

Based on a perspective of society, Asif Currimbhoy's *The Refugee* investigates the predicament of humanity and political instability.

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Abstract

Literature's primary purpose is "to reflect with meaning on every aspect of the contemporary human condition," as stated by Jr. Martin C. Carroll. It is unambiguous that writers represent societal processes, and creators highlight the reality of society. The current social structure can therefore be seen in the literature that is impacted by its surroundings. Asif Currimbhoy is an outspoken promoter of the viewpoint stated above. In his position as a social critic, he illustrates his skill in capturing the social reality that exists in this modern era. In addition to maintaining a strong interest in play fabrication, Asif Currimbhoy thinks that literature ought to represent society. The immense concern he has for performing arts efficacy becomes apparent in his plays. He performs plays principally with the stage in consideration. Producing "actable plays" was an impressive feat of his. "India's first authentic voice in theatre," as Faubion Bowers puts it. Currimbhoy's plays deal with a broad spectrum of topics, including those connected with acquaintances, politics, human civilization, and religion. Due to its relationship to a noteworthy historically or contemporary event or incident, every play has a hint of actuality. His area of concentration is how problems in society affect people's lives. He answers up and presents in a realistic manner a specific incident that happened in the country at hand. Asif Currimbhoy developed *The Refugee* (1971), *Sonar Bangla* (1972), and *Inquilab* (1970) as a component in his Bengal Trilogy. The one-act drama *The Refugee*, which was written as a consequence to the unrest that occurred in East Pakistan in 1971, explores both the psychological repercussions of the East Bengal refugee crisis and its effects on Indian society's social framework. The main topic of the following piece is how Currimbhoy confronted humanistic issues and humanity's sufferings against an atmosphere of unrest in politics. The inner sufferings of refugees who were uprooted from their families in order to live an unpleasant life at the hands of others has been represented by Currimbhoy through the representation of the cognitive processes of two refugees, Yassin and Sen Gupta. Furthermore, the study will look at how he tried at showing that man is the root of all human sadness and persecution.

Keywords: Agonies, Humanity, Predicament, Refugee, and Deracination.

The refugee problem's psychological characteristics have been addressed in Asif Currimbhoy's 1971 book *The Refugee*. The 1971 protests in East Pakistan sparked the writers of this one-act drama. 1971 saw *The Refugee* come out, and there was also a substantial migration of Bangladeshi immigrants stepping into India. Numerous commentators have given the name the group "The Bengal" and placed it amongst Currimbhoy's *Inquilab* and *Sonar*

Bangla. Nearly threefold. The inner suffering of those who were forced to flee their ancestral homes has been represented by Currimbhoy through an illustration of the mental processes of two refugees, Yassin and Sen Gupta. to live a life of inhumanity while being dependent upon others. In a precisely constructed one-act drama, Currimbhoy discusses humanistic issues against an atmosphere of political unrest; his goal is to convince audiences that it is man who is the source of human unhappiness and persecution. Civilization has limited itself, constraining its ego to a specific area and faith, and restrained itself to a particular belief that is not advantageous for humanity in all respects.

East Pakistani refugee Yassin dwells in Sen Gupta's apartment. Sen Gupta also fled to India twenty-four years ago following the partition. Sen. Gupta tries to do everything possible to ease Yassin's sufferings and make him feel at home, promising to be aware of his emotional state. unexpectedly, Yassin seems to be very uncommitted regarding addressing the refugee crisis, which troubles Sen Gupta's family. He enters his daily routine and secures admission at a nearby university with Prof. Mosin's guidance. Discussing his home, politics, or refugees, he never discusses about them. In an apparent attempt to dispel his status as a refugee, he begins to speak of himself in Sen Gupta's home as a Paying Guest. He pretends to be entirely unaware of the term "refugee." The fact that Sen Gupta's wife is able to uncover that Yassin's ordeal was so terrible even makes him wonder he had chosen another perspective is noteworthy.

The massacre of intellectuals that took place in Pakistani universities murdered Yassin's life. He saw the twin avenues of action and contemplation while pursuing Comilla University. Instead of guaranteeing them the opportunity for thought and action, however, the ruthless government employees began their murdering rampage. Currimbhoy's supplementary piece, *Sonar Bangla* (1972), effectively conveys the brutality of an authoritarian regime. When the people of East Pakistan began to wish for their own democratic nation, Asif Currimbhoy's *Sonar Bangla* recounts how the nation of Bangladesh (Country of Bengal) came into creation. They were tired of the crimes executed by the military regime and their continued carelessness of professionals. Yassin's message coincides with the disinterest of politicians and the sense of powerlessness of educational institutions:

"... But politics see all people in the same colour and the military ruler; considered it dangerous to give us the liberty of thought, and future leadership, students, professors, teachers alike in all forms of studies and research become the target of their attack. ... the rattle of machine guns is all I remember. A shattering reality that erased all that followed, blocking pain, suffering, and death. I survived, miraculously, if living means surviving".

Prof. Mosin represents the social consciousness of the normal Muslim in India, while Sen Gupta represents the societal consciousness of the conventional Hindu in India. Given that both Prof. Mosin and Yassin are Muslims, it seems like they get along well. However, in the end, they discreetly highlight the difference between Muslims in Pakistan and India. Considering the fact that they are both Muslims, the status of Indian Muslims in India is threatened by the presence of the Muslim refugee fleeing Pakistan.

Understanding out that Prof. Mosin secretly searches for Pakistani Muslims like Yassin to return home demonstrates the deep difference between the two. Yassin deftly grasps this premise in a moving interaction with Mosin, highlighting the underneath is worried of the Indian Muslim:

Professor Mosin: ...there is a difference between the Indian Muslim and the Pakistani Muslim. Yassin: You mean there is a difference between me and you. You also mean the presence of the Pakistani Muslim, the refugee, jeopardizes the position of the Indian Muslim in India... I know you mean this. Very subtle, very delicately put. Like a placard saying: MUSLIM REFUGEE, GO HOME.

Yassin is not unsympathetic to his fellow refugees, considering his initial lack of empathy. The initial motivation for his lack of engagement comes from Sen Gupta's son Mohan, who moves out of his home to join Mukti Fauj because he argues that "someone has to do the fighting" (p. 23). Sen Gupta's daughter, who operates as a volunteer social worker and seeks employment in refugee rehabilitation, furnishes him with the second and most significant trigger. As Mita displays him the bleak reality of refugees, which he had wanted to avoid, she begs him to do what his conscience is encouraging him to do. The method in which Mita's arguments and his feelings within are expressed is tremendously dramatic:

Yassin: (moved, miserable, yet oblique, removed) It was an accident, Mita. It was all an accident. I have been killed. Perhaps I was and the part you see wasn't. All pain comes attachment, all wrongs come from self-interest. That is why we should each... lead our lives... Mita: No; no. I don't agree with you. Life for me means action. Leave it alone and you commit wrong. Yassin: (surprised, affected for the first time) What do you mean? Mita: Oh Yassin, touch me! Can't you see I'm a human being? Can't you see I'm real? Aren't you moved? (She touches her face tenderly) The refugees exit the same way. They're alive and only too real. They bring tears to my eyes; their suffering touches my heart. I can't bear to leave them alone. All of life draws me... human condition.

One of the millions of people who were uprooted and compelled to abandon their homes in appalling conditions of terror and misery was Sen Gupta, the play's second exile from their homeland He should have known the extent to which the current refugee crisis is and how excruciating it is for them. He is obviously ready to assist all of the miserable refugees and even offers Yassin with a place to stay in his study.

However, as knowledgeable observers quickly observe that there is an enormous difference between his words and deeds as an accomplished politician. He proves to be an exceptionally self-centered and ambitious man who knows more about his own property and financial standing than the deplorable circumstances of migrants. His speeches make clear how self-important and pragmatic he has become regarding life:

“... It takes me a lifetime to build this house and garage and that refugee out there points a finger at it... and occupies it. (p.19) “... Of course, I feel sorry for refugees outside, but look at what a filthy mess they’ve made of things. Where’s my open field and coconut palms and pond? They are encroaching. How long are they going to stay there? When will they turn... anti-social? And they’re growing in numbers all the time. We’ve called an emergency meeting of the town elders. This can’t go on. We’ll seal the borders.

Sen Gupta maintains that Mukti Fauj and refugee the withdrawal are not among the problems facing India; rather, he views these individuals as an unauthorized war committed by Pakistan. He didn't assist Yassin because he was a wounded refugee, but rather because Sen Gupta's childhood friend and young love was Rukaiya, Yassin's mother. He considers Yassin as a strange person who cannot be entirely relied upon.

As a typical Hindu who criticizes Bengali Muslims, he also possesses misconceptions. His compulsion to kill and lock the borders emanates from his tremendous dissatisfaction with the refugees. He addressed to Prof. Mosin with such disapproval for refugees that it was noticeable:

Prof. Mosin: (feeling old and weak) What... What would you have us do? Sen Gupta: Huh? (his reverie broken) Do? Adopt a more aggressive posture. The refugee exodus is an undeclared war by Pakistan. We’ve wasted too much time already. It’s costing us money and lives anyway. A quick kill, that is what we need to do. Declare war and march in!

Conclusion: -

Humanity's dilemma as a result of political unrest which results in psychological distancing is considered in The Refugee. Even responsible and educated citizens are at fault because they have become enmeshed in inconsequential ideas and pursuits. Egocentric and political agendas, as well as blind faith, cloud sentiments of universal love and unity. Both Yassin and Prof. Mosin identify as Muslims, but in the last scene, one claims to be a Pakistani Muslim while the other proclaims to be an Indian Muslim. This accentuates the disparities between them. Even knowledgeable Hindus like Sen Gupta, who are aware of both the positive and negative aspects of the situation, are only concerned with the welfare of their own community and ignore important problems like Mukti Fauj, refugees, and war. Sen Gupta doesn't perceive the issues facing East Bengal to be his own, as indicated by his statement that "it is the East Bengalis' accountable to fight for their liberation." Particularly due to his overuse of vocabulary, Asif Currimbhoy has come according to fire for being a wordy dramatist. However, his descriptions of the refugee camp and the Sen Gupta household are wonderful. Yassin employs additionally powerful language when characterizing the "intellectual massacre." Though it seems extraneous to utilize an abundance of ellipses in the speech, Currimbhoy deserved praise for his ability to adapt minor alterations in tone and style when the character's mood shifts. On the other hand, as the previously mentioned incidents illustrate, Currimbhoy does give in to the need to give in to melodrama. He handles dialogue significantly. It may not be entirely suitable to apply Bayapa Reddy's assessment to Currimbhoy's plays to The Refugee, as the screenwriter uses language that allows the Indian audience to attach meaning to the characters.

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