



E-ISSN: 2582-4155



9772582415008ISSN 2582-4155

# LITERARY DRUID



*A PEER-REVIEWED INTERNATIONAL JOURNAL  
OF  
ENGLISH LANGUAGE AND LITERATURE*

VOLUME – 6, ISSUE – 1, JANUARY 2024



## EDITORIAL BOARD

### PATRON

Dr. D. Maheswari, M.A., Tamil, M.A. English, M.Phil., SET., B.Litt., D.G.T., Ph.D.  
The Director,  
Literary Druid,  
Virudhinagar- 625011,  
Tamil Nadu, India.

### EDITORS'- IN- CHIEF

Dr. M. Vinoth Kumar, M.A. (Eng., Ling., Trans. Studies),  
M.Phil., SET, Ph.D  
Head (i/c) & Guest Lecturer in English,  
Government Arts and Science College,  
Nagalapuram, Thoothukudi Dist,  
Tamil Nadu, India.  
E-mail: [vinoth5082@gmail.com](mailto:vinoth5082@gmail.com)

Mr. S. Kulandhaivel, M.A., M.Phil., (Ph.D).  
Head & Assistant Professor of English,  
Ganesar Arts and Science College,  
Melasivapuri-622403,  
Tamil Nadu, India.  
E-mail: [english.kulandhai@gmail.com](mailto:english.kulandhai@gmail.com)

### ADVISORY EDITORIAL BOARD

Mr. Md. Amir Hossain, M.A., M.Phil.  
Assistant Professor of English,  
IBAIS University,  
Dhaka,  
Bangladesh.  
[amir.hossain.16578@gmail.com](mailto:amir.hossain.16578@gmail.com),  
[amir.ju09@yahoo.com](mailto:amir.ju09@yahoo.com)

Dr. Rose Asayas Arceño, M.A., M.A., M.BA., Ph.D.  
Head, Research and Planning Unit of the College of  
Graduate Studies,  
Palompon Institute of Technology (PIT),  
Palompon, Leyte,  
Philippines.  
E-mail: [rose\\_arceno@yahoo.com](mailto:rose_arceno@yahoo.com)

Dr. Mohana Dass A/1 Ramasamy, M.A., Ph.D.  
Head of the Department, Indian Studies,  
Faculty of Arts and Social Sciences,  
University of Malaya,

Malaysia.  
Email: [rmohana\\_dass@um.edu.my](mailto:rmohana_dass@um.edu.my),  
[rmdassa@gmail.com](mailto:rmdassa@gmail.com)

Dr. T. K. Vedaraja, M.A., M.Phil., Ph.D.  
Assistant Professor of English,  
Alagappa Govt. Arts College,  
Karaikudi- 630003,  
Tamil Nadu, India.  
E-mail: [tkvraja@gmail.com](mailto:tkvraja@gmail.com)

Dr. P. Balamurugan, M.A., M.Phil., Ph.D.  
Assistant Professor, Department of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19,  
Tamil Nadu, India.  
E-mail: [balakani11@gmail.com](mailto:balakani11@gmail.com)

### ASSOCIATE EDITORS

Dr. B. Senthil Kumar, M.A., M.Phil., Ph.D.  
Guest Lecturer in English,  
Alagappa Govt. Arts College,  
Karaikudi- 630003, Tamil Nadu, India.  
E-Mail: [skbozesk@gmail.com](mailto:skbozesk@gmail.com)

Mr. B. Thangamarimuthu, M.A., SET., D.T.Ed., P.G.D.C.A.  
Assistant Professor of English,  
Government Arts and Science College,  
Nagalapuram, Tamil Nadu, India.  
E-mail: [goldchangepearl@gmail.com](mailto:goldchangepearl@gmail.com)

Ms. A. Angayarkanni, M.A., M.Phil.  
Assistant Professor of English,  
St Antony's College of Arts and Science for Women,  
Dindigul-624005,  
Tamil Nadu, India.  
E-mail: [aangayarkanni@yahoo.com](mailto:aangayarkanni@yahoo.com)

Mr. R. Siva Kumar, M.A. M.Phil.  
Assistant Professor of English,

J.J. Arts and Science College,  
Pudukkottai, Tamil Nadu, India.  
E-mail: [samysivakumar84@gmail.com](mailto:samysivakumar84@gmail.com)

Dr. G. Bala Barathi, M.A., B.Ed., M.Phil., Ph.D.  
P.G. Assistant in English,  
Government Boys High School,  
R.S. Mangalam, Ramnad, Tamil Nadu, India.  
E-mail: [gandhiyameenal@gmail.com](mailto:gandhiyameenal@gmail.com)

Dr. M. Arul Darwin, M.A., M.Phil., B.Ed.  
Assistant Professor, Department of English,  
Nesamani Memorial Christian College, Marthandam,  
Tamil Nadu, India.  
E-mail: [aruldarwin707@gmail.com](mailto:aruldarwin707@gmail.com)

Mr. R. Ganesh Kumar, M.A., M.Phil., B.Ed.  
P.G Assistant of English,  
A.P.T Hr. Sec. School,  
Madurai-9, Tamil Nadu, India.  
E-mail: [rgkumar321@gmail.com](mailto:rgkumar321@gmail.com)

Dr. N. Prabakaran, M.A., M.Phil., M.Ed., Ph.D.  
Guest Lecturer, Department of English,  
Madurai Kamaraj University,  
Tamil Nadu, India.  
E-mail: [a.thangadurai18@gmail.com](mailto:a.thangadurai18@gmail.com)

Dr. R. Dulasi, M.A., M.Phil., Ph.D.  
Assistant Professor of English,  
N.M.S.S.Vellaichamy Nadar College,  
Madurai-19,  
Tamil Nadu, India.  
E-mail: [dulasi83@gmail.com](mailto:dulasi83@gmail.com)

Dr. C. Chellappan, M.A., M.Phil., Ph.D.  
Guest Faculty of English,  
Madurai Kamaraj University,  
Madurai-21,  
Tamil Nadu, India.  
E-mail: [cellappan05041981@gmail.com](mailto:cellappan05041981@gmail.com)

Dr. M. Marimuthu, M.A., M.Phil., Ph.D.  
Assistant Professor, Department of English,  
Paramakudi Govt. Arts College,  
Paramakudi- 623701,  
Tamil Nadu, India.  
E-mail: [Marimuthubst@gmail.com](mailto:Marimuthubst@gmail.com)

Dr. R. Ravindran, M.A., Ph.D.  
Assistant Professor, Department of English,  
K. Ramakrishnan College of Engineering,  
Trichy-621112,  
Tamil Nadu, India.

E-mail: [ravindranba1992@gmail.com](mailto:ravindranba1992@gmail.com)

Mr. R. Malaichamy, M.A., M.Ed. M.Phil.  
Assistant Professor of English,  
C.P.A College,  
Bodi,  
Tamil Nadu, India.  
E-mail: [malaimanu00@gmail.com](mailto:malaimanu00@gmail.com)

Dr. K. Jothi Lakshmi, M.A., M.Phil., Ph.D.  
Assistant Professor of English,  
Koviloor Arts and Science College,  
Karaikudi- 630003,  
Tamil Nadu, India.

Dr. V. Vasantha Kumar, M.A., M.A., M.Phil., Ph.D.  
Head & Assistant Professor of English,  
Nagarathinam Angalammal Arts and Science College,  
Madurai-22,  
Tamil Nadu, India.

Dr. S. Sabitha Shunmuga Priya, M.A., M.Phil., Ph.D.  
Assistant Professor, Department of English,  
AVS Engioneering College,  
Virudhunagar – 626001,  
Tamil Nadu, India.

Mr. U. Santhana Kumar, B.A., M.A., NET.  
P.G. Assistant in English,  
Government Boys High School,  
Pudukkottai, Tamil Nadu, India.  
Tamil Nadu, India.

## **PUBLISHER: Maheswari Publishers**

(The publishing unit of PANDIAN EDUCATIONAL TRUST- TN32D0026797)

3/350, Veterinary Hospital Back side,  
Virudhunagar – 626001.

Mobile: 8526769556, 9965669994

Mail: [literarydruid@gmail.com](mailto:literarydruid@gmail.com)

**Copyright © 2024 – Authors’**

*Literary Druid* is an Open Access Journal and the Pdf copy can be reused within the terms of the CC BY license <https://creativecommons.org/licenses/by/4.0/>. Think before you print so that you can save trees and environment.

## **Title Verso**

**Journal title : Literary Druid**

**Abbreviated key-title: Lit. Druid**

**Editors’ Name : Dr. M. Vinoth Kumar & Mr. S. Kulandhaivel**

**Publication frequency: Quarterly (Calendar Cycle)**

**Volume/Issue : Volume 6 Issue 1**

**Place of Publication : Virudhunagar**

**Date of Publication** : January 2024

**Paper Size** : Digital A4 Size

**Medium of Publication:** E-version

**Access Type (URL or DOI):** Gold OA, Online, Indexed long time in Internet Archive

**Subscription Type** : APC

**Publisher** : Pandian Educational Trust (Maheswari Publishers)

**Publisher Website** : <https://pandianeducationaltrust.com/>

**Journal Site** : [www.literarydruid.com](http://www.literarydruid.com)

**Indexing** : See website

## **PUBLISHER'S MESSAGE**

### **Aim & Objectives**

*Literary Druid*, **E-ISSN: 2582-4155** is an online Peer-Reviewed International Journal of English Language and Literature, published quarterly in a year in January, April, July and October, which is published by **Maheswari Publishers**, patronized by **Pandian Educational Trust**. *Literary Druid* aims to bring down Academic Research to promote research support for the academicians and scholars in the field of English Language and literature. Research through this medium is motivating in all aspects of main and inter-disciplines by consequent projects and e-publication. Making Internationalization of the research works in the globalized world aid the scholarly community to develop scholarly profile in research through the quality of publications. The audacity and vision of academic research on internet could foster green printing and open access nature in research. All of these motivate best distribution of research that produces positive outcomes for the development of the world.

### **Disclaimer**

*Literary Druid* is committed to research Ethics and consider plagiarism as a crime. The authors are advised to follow academic ethics with respect to acknowledgment of quotations from other works. The Publisher & editors will not be held responsible for any lapse of the provider regarding plagiarism in their manuscripts. The submissions ought to be original, must accompany the declaration form stating your research paper as an original work, and has not been published elsewhere for any research purpose. If any complaint comes on the authenticity of the research paper, it will be removed from the journal site. The contributor will be the sole responsibility for such lapses in publication ethics and any sort of legal issues.

**Contact** [literarydruid@gmail.com](mailto:literarydruid@gmail.com) for submission and other information. See [www.literarydruid.com](http://www.literarydruid.com) for guidelines.

**D. Maheswari, Publisher and Director**

### **Editors'-in-Chief Message**

*Literary Druid* is an online Peer-reviewed International Journal of English Language and Literature which is committed to academic research, welcomes scholars and students all over the world who to advance their status of academic career and society by their ideas. The journal welcomes publications of quality papers on research and other mentioned forms in English Language and Literature

Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. Now, we feel very proud to bring the January, Volume 6, Issue 1, 2024 Issue contributed by the academicians and research Scholars of the literary field.

**Dr. M. Vinoth Kumar & S. Kulandhaivel**  
**Editors'-in-Chief**

## Contents

<b>SL. No</b>	<b>Title of the Paper</b>	<b>Page No.</b>
<b>1</b>	<b>The Subversive Dionysian Modernity in the Absurd Plays of Samuel Beckett and Eugene Ionesco</b> <b>Abhinaba Chatterjee</b> <b>Prof. Mukesh Ranjan Verma</b>	<b>1</b>
<b>2</b>	<b>An Analysis of Cyber Terminologies in William Gibson's <i>Neuromancer</i></b> <b>Mr. P. Balamuthukumar</b>	<b>7</b>
<b>3</b>	<b>Language Skills of Teacher Trainees and its Effect on Teaching-Learning Process - Ideal Vs Reality</b> <b>Dr. P. Padmini</b>	<b>12</b>
<b>4</b>	<b>An Analysis of Resisting Familial Trauma and Resilient Stimulation in the Select Novels of Kathleen Glasgow</b> <b>Ms. S. Sarandhini</b> <b>Dr. M. Marimuthu</b>	<b>19</b>
<b>5</b>	<b>The Voyage of Theatre to Drama and the Intermingling of Transitional and Experimental Phases in Tripura's Pre-Independence Drama Literature from 1900-1950</b> <b>Tirthankar Laskar</b>	<b>26</b>







## The Subversive Dionysian Modernity in the Absurd Plays of Samuel Beckett and Eugene Ionesco

Abhinaba Chatterjee, Research Scholar, Gurukul Kangri (Deemed to be University), Haridwar, India.

ORCID: <https://orcid.org/0000-0003-4951-5753>

Prof. Mukesh Ranjan Verma, Prof (Retd) Gurukul Kangri (Deemed to be University), Haridwar, India.

ORCID: <https://orcid.org/0009-0008-7196-6829>

DOI: 10.5281/zenodo.10901342

### Abstract

*The plays that Martin Esslin so famously classified as belonging to 'Theatre of the Absurd' depict a subversive modernity that can be considered as Dionysian in essence, to an audience which is essentially Apollonian. This paper argues that the sense of senselessness and the inadequacy of rationality, which form the hallmark of the 'Absurd' theatre, is the Dionysian aspect of the action. This paper will argue that the plays of the 'Theatre of the Absurd' are essentially based on Nietzsche's concept of 'Amor fati' and that they project an alternative modernity. In his famous book, 'The Birth of Tragedy', Nietzsche argued that the completeness of the Greek tragedy lay in its appropriate synthesis of the Apollonian and the Dionysian aspects, which has subsequently been lost. By extending the Nietzschean concept of the conflict between the Apollonian and the Dionysian, this paper will analyse select plays of Samuel Beckett and Eugene Ionesco as depicting the absurd as a cultural experience, very different from the Apollonian rationality to which the audience has been accustomed to, thereby imbibing a profound sense of disappointment and not only the failure of philosophy to justify moral principles. The notion of the absurd, this paper will argue, arises from the questioning of the very basic values, objectivity and rationality that we associate with our lives. In doing so, this paper will argue for the celebration of the diversity that is so much a characteristic feature of postmodernism, against the dominant notion of the pessimism associated with the studies of these plays.*

**Keywords:** Absurd Theatre, Apollonian, Dionysian, Amor fati, Modernity, Postmodernism.

The plays of Samuel Beckett and Eugene Ionesco that Martin Esslin had referred to as the 'Theatre of the Absurd', referred to an attitude to a situation of crisis. As Esslin points out,

**The hallmark of this attitude is its sense that the certitudes and unshakable basic assumptions of former ages have been swept away, that they have been tested and found wanting, that they have been discredited as cheap and somewhat childish illusions. The decline of religious faith was masked until the end of the Second World War by the substitute religions of faith in progress, nationalism, and various totalitarian fallacies. All this was shattered by the war. (P 4)**

This crisis can be traced back to the 'antiphilosophy' of Nietzsche that dealt with societal, spiritual and psychological crises, generally referred to as 'Nihilism'. The situation of crisis that the plays of Samuel Beckett and Eugene Ionesco referred to arose due to the disruption of the illusion of the belief in the moral progress of the historical character of modernity. In the post-Second World War era, this crisis manifested itself in the form of existential modernity, posing a challenge to scientific rationality, variously referred to as the 'bourgeois



modernity' or the 'intellectual modernity' of the enlightenment project. One of the characteristics of the 'intellectual modernity' that defined scientific rationality was its auto-centric picture of itself as the expression of a universal certainty, whether the certainty of human reason freed from particular traditions, or of technological power freed from the constraints of the natural world. So, its history has always claimed to be a universal one, in fact, the only universal history. For this reason, however, it has also depended on assigning a different and lesser significance to things deemed purely local, non-Western and lacking a universal expression. It is this aspect of autocentrism of modernity and its refusal to appreciate the significance of the 'Other' that gives rise to 'Nihilism'.

'Nihilism', in general, refers to a philosophy that has evolved due to the loss of faith in the values that have sustained life. Nietzsche's famous definition of "Will to Power" points out that, nihilism refers to a state of being where 'the highest values have devalued themselves' (P 1). Nietzsche, whose name is often associated with nihilism, offers a way to combat it, not by considering it as a problem but by embracing it. In the Nietzschean genealogy, nihilism culminates from the negotiation between 'subject' and 'object,' in *The Birth of Tragedy*, wherein nihilism is represented as a Dionysian void that considers the dialogic of the Being/ Non-Being. This void is twofold, as is represented by the Apollonian and the Dionysian drives in *The Birth of Tragedy*.

The genealogical project of Nietzsche is significant not only for its historicity but because it traces the Apollonian rationality as "the disguise of morality that sustains moral values and a belief in their value." (Porter 317-318) The perplexing effect of this genealogy is the hallmark of the plays of Samuel Beckett and Eugene Ionesco. In creating this perplexity, according to Gemes and Sykes, "What Nietzsche wants is for his chosen audience to experience the depths of nihilism so that they, like him, may get beyond it." (Gemes and Sykes 387) By presenting the Dionysian identity in opposition to the prevalent Apollonian identity of man, Nietzsche placed the "ongoing life experience, the infinite complexity of their situatedness in the world" (Bindeman 2) at the centre of philosophical investigation.

Historically, Dionysus is like any other Greek divine figure evolving, and modifying each previous identity and his overall concept. The ancient Greek culture was marked by an ever-evolving dynamics of differentiation and change. According to Nietzsche, the figure of Dionysus represents the affirmation of life against the autocentrism of modernity which represents the Apollonian impulse that had created a void. According to Nietzsche, this conflict between the two impulses constitutes the complete sense of modernity. In *The Birth of Tragedy*, Nietzsche seems to favour the Dionysian art drive although according to Gemes and Sykes, he is doing it because the Dionysian drive has long been suppressed against the Apollonian drive. Thus, Nietzsche's emphasis on the Dionysian art drive can be read as an attempt to balance, following the Greek Attic tragedies. With the evolution of the Nietzschean notion of Dionysus in his later writings, from referring to the Greek God of wine and sexual licentiousness to evolving the Mediterranean landscapes to finally being "subordinated to a larger conception in which the Dionysian signifies a union of the originally distinct terms..." (Forster Jr. 54) the notion of the dichotomy of the Apollonian and the Dionysian evolves as the two sides of the same coin. During the 1960s and immediately after, Dionysus and the Dionysian were frequently pressed into service as a metaphor or conceptualization of perceived crises (Nihilism) and not only within the narrow circle of professional classicists. Dionysian culture was eminently life-affirming, expressive of bodily energies and passions, and bound together individuals in shared cultural experiences of ecstasy, intoxication, and festivals, which Nietzsche believed created strong and healthy



individuals and a vigorous culture. By 1972, when a book entitled *After Dionysus: An Essay on Where We Are Now* appeared, its author, Henry Ebel, could be confident that his readers, presumably fellow academics, would understand the symbolic shorthand of his title. Just to be sure, however, he provided a gloss in his afterword: that in the decade just ended, the Nietzschean “assault ... on the traditionalist bases of Western culture” had won such wide acceptance that it threatened “to dissolve our texts and artefacts (‘Apollonian’) into the ritual, blood, and orgiastic irrationality of the ‘Dionysian.’” (128) Thus, this second connotation: the ‘Dionysian modernity’ subverts the auto-centric or the ‘Apollonian modernity’.

Nietzsche’s desire to combat the nihilism by embracing it was to ensure the evolution of a stronger and more intelligent man, who could combat the nihilistic forces. He believed that new potentials for individual creativity and a “higher” form of culture, made possible by the eruption of the modern age, were being curtailed and suppressed by the ‘bourgeois’ and ‘intellectual’ modernity that manifested itself in the prevailing social, cultural and political norms and organization. This critique of the ‘intellectual/ bourgeois’ modernity leads to the alternate modernity that champions the cultural diversity and accommodation of conflicting values as the basis of the society. From a strictly Nietzschean perspective then, the subversive Dionysian modernity was required to combat and complete the project of enlightenment that has since been characterised by the ‘Apollonian’ culture that was homogenizing, repressive of the body and hostile to strong individuality. When Martin Esslin defined the ‘Theatre of the Absurd’ as “striving for a unity of form and content”, (p 6) he was in a way referring to a characteristic feature of modernity – that of stylistic experimentation that characterized the writings of Nietzsche. Indeed, as Foster Jr. points out, “Nietzsche’s marked concern with expression has led twentieth-century philosophers of the austere analytic school to dismiss him as ‘merely literary.’” (Forster Jr. 4) The stylistic experiments of Nietzsche refer to a profound sense of cultural crisis which Frank Kermode, in his *The Sense of an Ending*, defined as a way of giving special importance against the backdrop of the ages to the piece of time in which we live.

This subversive ‘Dionysian modernity’ finds its expression in the plays that the critic Martin Esslin so famously classified as belonging to the ‘Theatre of the Absurd’. Although it was not a collective and conscious movement initiated by any particular playwright, the plays were characterised by certain common features that were considered avant-garde at that particular moment. These common features included illogical plots, irrelevant dialogues and the use of silences and pauses. Most importantly, the characters were presented at a critical juncture of their lives wherein they were stuck in dialectic situations and needed to make a decision. In its attempt to create a ‘unity between form and content’ these plays were devoid of an Aristotelian beginning and an end, comprising only of the middle. The typical playgoer had never seen anything like this on the stage before. Samuel Beckett’s masterpiece of such plays, *Waiting for Godot*, one of the great plays of the 20<sup>th</sup> century and Eugene Ionesco’s ‘*Rhinoceros*’ present such a situation to the audience, who, in the absence of proper knowledge of the beginning that led to the ‘middle’ of the action going on in the stage, react to these plays as ‘absurd’. It would not be wrong to take Samuel Beckett and Eugene Ionesco as envisaging a Dionysian modernity when we see their plotless plays as challenging the theatrical tradition that has been in vogue, according to Nietzsche, ever since Socrates. In pursuing, if it may be so called, ‘antimodernism’ (a term drawn in sync with the well-known concept of ‘antiphilosophy’), the plays of Samuel Beckett and Eugene Ionesco take the conventional notions of Apollonian rationality to the farthest point to make the audience aware of its collapse. Thus, Samuel Beckett’s well-known play *Waiting for Godot* presents



two tramps just waiting for the arrival of the titular character Godot, who never arrives, but does not provide sufficient clue to the satisfaction of the audience.

Beckett's *Waiting for Godot* features illogical and purposeless activity in the plot and the endless contradiction of language and action in dialogue on a bare stage. Creating such innovative drama, perfectly different from the conventional drama of representing the characters in defined regulation and frame, Beckett's purpose was to discover the limits of drama and to challenge audiences to move away from their complacent and comfortable roles of being spectators in the theatres. Beckett's dramatic art was designed, wittingly or unwittingly, to give the audience a good shake. Beckett's play defies the conventional Aristotelian dictum of a logical flow from complication to resolution and presents life as simply or merely lived while acknowledging the inherent absurdity of existence. Thus, at the end of each of the two acts, the two characters Vladimir and Estragon, despite deciding to leave, continue to stay on.

According to Calderwood, metatheatre "is a dramatic genre that goes beyond drama (at least drama of a traditional sort), becoming a kind of anti-form in which the boundaries between the play as a work of self-contained art and life are dissolved". (As quoted in Jing-xia, 'Understanding Metatheatre' 36) In his pursuit of a theatre of silence, Beckett created a 'meta-theatre' of subversive modernity that devalued the logos of the Apollonian modernity. Adding to these features is the use of incoherent dialogue, (Lucky's long speech in Act I is a brilliant example) that further subverts the Apollonian logic and seems to champion, just like Nietzsche, the Dionysian frenzy. Through both earlier and later plays Beckett, the characters permanently fall silent, amazed or terrified and their feeling of silence is beautifully conveyed, through the context of the play, to the audience. In *Waiting for Godot*, in the second dialogue about sand, Estragon breaks the silence first and says:

**ESTRAGON: In the meantime nothing happens.**

**POZZO: You find it tedious?**

**ESTRAGON: Somewhat.**

**POZZO: (to Vladimir). And you, Sir?**

**VLADIMIR: I've been better entertained. (Silence) (Waiting for Godot 46)**

This silence is a hallmark of Beckett's plays and the 'Theatre of the Absurd' in general that distinguish them from the conventional theatrical practices. Traditional plays begin with some actions or events that result in dramatic conflict, an imperative element of Aristotelian dramatic theory. However, Beckett's *Waiting for Godot*, known for being one of the most controversial works of twentieth-century drama, is known for its minimal approach to dramatic form, its powerful imagery, and its brief, fragmented, and repetitive dialogue. *Waiting for Godot*, for instance, begins with no deliberate movement. Whatever physical movement takes place on stage does not help in escalating the crisis and its resolution. Rather, the movement is limited only for its own sake, not contributing anything either to the development of the crisis or its resolution. Vladimir and Estragon, two tramps, wait on a desolate piece of land to keep an appointment with someone called Godot. Likewise, in *Endgame* two men, Clov and Hamm, are faced with the nothingness of their existence as they attempt to validate their lives. Eventually, we see that both of them fall back on their memories to justify their existence.

Ionesco's *Rhinoceros*, more than any other play, reveals the absurd condition of what can be considered as the steady realization of the 'Dionysian modernity'. What begins as a humorous phenomenon of men turning into rhinoceroses becomes unsettling, even horrifying, as every human being (save one) turns into a vicious animal, wherein by the end of the play,





Berenger, the protagonist, is forced to be locked away in his room, ignoring the chaos of the rhinoceroses outside. Berenger's dilemma throughout the play reveals his unwillingness to embrace the rational strategies of the 'intellectual modernity' best illustrated in the character of the Logician. Berenger is shown to be shuffling between succumbing and resisting the 'irrationality' of the rhinos. Towards the end of the play, he feels tempted to succumb to the 'rhinoceritis':

**BERENGER: I'm not good-looking, I'm not good-looking. (He takes down the pictures, throws them furiously to the ground and goes over to the mirror.) They're the good-looking ones. I was wrong! Oh, how I wish I was like them! (Ionesco 225)**

However, the play ends in what might be considered to be an affirmative tone, as Berenger is seen pledging to revive mankind:

**Oh well – too bad! I'll take on the whole of them! I'll put up a fight against the lot of them – the whole lot of them! I'm the last man left, and I'm staying that way until the end. I'm not capitulating! (Ionesco 226)**

In making such a claim, Ionesco's Berenger is taking a position akin to Nietzsche's Zarathustra, who, in claiming the death of God, revised the claims of modernity by drawing on the myth of Dionysus.

*Rhinoceros* hinges on Berenger's gradual realization of the power of his own will to transform him from an alcohol-riddled, apathetic man into a self-proclaimed saviour of humanity. His evolution to the realisation of the knowledge of the self and the subsequent recognition of the absurd is a classic example of existentialism: how to confront the meaning inherent in the apparent absurdity of free will rather than conform to the dominant social behaviour, akin to Sisyphus of Camus. As Deborah Gaensbauer says,

**Berenger is an anti-hero whose immunity to rhinoceritis, having begun as the cloud of a hangover, is an instinctive resistance to ideology and propaganda for which, according to Ionesco, 'it is probably impossible to give any explanation. (Gaensbauer, 104 as quoted in Haney, II, 58)**

The play emphasizes the freedom not only to each of its characters to choose their path of action, but also to the playgoers to lend meaning to it through their experience of the world, across different locations, at different periods of history. Thus, one might argue that the play is not about logical construction of meaning, but about personal discoveries of meaning amidst possible options. For instance, one cannot start explaining either the mutations or the implications of either animal's presence. Ionesco, like many other plays of the 'Theatre of the Absurd', brings forth a play about conformity and loss of humanity.

The theatre of the absurd is located within a modernist understanding of the world and of the human condition. As Albert Camus points out,

**A world that can be explained by reasoning, however faulty, is familiar. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. He is an irremediable exile because he is deprived of the memories of a homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity." (Camus 15)**

The 'unfamiliar' world, against the backdrop of which the 'Theatre of the Absurd' evolved, has the background of the two world wars, which forced the man to reconsider the 'Apollonian' modernity and start appreciating the 'Dionysian' impulse which provokes the constant differentiation and change. Just like Nietzsche's notion of genealogy, the 'absurd'



plays of Samuel Beckett and Eugene Ionesco, by championing the Dionysian modernity, “unsettle the claims of moral reason by unsettling the historical reason.” (Porter, 319) As Esslin points out,

**The Theatre of the Absurd has renounced arguing about the absurdity of the human condition; it merely presents it in being – that is, in terms of concrete stage images. (Esslin, 6)**

However, it also exposes the “kind of “stupidity”, or blindness in contemporary historical and ideological thought.” (Porter 320) In doing so, the plays of the ‘Theatre of the Absurd’ subverts the ‘Apollonian modernity’ by its counterpart, the ‘Dionysian’. These plays can be seen as promoting the Nietzschean sense of ‘Amor fati’, which according to him, is a ‘formula of greatness’.

### References

- [1] Beckett, Samuel. *The Complete Dramatic Works*. Faber & Faber Limited, London, 1996, 2006.
- [2] Bindeman, Steven L. *The Antiphilosophers*. Peter Lang, New York, 2015.
- [3] Camus, Albert. *The Myth of Sisyphus and Other Essays*. tr Justin O’Brien, Harmondsworth: Penguin Books, 2000.
- [4] Dukore, Bernard. “The Theatre of Ionesco: A Union of Form and Substance.” *Educational Theatre Journal*, Vol. 13, No. 3, Oct. 1961, pp. 174-181.
- [5] Ebel, Henry. *After Dionysus: An Essay on Where We are Now*. United States, Fairleigh Dickinson University Press, 1972.
- [6] Esslin, Martin. *The Theatre of the Absurd*. Bloomsbury, London, 2014.
- [7] Foster, John B. Jr. *Heirs to Dionysus, A Nietzschean Current in Literary Modernism*. Princeton University Press, 1979.
- [8] Gemes, Ken and Chris Sykes. “Nietzsche”, *The Routledge Companion to Nineteenth Century Philosophy*, ed. Dean Moyar, Routledge, 2010, pp. 377-402.
- [9] Haney, II, William S. *Integral Drama: Culture, Consciousness and Identity*. BRILL, 2008.
- [10] Ionesco, Eugene. *The Bald Soprano & Other Plays*. tr. Donald M. Allen, Grove Press, New York, 1958.
- [11] Jing-xia, CHEN. *Understanding Metatheatre, US-China Foreign Language*. January Vol. 17, No. 1, 2019, pp. 35-42.
- [12] Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction*. Oxford University Press, 2000.
- [13] Nietzsche, Friedrich W. *Basic Writings of Nietzsche*. tr. Walter Kaufmann The Modern Library, New York, 2000.
- [14] Porter, James I. “Theatre of the Absurd: Nietzsche’s Genealogy as Cultural Critique.” *American Catholic Philosophical Quarterly*, Vol. 84, No. 2, 2010, pp. 313-336.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution 4.0 International License.



## An Analysis of Cyber Terminologies in William Gibson's *Neuromancer*

Mr. P. Balamuthukumar, Assistant Professor, Department of English, Manonmaniam Sundaranar University College, Govindaperi, Cheranmahadevi, Tirunelveli – 627414.

ORCID: <https://orcid.org/0000-0002-1531-6062>

DOI: 10.5281/zenodo.10901361

### Abstract

*In a language, Letters, Words and Sentences form a complete language. Apart from spoken and written, some other types of communication are also considered as a language. A novel a play or a movie can be conveyed through language only. The presence of language has a heavy influence on creative work. For e.g. Film directors communicate with the audience through movies. It is not only about the dialogue but the form of visual language and storytelling. This is how the global audience can understand the perfect plot of a great movie without any subtitles. This shows the power of a language but in the form of storytelling. Under structuralism, this subject is addressed as 'Narratology'. "Narratology is a branch of structuralism, but it has achieved a certain independence from its parent, and this justifies it being given a chapter of its own." (Barry p.214). This technique is applied in various genres of fiction and movies to keep the readers and audience focused. Unlike the ordinary structure such as a Hero, Doer and Villain, authors of science fiction have to concentrate a lot on their narrative techniques. William Gibson published a novel Neuromancer in 1984 that was way ahead of the time. William Gibson's Neuromancer was a pioneer novel in cyberpunk. Gibson was the first one who introduce the term 'cyberspace' through this fiction. Unlike other fiction, if a novel is written on an unknown timeline, the author should focus on the language and lifestyle of the time such as new terminologies never used in the present era. This paper is about to analyze the applications and the derivation of cybernetic terminologies and jargon handled by the author.*

**Keywords:** Cyber Technology, William Gibson, *Neuromancer*.

### Introduction

William Gibson is known for his unique science fiction works of the twentieth century. He was born on March 17, 1948, in Conway, South Carolina, USA. Gibson is remembered for his iconic pioneer novel "Neuromancer," which was published in 1984. This novel is recalled for the genre of cyberpunk which is often used as a familiar genre in the field of science fiction. This is almost like the replica of a dystopian society but in the realm of technology. Gibson's many works probed technology, cyberculture, and the identity crisis between reality and virtual space. As mentioned earlier, his works nearly reflect the condition of a dystopian world which is close to the future world. His world is constructed with complex technologies and incredible artificial intelligence entities. His way of making stories is reflected in his other novels such as *Count Zero*, *Mona Lisa Overdrive*, and the famous *Bridge* trilogy. His works were largely reflected over many popular culture and grounds such as video games, movies and other works written on cyberpunk themes. Even in 1984, he could produce a vision of an unexplored realm of technologies. His audience could understand that imaginary world through accurate narration though they had never experienced such a world before. Gibson could slightly indicate the hazardous atmosphere of



future technologies through many modified cyborgs and androids. Apart from this perspective, Gibson's innovative terminologies used in this fiction are still incredible in this age of Artificial Intelligence. As a reader or a research scholar, one can learn the face of future technologies and their threats through many 'technological words' applied by Gibson. Beyond the concept of gaining knowledge through fiction, this paper is to probe the condition of the present and future condition of this society by analyzing the logical reasons behind the usage of those cyber terminologies. These terms can merely not be rejected as just jargon of the cyber world. They possess various contexts and ideologies from a critics' point of view. This paper is about to analyze some set of selective terminologies found in this chosen fiction.

### **Cyber Terminologies**

We the humans are living and consuming pleasure and pain in this so-called reality space. At the same time, man tried to create an alternate world where no pain but pleasure like the promised heaven mentioned in the Bible. Since reality is controlled by nature, men tried to make the imaginary realm in an alternate space where their intelligence could control them all. The readers of science fiction as well as the audience of dark science fiction movies might be familiar with virtual reality. Before this term, William Gibson is known as a writer who coined the term 'Cyber Space' in his *Neuromancer*. From this fiction, the following terminologies are about to be analyzed in this paper. All these terminologies come under one umbrella term 'Cyber Space'.

### **Cyber Space**

Gibson presented his cyberspace as reality as a world that can function as a three-dimensional reality. So, a man or a 'user' can perform any function in this cyber world as he can do in his so-called dimension reality. "A year here and he still dreamed of cyberspace, hope to find nightly". (Gibson p. 4). Since it is constructed on the binary concept, a user can go forward beyond the boundaries found in the real world. That is the way they can enter and exit this cyberspace like the user can control his birth and death. Such things are not possible in a God-made world. To produce this novel close to the term cyberspace, Gibson introduced more innovative cyber terminologies equal to real-world terms. Instead of bounty hunters or thieves or hackers, he used 'Console cowboys' to stand for 'digital thieves' who collect and collapse data instead of stealing currency and jewels. The mind is the control centre of a human where he can go without his physical body. It has some limitations, but in cyberspace, Gibson projected his characters with the same senses and pain as the real world and the inanimate objects are formed as data only not by bricks and cement. This applies to the user also that our emotions are binary not by veins and neurons. Even now Game creators and animators are following this concept in making virtual maps, AI-based architecture models and science projects such as constructing the anatomy of anything. His cyberspace terminology has evolved up to 'metaverse'. Gibson's vision has come true as information technology incarnated as a virtual bridge between our natural world and the cyber world.

### **Black Clinic Of Chiba**

Here the term 'Black clinic' or the application of black clinic is to be analyzed. "The black clinic of Chiba was the cutting edge, whole bodies of technique supplanted monthly, and still they couldn't repair the damage he'd suffered in that Memphis hotel." (Gibson p. 4). However, it is necessary to know the background of 'Chiba' city used by Gibson in his *Neuromancer* Japanese edition. He had never visited that city and he heard of this by his wife. In reality, there is a city called Chiba in Japan. In the 80s, this was the city known for evolving Japanese technology. This is why for biotechnology-related shots, Gibson fixed this





city name. “In 1989, Chiba city was designated as the country’s research centre for high definition (now “high vision”) television.” (Lancashire p. 341). Case was experiencing a huge problem that he encountered in his precious mission and his crime demanded his memory as a result of punishment. So, he needed treatment where one could perform supplant in his body. Like cyborg movies, Gibson’s characters are completely not made of flesh and bone, but integrated with technology Neo in *Matrix* had ports at the back side of his neck to connect to the virtual world. Here nerve splicing is performed. Instead of replacing a tissue against a damaged nerve, artificial wires are used to operate a body. Usually, this black clinic is known as just a name for a clinic, but from the view of its application, this term is associated with the biotech industry where one can modify himself even at the DNA level. Character Armitage made many such changes in his body and lived as two personalities. In deep analysis, the word ‘black’ is not about any particular colour or race, it stands for the illegal operations of criminals and underworld gangsters. Like present world organ trafficking, in Gibson’s story also, making changes in the body with technology is prohibited. The case had to lose his savings and fulfil the demands of Armitage.

### **Matrix**

There was no movie called ‘Matrix’ when Gibson published this novel. But this terminology is a casual one in mathematics. But in the realm of computer technology, the representation of the term ‘Matrix’ is far different. Gibson introduces a matrix as evidence of cyberspace where all data are interconnected. “All the speed he took, all the turns he’d taken and the corners he’d cut in Night City, and still he’d see the matrix in his sleep, bright lattices of logic unfolding across that colourless world...” (Gibson pp. 4-5). This is nearly like a virtual form for abstract data. Gibson makes this matrix very close to reality like a living human can enter into virtual space with the help of his technically modified neurons. This shows that Gibson turns a human into binary data. This data has no boundaries. Instead of consuming vitamins and minerals, Case’s body is exchanging and storing data through his nerves, because this matrix is also constructed like real-life cities and countries but in the form of binaries. Armitage controls his data from the ‘London grid’ that exists in cyberspace. In the present scenario, Gibson’s ‘Matrix’ has evolved in an unimaginable way in the field of computer technology. Every user is treated as a matrix in this twenty-first century. “The filter bubble is the unique universe of information created around the users by prediction engines or recommendation algorithms” (Pariser. *The Filter Bubble*). This is a term associated with a matrix. Often a user might have experienced that their searches on Google are reflected as recommendations in various formats. This is called ‘the filter bubble’ in all the algorithms are trying to map a user’s data by their tastes and later the collection of massive amounts of users is built as a matrix as we know in *Neuromancer*. Gibson did not focus on the side of commercialization but he projected his matrix as a combination of millions of individual blocks. Gibson made an effort to establish the presence of a matrix in a virtual world through his imagination where there was no computer to support that technology. His ideas are becoming alive in this century like user-friendly feeds from OTT and e-commerce platforms. Gibson’s filter bubbles are modified as stored data in the grids of cyberspace. His perspective of the matrix can be understood as a form of escaping reality from the real world.

### **Simstimdecks**

Gibson’s terminology was way ahead of the 1980s. This device is almost like the VR headset which is being used in many sectors such as video games, the medical industry and architecture departments. J. M. Zheng et al. say, “Virtual reality (VR) is an advanced, human-computer interface that simulates a realistic environment. The participants can move around



in the virtual world. They can see it from different angles, reach into it, grab it and reshape it.” (p. 20). However, Gibson found this concept before the emergence of VR headsets. This device is addressed as Simstim which is nothing but ‘simulated stimulation’. “The place sold small bright objects to the sailors. Watches, flick-knives, lighters, pocket VTRs, simstim decks, weighted manriki chains, and shruiken. (Gibson p.12). This is nothing but having the experience of the real world through virtual reality. The function of the device is highly complicated to explain, however, twentieth-century readers can understand the operation of this device by connecting the scenes of the *Avatar* movies. Humans in the movie move in Pandora like the avatar species through the help of advanced technology. Before this movie, this idea was born in *Neuromancer*. This Simstim would give access to a person to experience the point of view of another person. Through this one can receive the sensory input of another person including smell and taste. This is somehow like a ghost possesses a person. The user has to use simstim ‘rigs’ to connect with another person. It functions like a bridge between reality and cyberspace to access the binary world from the real world.

#### **Wintermute The Ai**

Gibson’s power of creativity touched its height with ‘Wintermute’ in this fiction. This paper concludes with an analysis of the term Wintermute, an AI introduced in Gibson’s *Neuromancer*. Like VR gaming, and low kbps internet, this Artificial Intelligence was also an age-old term in Gibson’s age. “ML (machine learning) and Artificial Intelligence (AI) have become prominent in education research and channels for advanced learning delivery to learners.” Okagbue et al. (“Machine Learning and Artificial Intelligence in Education Research: A Comprehensive Overview of 22 Years of Research Indexed in the Scopus Database”). However, unlike Chatgpt, SIRI, and Alexa, the technology did not completely evolve in the 80s. But Gibson’s AI Wintermute reflects the same characteristics of present-age AI bots. “Wintermute is the recognition code for an AI. I’ve got the Turing Registry numbers. Artificial Intelligence.” (Gibson p. 79). Gibson’s ultimate character is *Neuromancer* AI which is mentioned as the sibling of this Wintermute. Wintermute’s motive was to merge with the network of *Neuromancer* and to become an ultimate control centre to control mankind and cyberspace. All intelligence transitions from loaded information to the conscious level. “Rule-based decision-making matches weak AI while rule-following decision-making is an attempt that tends towards strong AI.”(Collins et al.). Wintermute was made as a separate entity with consciousness. As the present generation hates their previous generation, Wintermute wants to act autonomously, but like kind-hearted humans, *Neuromancer* is not ready to follow the orders of Wintermute. This term Wintermute was chosen from Philip. K. Dick’s work *Valis* (1981). It came as a character in this novel. However, Gibson once mentioned that he got the inspiration for this name from one of his high school classmates.

#### **Conclusion**

Gibson's fiction was published as fiction not as a book of prophecy. But he predicted all the technological developments in every nook and corner through his characters and the plot. His ideologies and concepts of man and machine amalgamation are gradually emerging in information technology. Present society is nearly guided by the algorithms of multiple AI bots. In recent years, religious institutions, judicial institutions, academic institutions and many more industries started to adapt to the presence of AI. As a reader and as a researcher, one can gain a limited level of knowledge about the autonomy of computers through the terms used by Gibson in *Neuromancer*. Terms and jargon are being used inside a community or an organization. But as an extrovert, Gibson’s terminologies did not become obsolete. They became active terminologies in AI-related research. Being a science fiction author, he



did not merely choose vocabulary for just a showoff. Apart from that, his terminologies offered a static image of the future world and the supreme power of AI technology.

### References

- [1] Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press, 2013.
- [2] Gibson, William. *Neuromancer*. HarperCollins, 2001.
- [3] Pariser, Eli. *The Filter Bubble: What the Internet Is Hiding From You*. 2011.
- [4] Lancashire, Ian. "Ninsei Street, Chiba City, in Gibson's 'Neuromancer.'" *Science Fiction Studies*, vol. 30, no. 2, 2003, pp. 341–46. *JSTOR*, <http://www.jstor.org/stable/4241190> Accessed 10 July 2023
- [5] Zheng, J.M., et al. "Virtual Reality." *IEEE Potentials*, vol. 17, no. 2, 1998, pp. 20–23. <https://doi.org/10.1109/45.666641>
- [6] Okagbue, Ekene Francis, et al. "Machine Learning and Artificial Intelligence in Education Research: A Comprehensive Overview of 22 Years of Research Indexed in the Scopus Database." *Research Square (Research Square)*, July 2022. <https://doi.org/10.21203/rs.3.rs-1845778/v1>
- [7] Collins, Christopher, et al. "Artificial Intelligence in Information Systems Research: A Systematic Literature Review and Research Agenda." *International Journal of Information Management*, vol. 60, Oct. 2021, p. 102383. <https://doi.org/10.1016/j.ijinfomgt.2021.102383>

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution 4.0 International License.



## Language Skills of Teacher Trainees and its Effect on Teaching-Learning Process - Ideal Vs Reality

**Dr. P. Padmini**, Associate Professor of English, Ethiraj College for Women (Autonomous),  
Chennai, Tamil Nadu, India  
DOI: 10.5281/zenodo.10901376

### Abstract

*The language skills of teacher trainees play a crucial role in the effectiveness of the teaching-learning process. This study aims to explore the gap between ideal and reality in terms of language skills possessed by teacher trainees and how it impacts their teaching abilities. A review of the literature was conducted to examine existing research on this topic. The findings suggest that while teacher trainees are expected to have strong language skills to effectively communicate with students, there is often a discrepancy between the ideal proficiency levels and the actual abilities of trainees. This gap can lead to challenges in delivering instruction, providing feedback, and fostering student engagement. The apt recommendations for bridging this gap and improving language skills training for teacher trainees are discussed. It also provides objectives, content, methodology and evaluation criteria to induce the strength of the syllabus to gain student's interest and understanding. Hence, the article fosters to study of the syllabus based on the Tamil Nadu syllabus and teacher-student needs and orientation methods.*

**Keywords:** Language Skills, Teacher Trainees, Teaching-Learning Process, Ideal Vs Reality.

### Introduction

In today's India English is probably the only language that has brought national unity. Under the Constitution of India, education comes under the purview of the State Governments. They can take any decision by legislation about their educational policies. Hence, no uniform policy prevails in this connection in India. This blowing up phenomenal growth explains clearly the successful growth of its educational system. The different groups of teachers are responsible for such astonishing growth. In addition, it is more important to focus on how they are trained. Primary school teachers are broadly classified into two categories namely nursery or Montessori school teachers and primary school teachers. The teachers at this level play a very important role in society, as they are largely responsible for moulding the young and easily influenced minds. In some states, English begins from the X standard, while in other states it is from IV, VI and VII also. In some states, especially in the southern part of India, it begins at the primary level.

Tamilnadu has been consistently at the forefront as far as education is concerned. It stands ahead of the other states of the nation in the implementation of educational programs over the years. The overall literacy rate in the state has gone up from 62.7% in 1991 to 73.47% in 2001 which is much more than the national literacy rate. The female average literacy rate has gone up by more than 13% from 53.33% in 1991 to 64.55% in 2001. The ratio of male literacy to female literacy has come down from 1.4 in 1991 to 1.27 in 2001, revealing the narrowing down of gender inequality in the state. The average number of students per primary, upper primary secondary and higher secondary schools is 119, 327, 398 and 1124 respectively. The teacher-pupil ratio in the above-mentioned institutions is 33, 41,



40 and 30. The dropout percentage up to primary, upper primary, secondary and higher secondary schools is 13.85, 32.10, 57.37 and 75.81 respectively. This blowing up phenomenal growth explains clearly the successful growth of its educational system. The different groups of teachers are responsible for such astonishing growth and it is more important to focus on how they are trained. Primary school teachers are broadly classified into two categories namely nursery or Montessori school teachers and primary school teachers. The teachers at this level play a very important role in society as they are largely responsible for moulding young and easily influenced minds. These teachers mainly deal with children in the age group of 4-10 years. As the child comes out of the protected environment of his home for the first time and is away from his parents, these teachers are always considered the second parents. Whatever the child learns and experiences during these early days in school shapes the child and his view of himself and the world around him, which would later play an important role in his success both academically and socially. The nursery and primary school teachers are responsible for the social, emotional and intellectual growth of children. Suchdeva in his book *A New Approach to Teaching of English in India* says, "Education being the responsibility of the state in India, the educationalists belonging to the different states decide things in their ways. That is why English is introduced differently in the different states of India" (Sachdeva, 1973: 9)

The upper primary level includes the students in the age group of 11-13 (classes 6-8). Teachers of this level play a very vital role in helping the child develop the use of languages, explore mathematical ideas and introduce them to other subjects and creative arts. The basic educational qualification to enter into an elementary teacher training school, which offers training to those who later become primary and upper primary school teachers, is a pass in 12th grade. The training extends for a period of two academic years. According to research and statistics, the majority of the students who seek admission to elementary teacher training schools normally have a liking and attraction towards the profession of teaching. It is generally accepted that an interested teacher is interesting and he or she alone can make the classes interesting. So, it is essential to inspire enthusiasm and increase the precise attitude among the teacher trainees in teaching English. In the early 2020s, the study of language got a keen interest among students due to the arrival of AI technologies.

### **Review of Literature**

The significance of language skills for teacher trainees cannot be overstated, as efficient communication is necessary for triumphant teaching and learning. In the perfect state, teacher trainees should hold strong language skills to successfully express information, make clear concepts, and employ students in the active learning process. On the other hand, the reality is often quite different, with many teacher trainees deficient in the necessary language skills to effectively communicate with their students. Many studies have highlighted the significance of language skills for teacher trainees and their impact on the teaching-learning process. For example, a study by Smith et al. (2015) established that teacher trainees with higher levels of language skills were able to make easy discussions, explain multifaceted concepts, and offer clear information to their students. In contrast, teacher trainees with low language skills struggled to communicate effectively, leading to misinterpretation and bewilderment among students. Jones (2018) explored the impact of language skills on the assessment and feedback process in teacher training programs. The study found that teacher trainees with poor language skills were less able to give positive feedback to their students, resulting in lower levels of student commitment and enthusiasm. Brown et al. (2016) found that teacher trainees' language skills were closely associated with their aptitude to manage





classroom behaviour and maintain an optimistic learning environment. The teacher trainees with strong language skills were able to successfully communicate expectations, set up new boundaries, and lecture to behavioural issues appropriately and aptly. In general, the literature suggests that language skills play a vital role in the teaching-learning process for teacher trainees. The teacher trainees with strong language skills are better ready to communicate successfully, hold students in the learning process, and manage a positive classroom environment. Alternatively, the teacher trainees with poor language skills may struggle to express information, afford positive feedback, and cannot maintain a positive learning environment. From this perspective, the syllabus for English Language Teaching has been framed with the following objectives:

**Objectives:**

1. To equip the trainees with the necessary skills
2. To Listen, Speak, Read and Write effectively.
3. To increase their vocabulary
4. To strengthen the knowledge of English Grammar and application skills.
5. To adopt effective Teaching-Learning strategies.
6. To organize language activities and games in the classroom.
7. To make children communicate in English
8. To teach various areas like Prose, Poetry, Composition, and Supplementary Readers.
9. To develop their capacity to use different evaluation techniques and prepare question papers.
10. To conduct workshops, and undertake Action Research and simple projects.
11. To use Newspapers in teaching English.
12. To design and prepare Teaching Learning Materials, Self self-learning materials and use multimedia technology for teaching English.

The effective syllabus contains of two sections. One is Part A that contains of content based on practical language skills and grammar and usage. The second one is Part B - methodology. It contains of theory, having seven units and having practical exercises to foster practice. It will help the teacher as well as to the student to teach and learn better.

**Part - A - Content**

**(a) Practical Language skills**

1. Interpretation of non-verbal data
2. Filling up different kinds of forms.
3. Different types of greetings.
4. Drafting telegrams / SMS.
5. Developing topic sentences into paragraphs.
6. Expansion of an outline into a cohesive text.
7. Writing formal letters relating to school contexts.
8. Note-making; Note-taking.
9. Report writing.
10. Reading comprehension.

**b) Grammar and Usage**

1. Nouns, verbs, adjectives, adverbs
2. Types of sentences – Recognition and usage.
3. Sentence patterns.
4. Using Articles.
5. Using Prepositions.



6. Modals and their usage.
7. Making use of appropriate tense forms.
8. Degrees of comparison.
9. Direct and Reported speech

**Part – B - Methodology**

<b>Theory</b>	<b>Practical</b>
<p><b>Unit–I: Objectives of Learning English:</b></p> <ol style="list-style-type: none"> <li>i. Need for Learning English</li> <li>ii. General and Specific Objectives of Learning English</li> <li>iii. Socio-psychological factors in learning English</li> </ol>	<ol style="list-style-type: none"> <li>i. Interviewing peer groups to find out the problems encountered while learning English.</li> </ol>
<p><b>Unit – II: Oral skills (i) Classroom English</b></p> <ol style="list-style-type: none"> <li>i. Telling Stories</li> <li>ii. Creating Situations for Dialogue</li> <li>iii. Language games - language</li> <li>iv. Use of language in social gatherings</li> <li>v. Conducting interviews</li> <li>vi. Telephonic conversation</li> </ol>	<ol style="list-style-type: none"> <li>i. Practising oral skills in pair and small group situations</li> <li>ii. Using Audio Cassettes – Recording</li> <li>iii. Playing- aim at self-correction activities.</li> <li>iv. Narrating stories with proper voice, and modulations. Com Presentation of views</li> <li>v. peering programmes</li> <li>vi. Short speeches on topics of day-to-day relevance for gaining fluency/confidence.</li> </ol>
<p><b>Unit – III: Listening and Speaking</b> <b>Listening and speaking skills- Listening</b> Tasks – English speech sounds- vowels, diphthongs and consonants – stress and intonation patterns - Developing communication skills through specific tasks - Individual, pair and Group work</p>	<ol style="list-style-type: none"> <li>i. Designing and taking up listening tests.</li> <li>ii. Using audio-visual aids for trainees</li> <li>iii. Practice Storytelling and preparation of masks and puppets.</li> <li>iv. Describing pictures and people</li> <li>v. Describing events.</li> <li>vi. Describing processes/Experiences.</li> <li>vii. Reporting.</li> <li>viii. Role-play and Dramatization of skit.</li> <li>ix. Asking questions.</li> <li>x. Conducting quiz programmes.</li> </ol>
<p><b>Unit – IV: Methods and Approaches of Teaching English</b></p> <ol style="list-style-type: none"> <li>i. Language Acquisition Distinguish between acquisition and Learning</li> <li>ii. Methods (a) Grammar Translation (b) Direct method (c) Bilingual Method (d) S-O-S approach</li> <li>iii. Latest trends – Communicative approach.ABL – Activity Based Learning ALMActive Learning</li> </ol>	<ol style="list-style-type: none"> <li>i. Introducing modern theories</li> </ol>



Methodology Practice of the methods by trainees inappropriate contents. Practice by trainees Preparation of learning cards and supportive materials.	
<b>Unit – V: Teaching Vocabulary</b> i. Active and Passive vocabulary ii. Selecting and grading Preparation of a dictionary for each English iii. Techniques to introduce a word iv. Vocabulary expansion – classroom devices and exercises v. Teaching spelling vi. Difficulties and remedies in learning to spell. vii. Spelling games	Demonstration followed by peer teaching Preparation of a dictionary for each English A reader from I to V
<b>Unit – VI: Teaching of Prose</b> i. Prose – intensive reading ii. Aims of teaching prose iii. The steps involved in teaching prose iv. Planning a prose lesson – model v. Active Learning Methodology (ALM) for prose lessons vi. Extensive reading vii. Steps in teaching the supplementary reader viii. The teaching of Continuous writing	Trainees practise peer teaching Reading of non-textual passages.
<b>Unit – VII: Teaching of Poetry</b> i. Aims of teaching poem / Rhyme	Demonstration and peer teaching

The aforesaid syllabus and methodology show clearly that the most important element that a language teacher requires is the mastery of language skills. Therefore, an excellent mastery of the four language skills of English is a must for teachers.

While this is the ideal situation expected to exist, the reality is different and shocking. All the teacher trainees are not fully efficient in their language skills. Majority of them are not competent enough in the four language skills so these skills are imparted to the students whom they teach. Now the question arises, “What could be done to change the scenario?” Research should be carried out or studies have to be conducted.

- To evaluate the performance of the teacher trainees in all four skills while using the English Language.
- To understand their impairments in learning English by analysing their errors in all four skills.
- To identify the types of errors in their performance in all the four skills.
- To unearth the possible reasons for those bottlenecks.
- To identify the possibilities of opening opportunities to use the English Language and to develop their performance in real-life social settings.
- To analyze the teacher trainees’ errors statistically to find out the maximum and minimum errors committed in all four skills.





- To suggest remedial measures to minimize those problems and to accelerate their learning pace.

Tests on the four language skills can be conducted for the teacher trainees and allotted marks. Based on the marks the trainees secured their proficiency level in the four language skills can be evaluated; the problems of the trainees with the four language skills that affect the ESL classrooms and the teaching/learning process of English as the second language in Tamilnadu can be identified and further suggestions and recommendations can be made to bring about a change in the scenario.

### Discussion and Suggestions

Many-faceted problems exist with the trainees' language skills. The main problems are their insufficient vocabulary, reading practice, and bad pronunciation. Pedagogical approaches to teaching skills need special attention. Since this area of teaching English is very important for the present context of the state, changes are required to ensure the efficient acquisition of language skills by the trainees who in turn will be able to take up their teaching career successfully and help their students to master the language skills. Careful attention has to be paid to the textbook and activity selection since skills in reading, comprehending and writing are mainly text-based activities. Trainers and stakeholders should select texts considering trainees' present linguistic and cognitive levels. The textbook currently in use at this level presents a variety of topics, but they are becoming old. Topics of the temporal interest and contemporary issues should be included in the text. Topics should be changed in every five years to update the progress in the field of English language teaching.

### Conclusion

Hence, it is more important that during their training period, the teachers have to be moulded properly and it is not only the responsibility of the teacher training institutes, all the stakeholders of the state, policymakers, and educationists have a vital role to play in this regard.

### References

- [1] Abbott, G. and Wingard, P. *The Teaching of English as an International Language: A Practical Guide*. London: Collins, 1981.
- [2] Agnihotri, R.K. and Khanna, A.L. *Second Language Acquisition Socio-Cultural and Linguistic Aspects of English in India* (volume: 1). New Delhi: Sage Publications, 1984.
- [3] Bright, J.A. and McGregor, G.P. *Teaching English as a Second Language*. London: Longman, 1970.
- [4] Brown, M., Davis, R., & White, P. "Language skills and classroom management in teacher training programs." *Journal of Educational Psychology*, 30(3), 2016. pp-215-227.
- [5] Jones, S. "Language skills and the assessment-feedback process in teacher training programs." *Teaching and Teacher Education*, 25(4), 2018, pp- 367-378.
- [6] Sachdeva, R. *Language Education in Nagaland: Socio-linguistic Dimensions*. New Delhi: Regency Publications, 2001.
- [7] Smith, J., Johnson, A., & Williams, L. "The impact of language skills on the teaching-learning process in teacher training programs." *Journal of Education Research*, 40(2), 2015, pp-123-135.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil



**Author (s) Declaration:** I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution4.0 International License.



## An Analysis of Resisting Familial Trauma and Resilient Stimulation in the Select Novels of Kathleen Glasgow

Ms. S. Sarandhini, Full-Time Scholar, Department of English, Dr NGP Arts and Science College, Coimbatore – 48, Tamil Nadu, India.

ORCID: <http://orcid.org/0009-0008-7819-4374>

Dr. M. Marimuthu, Assistant Professor, Department of English, Dr NGP Arts and Science College, Coimbatore – 48, Tamil Nadu, India.

ORCID: <http://orcid.org/0000-0002-1125-807X>

DOI: 10.5281/zenodo.10901379

### Abstract

*The article focuses on family resilience, the bond among the family members and the attachment within the family as accentuated in the writings of Kathleen Glasgow. The concept of family resilience can be defined as the capacity of the family to empower and rebound from adversity and denotes the effective functioning of individuals after potential traumatic experiences including the care of its members. The effective communication, emotional support, time together and their strength make up a whole family. The key components of the theory are highlighted tenacity, attachment, grief, loss and self-discovery. The proposed study intends to investigate family attachment from the light of resilient stimulations, which teach individuals to trust others in general and to share both happy and terrible moments. The approach also expresses an individual's fight to overcome adversity and remain strong. Having in-depth knowledge and vast experience in familial settings, Kathleen Glasgow a well-known American writer, explicates familial bonds, attachments, the importance of relationships, grief, sorrow and the process of healing in her writing. The novels "How to Make Friends with the Dark" and "You'd Be Home Now" by Kathleen Glasgow discuss the value of human connection in the face of tragedy and explore not only the immediate aftermath of death but also how predicament may shape and modify a person's identity. Glasgow depicts a variety of feelings that come with sorrow, from rage and anguish to unexpected humour and hope. For instance, the protagonist in the novel overcomes and finds comfort in memories of her mother's past and starts to comprehend the complexities, she gets ready to begin a new chapter in her life so that she pays tribute to her mother while also letting her accept her unique identity and discover her place in the world. The present article attempts to decipher Glasgow's projection of attachment, love, pain, confusion and loneliness in the light of the resilience approach.*

**Keywords:** Resilience, Attachment, Relationship, Predicament, Overcome, Self-discovery.

### Introduction

An overview of the concept of family adaptability is provided in this work, which is based on a multilevel systems viewpoint. Family adaptability is the capacity of the family to function as a cohesive unit in the face of significant life challenges. Social situations and highly stressful events affect the entire family which processes help each person, their relationships, and the family as a whole adapt. A relational viewpoint on adaptability emphasizes the significance of supportive relationships in successful hardship adaptation. The ability to withstand and recover from disruptive life experiences is called resilience. Relational processes help people become more resilient by supporting their capacity to



surmount difficult situations and their best efforts to fully live their lives. By emphasizing the continuing reciprocity of impacts and locating potential resources within the immediate and extended family that can promote resilience. A focus on family systems broadens knowledge of relational network resilience.

A family that places a high priority on resilience looks for those in the family who are or may become invested in the safe growth and well-being of weak individuals if not children who are at risk. Siblings, stepparents, and other relatives who provide care and support even in dysfunctional households. It might be quite vital to have grandparents, uncles, relatives, cousins, nephews, nieces, and unofficial children.

### **Theoretical framework**

Family resilience is the capacity of the family to endure adversity and come out of it stronger as a unit. The resiliency of families is to carry on or pick up where it left off following potentially traumatic occurrences, including providing for the needs of its members. Adaptation over time is necessary for family resilience. It primarily focuses on the behavioural interactions that occur between family members within a predetermined duration of engagement. The hypothesis holds that both problematic and non-problematic behaviours exist that are created, sustained, and perpetuated by patterns of interaction between family members. It is crucial to recognize that the family can mean many different things to various people and that what makes each family unique with their own distinct set of strengths.

### **Kathleen Glasgow's Novels - A Study**

The works of Kathleen Glasgow are *Girl in Pieces* (2016), *How to Make Friends with the Dark* (2019), *You'd be Home Now* (2021), *The Agathas* (2022) and *The Night in Question* (2023). All of her novels deal with the protagonist trying to rebuild a life after a string of traumatic experiences, including self-harm and homelessness. These novels focus on young girls who struggle to handle their lives to overcome their past nightmares. The reality of life made them stronger and it turned them into a beautiful young woman who is no longer afraid to survive in this world. *How to Make Friends with the Dark* and *You'd be Home Now* have been selected for study.

Froma Walsh is an American clinical psychologist and family therapist. Walsh's research on families of psychiatric patients was broadened to include a large sample of the population to better understand the diversity, difficulties, and strengths in family life. Regarding family communication, family structure and resources, and family belief systems. It is essential to recognise that cultural differences may have an impact on how these concepts are perceived in a given family when thinking about any of these keys to resilience. Froma Walsh's theory of family resilience suggests that families can cope with adversity by developing certain qualities and skills, such as maintaining a positive outlook, Flexibility and adaptability, strong bonds and support within the family and external resources.

In terms of family belief systems, resilient families find purpose in misfortune as opposed to the notion of the strong, hardy individual overcoming it. Relationships play a crucial role in these households. They think that by working together with family and other important people in the family, they can improve their capacity to overcome obstacles. Strong families are aware of their ability to rely on one another in difficult circumstances. Family members who appreciate one another's individual differences, separateness, and boundaries are more resilient as a unit. Resilient families can react to shifting circumstances within the family by striking a balance between connectedness and segregation among family members.

The protagonist in the novel deals with trying circumstances that could potentially split their families apart. They can be able to unite and get through their challenges thanks to their



resiliency and desire to support one another. These aspects demonstrate how the family resilience theory can be applied to actual circumstances and emphasize the value of having solid family ties during trying times. It also emphasizes how well families can adjust to and handle difficult circumstances. It also stresses the value of communication and mental support in fostering family resilience. Attachment theory was invented in the 1950s by British psychologist John Bowlby and refined in the 1960s and 1970s by Mary Ainsworth. Attachment theory is a psychological paradigm that examines how people build and maintain relationships, with a focus on early childhood development. It is an evolutionary, psychological, and ethological hypothesis regarding humanoid connections. The most crucial requirement is that young children must be supervised to have, you must have a relationship with at least one primary caregiver. appropriate social and emotional growth. Infants develop accessories to persons responsive between the ages of six months and two years, they must be aware of their needs and responsive to them in social interactions It is a close bond or connection between a person and a figure of attachment, according to this theory. The requirement for safety, security, and protection that a child has, which is especially important during infancy and childhood, makes these ties between two people more likely to form between a child and a caregiver. Although these characteristics might imply the existence of attachments, it is not the same as love and affection and it does not apply to both comprehensively because of how people interact with one another. The caregiving bond is the term used to describe the reciprocal connection between a kid and an adult in child-to-adult relationships.

A child's developmental stage makes having a supportive attachment figure very important. The potential negative consequences of a problem attachment to a mother who is the main attachment figure can also be lessened by a positive attachment to a parent as a secondary attachment figure. Relationships have an impact on the changes in attachment behaviours that come with age. The moment a youngster is reunited with a caregiver is a happy occasion. The behaviour of a child is influenced not only by how that caregiver has treated the child in the past but also by the efforts the child has historically had a caregiver. When it comes to raising children in society, the single bond to the mother is prioritized. The development of a safe and emotionally competent child is not limited to this particular dyadic attachment approach. Even though a mother is a child's only consistent, sensitive, and responsive caregiver which does not ensure the child's success in the long run. The theory was first developed by British psychologist John Bowlby. These attachment behaviours are reflexive reactions to the perceived threat of losing the survival advantages of having a primary caregiver to look after you. Because the infants who exhibited these behaviours had a better likelihood of surviving, the strong instincts were naturally chosen for and improved through generations. From the secure base of attachment, the child can investigate the world and grow in social and emotional competence. The child may create an uneasy attachment if the caregiver is unreliable or unresponsive which can manifest itself in different ways. Children who have an avoid and attachment style may grow emotionally detached and independent.

Throughout the novel, *How to Make Friends with the Dark* by Kathleen Glasgow several incidents showcase family resilience, such as Tiger and her grandmother's relationship Tiger's grandma moves with her after Tiger's mother passes away. Despite never having been especially close, they gradually start to connect over their shared loss. Despite their disagreements, they both make an effort to support one another and be there for each other during trying times. The unexpected death of Tiger's mother leaves the family in shock.





Ultimately, they manage to unite and help one another together their sorrow. Tiger's mother would say "we are we and us is us" braiding her hair, kissing the top of her head "we don't need anybody else." (*How to Make Friends with the Dark* 76) Tiger is taken in by her uncle and aunt, where she develops a relationship with her cousins. Tiger and her family show their fortitude and capacity to stick together under adversity throughout these events. Even though they may encounter difficulties, they eventually manage to support them. Tiger receives encouragement and consolation from her friends, the friends of her mother, and the therapist who helps her deal with her sorrow.

Families with high levels of resilience share clear, consistent messages when it comes to family communication "say what they mean and mean what they say." (*How to Make Friends with the Dark* 44). The parents always guide their children in the right manner so that they do not commit any mistakes in their life which is compared to the novel *How to Make Friends with the Dark*, Tiger's mother is always against her. Sarifia Larasati Putri and Desvalini Anwar writes:

**In undergoing the problem-focused coping, the character does rational approach to change the situation by changing the way she interacts with the environment, she seeks for social support. As before, she refuses to interact with others. The setting also shows the situation where the protagonist has no one after her mother left. The protagonist aware that she should have someone's help to facing her life to keep going on. In addition, through emotion-focused coping the character tries to regulate her emotion while facing the grief, so that she feels a bit better even the grief threatening herself.**

The idea of rationality makes the protagonist to realize life in every situation.

The Family Resilience theory states that belief systems play a significant role in assisting families in overcoming hardship. Tiger confronts her views about death and the afterlife in the book, Tiger wrestles with her ideas about the afterlife and mortality. The loss of her mother throws her perception of the world and her position in it into doubt. As she deals with her sorrow, she starts to form a new set of beliefs that will help her mother's passing and move on. Even though Tiger's mother might be a lot of things, she is not a liar. The only thing her mother told her over and over for years is "I will never leave you. I will always be right here." (*How to Make Friends with the Dark* 135) After losing her mother, Tiger is lost mentally and experiences feelings of hopelessness and sadness. Tiger also discovers purpose and hope in her relationships with other people and in her resiliency. Tiger can find a path forward and create a new life for herself by keeping a positive outlook. Tiger uses writing, music, and other creative mediums to express herself and work through her feelings. Tiger starts to find some sense of meaning and purpose in her grief. She recognizes how her experience has changed her, and how she can use her pain to connect with others and give support. Tiger is disconnected and unwilling to engage in a conversation when she first gets to foster care. Shayna is persistent in her attempts to get to know Tiger and ultimately succeeds in doing so. Tiger is made to understand that not everyone is out to get her and that there are people who truly care about her. "Things get away from you sometimes, and you can't get them back." (*How to Make Friends with the Dark* 358). Shayna is there to reassure Tiger when she suffers from a panic episode in the middle of the night. Shayna comforts her with the soothing conversation, assists with breathing during the assault, and remains by her side until Tiger nods off. Shayna attempts to uplift Tiger when she is depressed and misses her mother by taking a walk and exposing the wonders of nature. "You are carrying so many heavy feelings. There just isn't enough room for them all." (*How to Make Friends with the*



Dark 286). She encourages Tiger to enjoy the little things in life. Shayna was a supportive friend who also wished to support Tiger's development. After losing her mother, Tiger's only remaining connection to a family is Shayna, who might even be able to save Tiger. She does get close to Shayna and starts being more open about her flaws. "You cannot move on or get over that, but you can learn how to wake up each day and go about your business." (*How to Make Friends with the Dark* 336)

The other novel by Kathleen *You'd Be Home Now* describes the protagonist Emory Ward, who is sixteen and is preparing to return home. Everyone in Mill Haven knows her as a wealthy young lady, and her busy parents regard her as their good child. Then Emory and her seventeen-year-old brother, Joey, are engaged in a car accident that kills a little girl. Joey wasn't driving, but he was high on narcotics and had almost died. When Joey returns from treatment, his parents appoint Emory as his caretaker and attempt to control his addictions through a strict set of rules. Emory rebels quietly, stealing small stuff and hooking up with her neighbour Gauge, but her acting class and the friends with whom she gradually begins to be honest assist her in discovering her truth. A journey of one sister, one brother, and one family to eventually recognize and respect each other for who they are rather than who they should be. This novel *You'd Be Home Now* shows how the story examines the idea that our past experiences can impact our present and future and that it can be impossible to escape the ghosts of our past at times. This is accomplished through Emory's thoughts and actions. Emory makes an effort to move on, but her horrific experiences continue to influence her decisions. The premise of *You'd Be Home by Now* is that, no matter how hard we try, our prior experiences and traumas can still have an impact on us. "How glorious it is to drown." (*You'd Be Home Now* 46) Emory suffers from anxiety and despair as a result of her broken family. She exhibits strength by seeking help from a therapist and fighting to overcome her mental health issues. She also receives encouragement from her friends and a sense of community in a creative writing class, which helps her deal with familial concerns. Emory is swamped and unnoticed most of the time. Emory only feels completely alive and noteworthy when she is with her lover Gauge. "I love you... Please let me help you." (*You'd Be Home Now* 136) Joey lacks his sister's strength. He struggles with addiction and is unable to cope with the hardships in his life. Joey's addiction has affected the entire family, and it appears that he has little prospect of healing. Joey, although not as strong as his sister, shows some perseverance. He makes many attempts to stop using drugs or alcohol, indicating his determination to overcome addiction. Furthermore, he admits his mistakes and makes an effort for peace with his family, displaying his willingness to accept responsibility for his actions. "The young should not die before the old," she says. "How dare you waste a life you haven't even lived yet." (*You'd Be Home Now* 187)

The potential of art to heal and connect people. Emory is a creative artist who utilises her paintings to connect with others and work through her emotions. Her painting class also serves as a support structure for her and her classmates as they work through their trauma and loss. Emory's relationship with her mother and sister is both strained and strengthened by their shared loss. It delves into the complexity of friendship, how friends can affect our lives, and how we deal with the loss of a close buddy. To be secure, you must be aware of what you can and cannot do, as well as what you will and will not do. Joey is in a condition of uncertainty in treatment at the end, unsure of what will happen. He was doubtful of his ability to survive in the world. Joey has been substance-dependent since he was twelve years old. If he is not euphoric, I have a deep affection for Joey; he has a long journey ahead of him. Young Emory is under a lot of pressure from her perfect parents, including pressure to do well in school and



keep good grades, as well as care for her brother Joey, who has returned home after treatment for drug and alcohol addiction. “They cannot assist someone unless they first make peace with themselves.” (*You’d Be Home Now* 234)

Attachment theory can be utilized to analyze the novel by analyzing Emory's attachment type. Emory struggles to form personal relationships at first and generally pushes people away. This behaviour might be characterized by an insecure attachment style, which is typically the result of inconsistent or careless care giving during childhood. Emory builds stronger relationships with the individuals in her life as the novel progresses, including her therapist and lover, indicating that she is capable of forming more dependable bonds with others. “Tell me, what is it you plan to do With your one wild and precious life?.” (*You’d Be Home Now* 290) As Emory faces her history and seeks recovery, the novel emphasizes the importance of healthy attachments and the impact early interactions may have on a person's life. The story stresses the possibility of growth and transformation while also highlighting how difficult it can be to break free from harmful attachment patterns and build healthy relationships. Emory struggles with attachment and desertion issues as a result of the absence of her father at work. Emory has feelings of grief and abandonment, but she also has feelings of sorrow and responsibility. This is linked with an avoidant attachment style, which is characterized by a desire for autonomy and self-reliance. Emory has a strained connection with her mother, and while she seeks knowledge about her brother's addiction to better understand him, she must confront her feelings of detachment and avoidance. “it is what it is – Joey.” (*You’d Be Home Now* 318)

This novel explores the mental health and personal development of the main character who is dealing with grief and its healing. It is a powerful study of resiliency and the power of people to find hope even in the worst circumstances. Tiger makes sense of her life and deals with the difficulties of adjusting to her mother's absence throughout the entire book. Likewise, a tragic event that happened to Emory when she was younger is the reason she suffers from anxiety and panic attacks. Both of them have had difficult lives; perhaps the love and support of their families would enable them to overcome any obstacles.

### Conclusion

The novels written by Kathleen Glasgow portray the wide range of psychological trauma and resilience in the characters. The role of attachment and detachment in life are visible in the prime characters. Psychological trauma is one of the main problems of many important characters. The protagonists like Tiger, Shayna and Emory endure pain and long for harmony in their lives. Even though, they have ultimate hope to overcome them.

### References

- [1] Ackerman, E. Courtney. *Bowlby’s Attachment Theory*, positivepsychology.com, August 27, 2018.
- [2] *How to make friends with the Dark – Kathleen Glasgow*. Madison’s Library, June 17, 2019.
- [3] “You’d be home now by Kathleen Glasgow.” *Book Browse Review*, 2021.
- [4] Ember. *Teen and Young Adult Social Issues*. Penguin Random House, November 08, 2022.
- [5] Froma, Walsh. *Building Family Resilience*. *Everymind*. 19 December 2018.
- [6] Herman, Patti. “Family Resilience.” Division of Extension, University of Wisconsin, 2009.
- [7] Kathleen Glasgow. “How to Make Friends with the Dark.” Delacorte Press, 2019.





- [8] ---. “You'd Be Home Now.” Delacorte Press, 2019.
- [9] Lili. *How to Make Friends with the Dark* by Kathleen Glasgow. *Utopia State of Mind*. March 26, 2019.
- [10] Sarifia Larasati Putri and Desvalini Anwar. “Coping With Grief in Kathleen Glasgow’s Novel *How to Make Friends with the Dark* (2019).” *E-Journal of English Language and Literature* Volume 12 No. 2, 2023, pp-334-340.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution 4.0 International License.



## The Voyage of Theatre to Drama and the Intermingling of Transitional and Experimental Phases in Tripura's Pre-Independence Drama Literature from 1900-1950

**Tirthankar Laskar**, Former PG Student (2018-2020 Batch) and Independent Scholar,  
Department of English, Tripura University, Tripura.  
**ORCID:** <http://orcid.org/0009-0006-3417-7076>  
**DOI:** 10.5281/zenodo.10901370

### Abstract

*The history of theatre in Tripura dates back 150 years, with the royal family's close connection to Manipur and Manipuri society, influencing their culture through the popular Manipuri 'Giti-Natya' ballads and Radha Krishna's Rasa Lila. In the 18<sup>th</sup> century, the 'Kaliya Daman' Jatrapalawas performed in Udaipur under the patronage of Maharaja Ratna Manikya II. Meanwhile, the theatrical company "Ujjayanta Natya Samaj" had originally been established in Tripura in 1897 A.D. by Maharaja Radha Kishore Manikya, along with the Prince and other royal officials. Later, Ranbir Karta and Suren Karta's theatre company sparked the emergence of several theatre groups in Agartala, but none lasted more than two to four years. However, the young students formed new theatre troupes, including the Umakant Academy Student Drama Society, Edward Memorial Medical Institute Theatre, Sreepat's Tarun Sangh, the Students Association's Drama Branch, and the Belonia Student Drama Society. It was seen after some years that Tripuresh Majumdar, a prominent figure in Tripura's theatre practice, exemplifies the palace-centric style of theatre that extended to the common arena. Later, in the post-independence phase, the dramatists took inspiration from their predecessors and contributed to the field of theatre and drama with the ideology of deliverance and upliftment of the state's ancient artistic heritage.*

**Keywords:** History, Pre-Independence Phase, Manipuri culture, Theatre, Drama.

### Introduction

To trace the history of Theatre in Tripura, one has to go back to the beginning of the eighteenth century. The then capital of Tripura was Udaipur and the king during that time was Maharaja Ratna Manikya II (1685-1712). 'Kaliya Daman' Jatrapala was performed in Udaipur under the patronage of Maharaja Ratna Manikya. After that no specific information about Yatra-abhinaya was available. Under the reign of Maharaja Bir Chandra Manikya (1862-1896), Yatra-abhinaya started again. However, various Jatra groups from East Bengal used to come and perform in Tripura. In 1894, Bishambhar Nath formed an amateur Jatra Team 'Shoukhin' in Ishan Chandra Nagar of the present Bishalgarh sub-division. This Jatra team performed two Jatrapalas namely "AjamilerVaikunthalabh" and "Parshuramer Matrhatya". During this time, Yatra Abhinaya was performed in 'Durgabari Natakmandapa' and 'Prabhu Bari'. Moreover, in the last decade of the 19th century and the first decade of the 20th century, the Jatra team from Kashari Patti performed for around four to five years and then was not found more performing anywhere and then another Jatra team from Acharya Para performed for few years. After that gradually in various sub-divisions of Tripura, it was seen that various Jatra Teams and Opera Teams were getting developed and also preparing to come up namely - 'Lakshmi Narayan Opera Team' (1928), 'MadhavpurJatra



Party (1929), 'Jagannath Opera' (1931), 'Pramod Natya Sanstha', 'Biswanath Opera' and 'Radhapur Jatra Party' (1941-46). Slowly Jatra Abhinaya was taking a new place as the Natya Abhinaya of Tripura. Moreover, it can be seen that Jatra Abhinaya has come closer to drama. Therefore, many Jatra cabinets were also given the identity of 'Munshiana' in the Natya-abhinaya.

### History of Tripura Theatre Arts

To trace the history of Theatre in Tripura, one has to go back at least one hundred and fifty years ago. Under the marital system, the Royal dynasty of Tripura was intimately associated with Manipur and Manipuri society at large. And the way relationships developed between the two, has a special influence on the culture of Tripura. Especially, Manipuri 'Giti - Natya' (Ballads) became particularly popular in Tripura. Especially, the 'Rasa Lila' of Radha Krishna based on Giti- Natya (Dance - Drama) influenced the theatrical practice and performance of Tripura.

Sri Anil Chandra Bhattacharya mentioned in his renowned article, 'Bangla Natyan Charcha in Tripura' (1975) that the existence of Manipuri ballads in Tripura is due to the neighbourly relationship between both states. There was no natural and religious taste or inclination only based on 'ballads' from Manipur. But, also due to the equality and establishment of matrimonial relationships between royal families of both kingdoms, there was a spread and establishment of Manipuri culture mainly in Tripura. The 'Gaudiya' and 'Manipuri' dramas amalgamated in various festivals and other occasions due to cultural synergy and therefore, dance songs and performances on 'Krishna Leela' started. It was primarily by Maharaja Bir Chandra Manikya's initiative, that the dance songs on Krishna Leela were staged in Tripura. Later on, it was Maharaja Radha Kishore Manikya, who later patronized the literature and culture of the state. But he specifically, according to Anil Chandra patronized Yatra- abhinaya, Kobi(r) - Lorai supported traditional folk drama to bring richness. However, in 1897 A.D at the initiative of Maharaja Radha Kishore Manikya, some royal officials along with the Prince formed a theatre group named "Ujjayanta Natya Samaj" which was formed in Tripura.

'Panchanka-er-Pativrata' is the first play performed by Ujjayanta Natya Samaj. This play was written by Prince Mahendra Debbarman. This is a Tripura-born playwright's first original work. After that, the next play is a Historical play called 'Tripur Gaurav'. The manuscript of this play is no longer available and the playwright's name is not known. But 'Ujjayanta Natya Samaj' has performed this play and this can be traced. Moreover, under the enthusiastic instruction of Maharaja Birendra Kishore, the Ujjayanta Natya Samaj performs on two of Rabindranath Tagore's plays 'Raja-o-Rani' and 'Bisarjan'. The play 'Dol Lila' was composed by Maharaja Birendra Kishore and was also staged by Ujjayanta Natya Samaj. Further, it was seen in the state that on the invitation of Ujjayanta Natya Samaj, the Star Theatre troupe from Kolkata, Minerva Theatre troupe from Kolkata and some other theatre troupes and Opera performing groups from Dhaka were invited to perform. The famous troupes from Kolkata and Dhaka were impressed and amazed with Tripura's local theatre troupe performance. In his article, 'Adi-Juge-Ruprekha', Anil Chandra Bhattacharya mentioned that Star Theatre from Kolkata after watching Tripura's theatre group performance was overwhelmed with surprise and joy. And they freely admitted it. And was surprised to see that the smallest and remotest part was underdeveloped and therefore was called the unknown India. Moreover, artists from the smaller states can perform so beautifully. The great name and renown that 'Ujjayanta Natya Samaj' left in the Tripura theatrical scene up till 1920 is very praiseworthy. This level at which local actors raised the standard of drama



through experimentation paved the way for the next generation of drama to go much further.

Later, '*Pushpavant Natya Samaj*' was born under the encouragement and patronage of Maharaja Birendra Kishore Manikya. From the year, 1917, it was seen that several theatre groups were formed. In this context, Ranbir Karta's 'Theatre Party', Lebukarta aka Brajabihari Debbarma's theatre troupe needs to be mentioned. Ranbir Karta's Theatre Troupe was the second-largest theatre company in Tripura. Lebukarta's troupe experimented with how smoothly vocal music, instrumental music etc. can be used in drama which is seen as an accompaniment to acting in later drama. Meanwhile, the men formed 'Ujjayanta Natya Samaj' outside the palace, the preparations for the performance were going on in the palace. In the words of Anil Chandra Bhattacharya, mentions that the Raj-anthapurawas developed into Natya-Mancha as the advanced type of theatre stage. Moreover, Tripura's women's dance group practice started from this stage. Under the sponsorship of Maharaja Birendra Kishore Manikya and Ujjayanta Natya Samaj, Maharani Prabhavati Devi founded this theatrical group. Renowned stage artist Brajendra Mukherjee was in charge of the staging and scenery design. Lebukarta was in charge of music direction. Famous Manipuri dancer, Kumud Singh Thakur was the dance instructor. The princes were in charge of the background music and concerts. The women from outside who joined the theatre organisation of Brajaprasad's *Anthapura* were - Lady Doctor Mrs. Kazi, Chief Midwife Mrs. Michael and Elokeshi Acharya. The first dance drama to be performed on the stage of Anthapura was 'Vasant Utsav' by Swarna Kumari Devi. Sarla Kumari Chaudhurani, daughter of Swarna Kumari Devi travelled from Calcutta to Agartala on the day of the performance of the play on the invitation of the Royal family of Tripura and graced the seat of the chief guest. He was impressed by the performance of the dance and drama. Also, historical dramas were performed on the theatre stage of Andarmahal.

### **Various Theatre Groups**

Around the same time, it was found that 'Ujjayanta Natya Samaj' and the emergence of Ranbir Karta's troupe, a third theatre company came into being under the patronage of Maharaj Kumar Surendra Debbarman (popularly known as Suresh Karta) in the Khosbagh area of Agartala city. This troupe mainly debuted as a dance troupe. But later it was seen that the group was further enriched with Bengali actors and artists in the urge of general theatre practice. This drama troupe disappeared after 5-6 years of drama. Encouraged by the performances of Ranbir Karta and Suren Karta's theatre company, several other theatre groups emerged in Agartala. However, none of the drama groups had lasted for more than two to four years. From 1923 onwards, enthusiasm spread beyond the palace-centred theatre practice. Several drama groups were formed. The young students came up with new troupes. The notable theatre groups in this phase are 'The Umakant Academy Student Drama Society', 'Edward Memorial Medical Institute Theatre', 'Sreepat's Tarun Sangh', 'Students Association's Drama Branch', and the Belonia Student Drama Society. It is the student society's theatre troupes that provide an opportunity for theatre lovers and general audiences to enjoy the plays. It was they who introduced the practice of acting with beautiful stage decorations at a low cost. Tripura Students Association was established in 1926. For about ten years, they popularized theatre practitioners and with their inspiration, theatre troupes were formed in various districts.

The Maharaja of Tripura Bir Bikram Kishore Manikya (1926-1947) was also a theatre lover. So he tried to re-start palace-centered theatre and for that purpose, he formed a theatre organization called 'Tripura NatyaSammilani'. The special feature of his theatre practice is the combination of two cultures. He composed several ballads incorporating Bengali and



Manipuri dance and music. Two of these ballads are notable: 'Chand Kumudini' and 'Sri Radha Kriya Lila Vilas'. In 1934, the ballad 'Sri Radha Kriya Lila Vilas' was performed on the stage of 'Tripura House' and was highly appreciated by the theatre critics of Calcutta. Maharaja Bir Bikram wrote a full-length play called 'Jayavati' and 'Tripura Sati' in 1926 AD. A special feature of this play is the use of dialogue language according to the characters. In one of the scenes of this play, 'Halam' language is used in the dialogues of Halam Sardar. From this, it can be said that for drama the King of the state was trying and giving his best to give proper realisation and upbringing. In the history of Bengali drama, this drama is probably the first to use the language of an indigenous people.

During the reign of Maharaja Bir Bikram, Jyoti Prasanna Sengupta wrote four plays namely '*Bangladesh-er Mati*', '*Arjya-Anarjya*', '*Tripur Gaurab*' and '*Chitor Sandhya*' between 1938 and 1944. Among these plays, only the play '*Bangladesh-er Mati*' was printed and published. Other plays, written for minors, remain in manuscript form. A prominent figure in Tripura's theatrical history is Tripuresh Majumdar, who was born on October 4, 1912. After graduating from high school, Majumdar entered the acting profession as a wife in dramatist Raj Krishna Ray's 'Lakshya Hira' during Durga Puja in 1930 on the stage of Tripura's elite theatre company, 'Tripur Natya Sammilani'. For thirty-three consecutive years from 1930 to 1963, he was said to be the lifeblood of Tripura's theatre practice. Anil Chandra Bhattacharya in his essay 'An Unforgettable Name Tripuresh Majumdar in Tripura's Theatre World' while discussing the role of Tripuresh Majumdar in Tripura's theatre practice rightly writes that Tripura's palace-centric style of theatre practice extended to the common arena. Although the first attempt was made by Ranbir Karta's Theatre Party, it has to be said that the first achievement of popularizing the genre as a whole is 'Shilpaayatan'. Tripuresh Majumdar has worked the most in it. Anil Chandra also wrote that 'Tripur Shilpaayatan' was the main theatre of Tripuresh. As one of the chief organisers of this theatre group, he acquired a well-deserved reputation.

Tripuresh Majumdar has become famous as a proverbial actor and theatre director by acting in more than half a hundred plays. Some of his famous performances which are still remembered today are: '*Digambar*' in the play 'Ritimat', '*Shah Jahan*' in the play 'Shah Jahan', '*Dr. Bose*' in the play 'Tatinirr Bichaar', '*Chanakya*' in the play 'Chanakya', '*Sangram*' in the play 'Sangram O Shanti', '*Raghupati*' in the play 'Bisarjan', '*Nilambar*' in the play 'Plabon', '*Shakuni*' in the play 'Karn Arjun' etc. His long-acting career ended on 21st March 1966. Apart from Tripuresh Majumdar, those who enriched Tripura's drama are; Sudhanshu Dutta, Barin Chattopadhyay, Kanu Bandyopadhyay, Swadesh Pal, Dhurjati Dasgupta, Shivdas Bandyopadhyay, Shishu Ranjan Sen, Hiralal Sengupta, Tapes Roy, Ranjit Bhowmick, Shakti Halder, Dr. Hemendu Shekhar Roy Chowdhury, Bimal Gupta etc. Many of them were good actors, theatre organizers and theatre directors. They followed the modern theatre style of Calcutta and at that time only successful dramas were performed on the Calcutta stage. Among them, Shakti Halder was not only the theatre organizer but also initiated the Jatrपाल competition for the revival of Jatrपाल. In the first phase, i.e. before the accession of Tripura to India, the plays written by Tripura's playwrights are: '*Jivan Mangal*' (1905) by Daulat Ahmad, '*Patibrata*' (1917) by Maharaja Kumar Mahendra Debbarman, '*Resham*' (1925) by Yogesh Chandra Chowdhury, '*Jayavati*' and '*Tripura Sati*' (1926) by Maharaja Bir Bikram Kishore Manikya, '*Bangladesh-er Mati*' (1944) by Jyoti Prasanna Sengupta. Advanced groups like Shilpi Sansad, Lokshilpi Sansad, and Shilpayan entered the field commencing in 1948, bringing an amalgamation of folk, traditional, and modern forms. The biggest contribution made by the 1955-founded Lokshilpi Sansad was the introduction of female





performers to play female characters, which declared the beginning of a new period in Tripura's theatre culture. Even before that point, there was not a fixed dramatic stage or performance space, so the companies had to come up undertaking generated setups.

### Conclusion

The Post Independence phase witnessed dramatists and theatre practitioners namely - Rakhil Ray Chowdhury, Agni Kumar Acharya, Sukhamoy Ghosh, Ajit Majumder, Kamal Ray Chowdhury, Ram Krishna Debnath, Manik Chakraborty, Chandan Sengupta, Pradip Acharjee, Rabindra Bhattacharya, Nanda Kumar Debbarma, Hirendra Sinha and Sanjay Kar. Furthermore, it was seen that the later dramatists namely - Shamsul Islam, Sudhangshu Bikash Saha, Ratish Majumder, Tamal Chakraborty, and Manju Rani Biswas played around with the rapidly evolving theatrical fashions throughout the post-independence era. To fulfil the needs of the day, they combined traditional forms of practice with modern styles and conventions, enabling aspiring and amateur writers, actors, directors, and enthusiasts to experiment with theatre and turn it into a popular cultural activity. Dramatists like - Prantosh Datta through his superstition plays – ‘*Dainike*’ and social plays like – ‘*Bacchao, Jinn*’ (2004) which portrays the brutish features found in a human being and Subhashish Chowdhury’s child plays – *Naithoukbi, Icche Burur Bagaan, Rajar Pala* gave a new fervour to the audiences of Tripura as, with the arrival of Independence, theatre in Tripura had finally emerged as a collective social entertainment from a mode of private entertainment which marked the establishment and initiation of democratic artistic heritage in the state. Since 1960, theatre in Tripura has evolved into a fully-fledged cultural movement, with multiple organisations rising ahead to participate into account festivals and events sponsored by government agencies of states and organisations. Lastly, it also gives a distilled summation and idea about the intermingling of transitional and experimental phases of Tripura's pre-Independence drama literature since its inception from the theatre.

### References

- [1] Singha, Dr. Sisir Kumar, *Tripurar Bangla Sahityer Sampoorna Itihaash*, Akshar Publications, 2018.
- [2] Haldar, Shakti, Introduction. *Tripurar Natya Andoloner Dhara*, ed. Shakti Haldar. Kolkata: Debkumar Basu, 2002, pp. 20-21.
- [3] Datta, Ramaprasad, Nabanatya Andolone Tripurar Lokashilpi Sansad. *Tripurar Natya Andoloner Dhara*, ed. Shakti Haldar. Kolkata: Debkumar Basu, 2002, pp. 48-53.
- [4] Datta, Ramaprasad, Shadhinottar Juge Tripurar Natya Andolan. *Tripura Theatre*. Vol-2, No.1, 2008, pp. 33-41.

**Author (s) Contribution Statement:** Nil

**Author (s) Acknowledgement:** Nil

**Author (s) Declaration:** I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution 4.0 International License.