then. Flo is addressed as Tinker Bell by Stan for providing him with the futuristic scope. Flo surprises Stan more about the use of a suction pump at the age of eighteen. Flo expects some improvement after the first intervention. Flo wants to help Stan in this situation. She informs him of his spendthrift on television. She says his plans may not work because of Indian competition in the market. Flo says, 'You're not going to be the Manager. You need a situation where you can control your destiny.' Stan wants to know what will be ray hope at his last time, which he identifies as love, and the memory of love work that I love her, and she will love me. Flo finds 'it pretty dumb.' The play ends at the point of absurdity, which correlates with the hopeless situation now and in times to come.

Example Role-Play Script

The *Example Role-Play Script*, which was released by NRC-RIM (National Resource Centre for Refugees, Immigrants, and Migrants), mainly discusses how to prepare people mentally for getting vaccinated. The Moderator, Case Manager, and Client expressed confusion, prejudices, and stereotypes regarding vaccination because only a few people could be vaccinated worldwide initially. The Moderator's purpose is to review the techniques the Case Manager uses.

The *Example Role-Play Script* sensitizes people about getting vaccinated as people were suffering from many baseless questions. The Case Manager opened the talk on the vaccines. The Client repulsively says that he does not need to be vaccinated, so he asks the Manager if he needs to be vaccinated. The world had this question in mind. The manager sweetly cited scientific examples, and based on that, he suggested that it is better to get vaccinated. He says it is necessary for him and his family wellbeing. After raising his concerns and apprehensions, the Client communicates about his petty fear of needles. In this case, what should he do if he is to be vaccinated? By showing the fear as familiar, the case Manager pacifies him by reminding him of his older vaccination and blood donation experiences. The Manager emphasizes that he should compare the pain and suffering of hospitalization with the little prick that he is going to get with the needle (NRC-RIM, 2021).

Clint was concerned about whether it is religiously ethical, 'And is the Vaccine truly halal? I don't know what the Vaccine is made of, I've heard it contains pork and other products' (NRC-RIM). It is a sensitive issue, so the Manager uses scientific instances and responses of religious organizations to respond to the question, "The Vaccine has been determined to be Halal by many Islamic religious leaders and scholars. The Vaccines have received stamps of approval from lots of Muslim Religious leaders, scholars, and organizations, including the British

Islamic Medical Association, the Assembly of Muslim Jurists of America, and the Grand Mufti of Saudi Arabia" (NRC-RIM, 2021). Cultural practices, rituals, and customs related to illness and death contribute to the apprehensions expressed.

The *Example Role-Play Script* is about learning about prejudice against vaccine safety on Facebook and other social media platforms. There were various studies about DNA change after vaccination, which will lead to no children in the future. People were full of apprehension about vaccines' quick development and efficacy. Clint is appreciated for being well-informed about the media. The Manager accepts the arguments outrightly but suggests that he consult reliable resources like communication with a doctor, nurse, or a community health worker who can guide him appropriately, as all of them have already been vaccinated. After this, he mentions specific facts like 'The vaccine was tested on tens of thousands of individuals of different ethnicities and ages, and it met US Food and Drug Administration's high scientific standards for safety, effectiveness, and manufacturing. From December 2020 to March 2021, over 109 million vaccine doses have been given in the United States. Its safety has been closely monitored.' (NRC-RIM, 2021).

Clint, though, does not ask a question but wants affirmation from the Manager that the Centres for Disease Control (CDC) has said that if he is vaccinated, he will not have to wear the mask all the time. The question at the end 'Doesn't that mean COVID is over?' (NRC-RIM, 2021). The Manager agrees that a mask is not to be worn most of the time if someone is fully vaccinated; nevertheless, wearing a mask helps avoid infection. The Manager apprises him and makes him aware that COVID-19 is still infecting tens of thousands of people in the US, and many people are still dying. The new Centres for Disease Control guidelines talk about more flexibility if one is fully vaccinated. The last statement is Client's genuine concern, which

raises the question about the continuous pestering of refugees and immigrants for vaccination. The Manager understands the situation and asks that facilitation should not be considered as pestering because refugees and immigrants are fragile and unprotected without valid documents, so the Government, thinking in favour of their wellbeing, wants to facilitate so that they are not left unvaccinated.

The *Example Role-Play Script* covers all the prejudices, misunderstandings, and social media misnomers. It is very educative and psychologically conditioning people to take vaccines as they are safe. When vaccines hit the market, people were full of apprehensions about them. Many stories questioned medical and religious ethics, and people wanted to avoid it. It is full of emotions like dread, sorrow, hope, and suppleness, which imbues public response in a social context.

The script is one example of collaborative attempts by global bodies. In "*The Middle East and Covid 19: time for collective action*," the responsibility of other stakeholders in curbing and mitigating the pandemic can be cited. "The regional offices of the World Health Organization, the Eastern Mediterranean Regional Office, and European Union Regional Office remain principal points of reference in terms of data collection regarding infection, mortality and vaccination rates, but there are several regional and sub-regional bodies, representing the Arab states, the Gulf and Maghreb, as well as a cross-regional Islamic body – Organization of Islamic Cooperation (OIC), which have also played roles in sharing information, providing policy advice and assistance, or in acting as conduit points for international efforts." (Fawcett, 2021). The *Example Role-Play Script* is also an example of '... governments to use a trauma –informed response as a universal precaution, with the goal of promoting the recovery and resilience of their residents' (Gene, 2020).

Silent Killer

Silent Killer written by Nikita Sowan, is a naturalistic drama of an Elderly People's Care Home in East London about Grace Sawyer, George Sawyer, Isaac Sawyer, Nurse Emma, Nurse Jyoti, Cynthia Bowen, and a Radio Presenter. George is eighty years old and suffering from dementia, which may happen at this age. George is worried and anxious about forgetting the names and phone numbers and the timeline for food and medicine. "Dementia: A Problem for Our Age" concludes that 'If dementias were ever to come under control, other medical problems of the elderly would become more prominent' (Abbott, 2011).

Scene two carries Cynthia's dread over some disease-killing older adults that she overheard from Nurse Emma and Nurse Jyoti. She informs the same to Georgia. Cynthia, though old, is frightened of death, "I'm not being morbid. On no Grace luv, I'm just being' realistic Look at what's going' on in the world right now. This deadly killer! Nobody can see it coming- it's like a silent killer..." (Sowan, 2021). In "The impact of the COVID-19 pandemic on wellbeing and cognitive functioning of older adults," informs that older people were at higher risk, '...the end of August, 93% of deaths due to COVID-19 were 65 years old or older. Similar trends were observed in other countries. As a consequence, older adults were identified as a group at risk, and strict governmental restrictions were imposed on them." (Pue, et.al., 2021).

Scene three is a little scary as Cynthia complains of a bad cough, fever, and out-of-breath symptoms. At this juncture, Georgia interjects that it may be because of her overthinking about 'that killer nonsense!' They consider the symptoms as signs of aging. Scene four opens with the birthday party of an older man who is miserably coughing and looks tired, indicative of sprawling COVID ready to take a toll on aged ones. Cynthia's coughing becomes violent as she shoves cake in her mouth. Georgia and Cynthia

are terrified by the whooping hike in the death toll. Cynthia's rising temperature indicates the impending COVID scare: ' I think my temperature is up again' (Sowan, 2021).

Scene five raises concern about Cynthia's health as it is not improving, and she cannot join George for breakfast. Scene six carries the broadcasted information about the death toll. The play ends up at Cynthia's sleep and the attending nurse's turning off the radio. The sleep suggests that it is a long sleep. The play explores the impact of COVID-19 on the aged ones with an underlying message that they have little hope of surviving once they contract it. Disease, death, and concern mark the drama.

The play highlights the worries to come out of the situation and most of the time they have no proper information about wellbeing. Too much of confusion and mismanagement mark the play which rightly presents the moment of confusion and meaninglessness. Negligence of treatment administered to the aged is pathetic as how the aging population experienced it 'is not well documented' (Lebrasseur, 2021). *Silent killer* stands for a creeping dreadful death keeping the aged ones full of anxiety.

Conclusion

The study fulfils the primary manifesto of health humanities that "There is growing need for a new kind of debate at the intersection of the humanities and healthcare, health and wellbeing" (Crawford et.al. 2015). *Love in the Time of COVID* aesthetically presents the lockdown situation where names of characters Adam and Eve give special significance to love which is almost forgotten at the moment. Toilet papers and sanitizer point to crisis because of resource crunch at the pandemic time. In *COVID-19 and the Mind*, Tora and Lola present a confused state and perplexed mind tossing between hope and loss struggling to find meaning in meaningless existence. Medical care only looks at reported cases but emotions and feelings which could not be formally and medically communicated has been presented through *A Visit During COVID* a make believe play where mind is playing tricks with people. This type of aesthetic presentation of case may sensitize medical care people to

sensitively handle the case in such situations in future. *A Drama Script about COVID-19* captures the efforts by the governments around the world to help their migrant population by sensitizing them through write-ups to cooperate in contending Corona spread by putting a stop in most amicable discussion mode. Such write-ups help enormously support the health welfare initiatives of the government. *A Drama Script about COVID 19* emphasizes the joblessness and bad resource management through the character of Joyce. Lack of monetary support by the government resulted into stress and lead to the fear of starvation. *Silent Killer* becomes the beautiful narration of the problems faced by the aged ones because they were the neglected lot as young were to be saved. Cathy's example may help professions understand the problems of the aged and develop better managing skills.

The literature of the pandemic period serves as a tool for critiquing existing sociocultural norms, ideologies, and instruments of power that has impact on health and well-being of people. Learning is hidden in synchronous narratives and societal reality, presenting moments of self-resilience and collective knowledge from the unprecedented crisis. The plays, scripts, and role-play represent all age groups, diverse populations, and geographical locations. The works become a storehouse of collective human, individual, social, cultural, and emotional experiences and memory. The pandemic literature includes the sociocultural history of the time with psychological insights into coping with healthcare emergencies reflecting the spread of the pandemic and defence mechanisms developed by people and states where social isolation and sanitization became the ringing rhyme. The texts induce empathy as they transport us to a situation where everyone is grappling to find a solution to the global crisis. It exposes readers to the fears and triumphs that resonate with collective experiences. The literature under review has displayed the chief tenets of medical humanities through the idea that 'how arts and knowledge and practices can inform and transform healthcare and well-being' (Crawford et.al. 2015)

The COVID-19 pandemic caused widespread terror and mental trauma across the globe. However, the crisis also brought people together and highlighted the importance of human values. Acts of kindness and solid interpersonal relations demonstrated our resilience and adaptability, resulting in a unique, equivocal response to the pandemic. These individual and collective responses testify to our ability to overcome challenges through communal bonds and solidarity. As a result, pandemic literature enriches our socio-cultural history and collective memory and inspires transformation and problem-solving. The works under consideration prompt for creative public health and well-being by opening new routes and at the same time emphasizes on other stressors that need to be mitigated to normalise the situation (Crawford, 2020).

These emotions are conveyed through the interplay of institutions, relationships, and cultural norms, developed skilfully to amplify subverted norms. By artfully portraying universal experiences of trauma, the texts strive to promote sustainable general health and wellbeing globally. The study of pandemic literature enriches human experience with artful expressions helped by boom in technology at the time COVID-19. The struggle faced by the protagonists during the pandemic time is almost a work of simulation which will keep on guiding the health care department and other government agencies to be prepared in a better way to face such unprecedented disasters. By artfully portraying universal experiences of trauma, the texts strive to promote sustainable general health and wellbeing globally. The study of pandemic literature enriches human experience with artful expressions helped by boom in technology at the time COVID-19. Suggestions for further studies vary on the basis of ideology, past or present literary workings, local or global spaces, public or private systems, political or economic issues, race and gender ...etc. Topics could explore the instinctive representational and cultural practices

during Covid-19. Another topic could investigate the representation of health humanities in local/regional African or American or Asian context. Arabic countries responses to the disaster could not be changed rather than that of other countries and nations so the universality of social health in Arabic regional literary productions can be a good participation for the field of health humanities.

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