

Dramatic methodologies in Asif Currimbhoy's plays from a viewpoint of a research investigation

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Abstract

The study paper I am currently writing about addresses the dramatic methods utilized by Asif Currimbhoy's plays. The premises of this academic conceptual terms, Asif Currimbhoy's books portray the fundamental and modern lifestyles of boys and collaborative video games. A corporation like no other has been formed by Currimbhoy's birth, education, and satisfaction taken simultaneously. Asif Currimbhoy's mother becomes an established caseworker, and he grows up to be the son of a liberated liberal father. Asif Currimbhoy, who was younger at the time, was greatly influenced by their extraordinary mindset and company activities. Born into an administration steeped in modern ideals and ideas of independence, he later emulated these ideals in his subsequent activities. He had exceptionally upset psychological undertones from an early age, which subsequently served as the central theme and inspiration for his outstanding literary accomplishments. Currimbhoy, meanwhile, made sure that his roots were not compromised by his studies on the Christian missionary faculty. His primary preoccupation was the variety of Hindu songs, such as the Ramayana and the Mahabharata, and he studied the Bhagavad-Gita and the Upanishads before that. Another significant factor that has had an enormous impact on Currimbhoy's spectacular career is his college training. Following receiving his degree from the University of California at Berkeley's School of Economics in 1950, he proceeded to Wisconsin University. He had an extensive mental impact from his time in American universities. During his time as a college student, he developed a profound love for Shakespeare, witnessed innumerable amazing events, and got to see a fair share of American theatrical. A long and prestigious career as a "theater man" might have come about because of this. Colonialism's viewpoints and distinctive features are reflected in Asif Currimbhoy's abilities. Using the impact of capitalism on every aspect of Indian culture, he draws reference to the demoralizing aspects of colonialism throughout various types of video games." Her behaviors could have been interpreted into a local language or as a quick glance and study of the content. He covers a wide range of contemporary and historical subjects in his acts. Much of Currimbhoy's video games deal with outstanding concerns of race, beauty, and gender, although these issues haven't been fully explored yet. Because of his continual involvement in important topics, Currimbhoy gains insights and understanding into many lifestyles. Amidst the colonial liberation conflict, he creates an engaging drama by fusing public and private activity, highlighting questions regarding ethics. He is an effective dramatist whose paintings underscore actual social and political issues as well as those that appeared during the post-Independence era, as well.

Keywords: Great, Drama, relationships, sports, events, social reality, dramatist and community.

Introduction

The books are designed to convey the values of the community, argues Asif Currimbhoy. His skill in revealing the socioeconomic circumstances that existed within the contemporary era is suggested by him as a social reporter. One further thing stated by Martin C. Carroll is that literature "mirrors the entire importance of the human circumstance nowadays" as its primary attribute. The artist provides societal facts that might be considered as an indicator of human achievement in literature. awarded the title of "India's very first voice at the court" by Fabian Bowers. He has written extensively for theater productions and is a creator for social media. Considered for his

versatility and style, Currimbhoy confronts a wide range of subjects and issues, covering politics, discrimination, gender, capitalism, poverty, colonialism, and human relations. In modern day English drama, Asif Currimbhoy could be an internationally recognized call. He wrote more than thirty plays since he launched his career as an actor in 1959. In his video games, he has made utilization of range and flexibility. Texts that are driven by their inherent objectives replicate present-day social structure. Asif Currimbhoy might be a close subscriber to the vision indicated above. Due to being associated with a particular momentous event, either chronological or contemporary, every sport offers a real relationship. Calculates the impact of societal issues on people's everyday lives. According to journalist Walter Meserve, Currimbhoy's video games showcase problems with humans everywhere. He fills his tongue with air. The pain that shouts bent the presumably immovable groups across the international, despite the very fact that he offers with India, turns himself into the voice of insurrection within the international.

Dramatic methodologies

The entirety of Currimbhoy Games is structured around social, political, religious, and other subject matter. He initiates and produces a worldwide event in a phenomenal manner. The Hungry Ones, The Refugee, and Inquilab are primarily based on current national issues and how they affects society. Inquilab (1970), The Refugee (1971), and Sonar Bangla (1972) make up Asif Currimbhoy's Bengal Trilogy. Because of the frequency that Bengal and its inherent issues have been addressed in the video games, it has been labeled the Bengal Trilogy.

Currimbhoy owes payments to his wife Suraiya because of his lifelong love for reading and workout. "I doubt I'd were a writer, if it had not been for my spouse who gave me balance and intelligence at domestic and in love," the writer subsequently acknowledged in a letter to Mr. Saha. As a drama actor, Currimbhoy unquestionably draws from his childhood years. Department of India established a vicious cycle of hatred between Muslims and Hindus that led to the fall of the American values and the spirit of brotherhood. This triggered violence and a seismic shaking of the nation in general, especially throughout Punjab and Bengal where thousands of citizens suffered tremendously. Currimbhoy has benefited considerably from these developments in politics and society, which he can utilize in many of his performances. Over the past 60 years, there has been an evident spike in violence in the United States. All of this has taken a long time to create Currimbhoy's amazing body of artwork. Neither is "Modern English textual content written in English" plentiful in quantity nor exhaustive. Drama has been applied by Indians for almost a century in English, but they do not frequently produce the degree itself. But Asif Currimbhoy just looks amazing. He is a prominent Indian playwright who has always had an enthusiasm about composing plays. Many of his plays have stunning settings which provide for exceptional performances.

His exceptional performances are wonderful, demonstrating his skill with developing original scenarios, establishing an environment, photographing real-life and quirky animated film characters, generating organic spoken language that flows clearly and profitably, that promotes a convincing plan and action, while effectively experimenting with many kinds of theatrical techniques. Even though Currimbhoy engages with Indian philosophy and introspection, such as in productions that feature Om Mane Padme Hum (1961) and therefore the Hungry Ones (1965), his plays go transcend merely expressing what he believes. Growing "usable" performers is Currimbhoy's subject matter, and it is the main objective and most significant one on the degree.

The standards and thoughts are part of and intermingled with the interdependence of examining specific issues affecting humanity and their particular contexts. In the game Currimbhoy, many different kinds of frequently at odds materials come together to offer a whole photograph, and the characters are established in carefully chosen settings and made to have certain perspectives. According to Currimbhoy, "performance says struggle for my part." While having difficulty, you have brilliant ideas that flow spontaneously. I see it all as an enormous combat of attitudes, and this struggle gives rise to the supreme broad theater occurrences.

When a man engages in warfare, he uses violence as an approach to deal with troubles. Goa may be the story of Alphonso and Rose, Kishore and Rita, in love. This simple story unfolds into an absolutely original sport filled with passionate feelings and impossible energy. The romantic storyline seems to operate within a framework that is political. The game showcases how clever something can be in the most idiotic manner. When a personality is weak, that's the ideal occasion to have sexual relations. Oftentimes there is a withdrawal effect from love. Like waves that slam as hard as they can. Its effects are going to be unpleasant. In general, the writer's characterization of the torturous level of love is "Love flourishes in intimacy however dies in communication." As an opponent of

Sri Aurobindo, T.P. Kailasam has a realistic plan to bring together Western and Indian sports civilizations. His English appearances are tragic and a household name, despite the fact that virtually every one of his Kannada video games make spectators laugh. According to Malagi: "Kailasam's not unusual place humorousness affords a neighborhood for unmixed confusion approximately the painful importance of among the exquisite Mahabharata and, to a lesser extent, those of Ramayana." His story, "The Burden" is the story of Baratha, who learned of his father's passing while arriving to Ayodhya from his grandfather's homeland. Even the royal priest Vasis hasn't been able convincing him to let up since he is so outraged. The story of Ekalavya, who is about to participate in the Kauravas to join the battle, is told in Fulfillment. It is Krishna's purpose to prevent Ekalavya from doing so. Ekalavya, though, does not falter. Eventually, Ekalavya and her mother were slain by Krishna as she kept continuing to narrate the tale of the chicken tree. While the goal emphasizes Ekalavya's way of contemplation, Kama's fate and the consequent tragedy are outlined in Curse of Kama for the reason Bargava. The characterization of Keechaka is carried out by the other drama with the assistance of Kailasam The plays by Kailasam stand out from other English-language Indian games thanks to their integrating characters, subtle humorous moments, good genius, and lovely language. This poetic tradition of Indian drama in English is given credit to "poet of infinite possibilities" Harindranath Chattopadhyaya, who wrote numerous works of worship games such as Raid like, Chokha Mela, Eknath, Pundalik, Saku Bai, Jayadeva, and Raidas. The story of the saint of that name is so shocking that even Brahmins are taken aback. Given that the play is essentially a poetry, the actor does his best to clarify Cobbler's convictions about faith. A clash between a saint of lower socioeconomic classes and Brahmins becomes apparent by Chokha Mela.

Inquilab (1970)

Asif borrowed Aristotle's theory—that devastation could be a mimic—in the drama Inquilab. The drama presents the thoughts of a dangerous Naxalite movement that in 1970 outgrew Calcutta. According to Asif Currimbhoy, "the city was under an excellent deal of fear," Calcutta was at the height of its attack on Naxalite at the time. There have been explosions and arson, police passing away, penalties, beheadings, expert and vice-chancellor executions, as well as just plain innocent people affected.³ When under stress, he conserved the notorious image of the town of Calcutta. On November 4, 1992, while on scholarship with students from New York City's Drama Graduate School. As Currimbhoy puts it:

The air remained ferociously yearning for bloodshed, and before you knew it, rural areas, class, revolt, intellectuals, and those who were poor were all filled with it. and terror flooded across the city, dragging with it injustice, being hungry, and darkness.

The Regegee, a drama within the series, discusses an additional significant incident which happened in Bengal, namely the 1971 arrival of Bangladeshi refugees in India.

Refugees (1971)

The one-act play The Refugee exposes the heartbreaking situations experienced by East Bengali migrants, while at the same time shedding light on the topic of the refugee problem in Indian society through sports. Nine million Bangladeshi migrants are thought to have moved into India in 1971 in order to prevent the horrific military atrocities in Western Pakistan. These refugees are creating additional social and political issues in addition to exercising considerable strain on the Indian economy. The Refugee, a sport, powerfully exacerbates all of the above problems. The background story of the match began shortly after Annunciation, 1971, when consultations between Sheikh Mujib, a politician, and Yahya Khan, the third president of Pakistan, failed to address Bangladesh's deviations and the subsequent flood of Bangladeshi refugees into India. It strengthened the interactions between India and Pakistan while simultaneously creating a heavy burden on the Indian economy. Mrs. Gandhi posted a letter to the Indian parliament on May 24, 1971, underlining her serious worry about the sudden influx of refugees into Indian the settlements.

We have all heard that our nation has a commitment to streamlining the economic process and providing a superior means of tackling the established hunger among our citizens. With grace, he responded. We were using a new, enormous problem, not our own, even though we had committed ourselves to those new jobs. This large elimination in such only a brief amount of time has not happened before in history.

During the preceding eight weeks, three and a half million have arrived. Comfort for the Indian government could exceed more than 180 crores of rupees for a full year at the moment's rate.

Sonar Bangla (1972)

Sonar Bangla (1972) challenges the Indo-Pak War which has led to the nation of Bangladesh's rise. Because of the sacrifices made by particular personalities, Sonar Bangla has been categorized as "likely to be a part of" an audience that is a part of a theatre. The sport's movement is quick, yet precise and sharp, and it can move around an immense region in both action and space without being astoundingly loose. The playwright demonstrates their commitment to his character and his convictions throughout the play, underscoring that they should never be restricted through prejudice or their individual passions. Generating games out of the chaos of the recent past is complicated, but Asif Currimbhoy, with his participation and inherent discrimination, overcomes these temptations by having the skill to observe and keep an eye on circumstances. This indicates that these plays are not only outstanding works of theater but also offer the most comprehensive analysis of the triggering event and the persona they are based on.

Complete Social and monetary problems

Asif Currimbhoy investigates each area of society with his penetrating glance. He attempted to depict humans in his plays at all points of maturation. Every political event has an important influence on society, as stated by Asif Currimbhoy. Thus, regardless of having been involved in political events, he remains mindful of the political aspect of the subject because it is important to his gaming subjects. Love for the suffering of society overflowing his heart.

The Performance of Asif Currimbhoy within Public Event Drama

The existence of Indian playwrights has come to light, suggesting the country's rich and varied artistic heritage. Indian drama has its roots in the prehistoric Sanskrit drama, which has been viewed as a sophisticated tool in universal theater for expressing faith and culture. Following the death of Kalidasa, an extensive selection of sectors and laws overpowered India's brilliant ideology. There are very few ways that music, dance, and theater have persisted, and locally commonly spoken languages like Kirtaniya in Mithila, Kathakali in Kerala, Kuravanji in Tamil Nadu, Yakshagamas in Andhra Pradesh and Karnataka, and Ramalila in North India have sporadically gained speed and recognition. Our artwork sustained the Renaissance, and its visual expression also performed an edge inside the radio of a fresh existence within the state, thanks to the lasting impact of Western culture on our lives originating in the 19th century. "Russian tune director Labe doffs is stated to possess produced the first current drama in Calcutta within side the overdue 18th century" (Iyengar fourth). The Comedy of Errors, The Merchant of Venice, Hamlet, Othello, and other Shakespeare plays are among the many English dramas that English and Italian drama Companies transported to the Bombay Presidency and premiered. During the end of the 1800s, some brave pioneers were recognizing the adoption of their native tongue with audacity as a remarkable accomplishment. Although T. Kailasam's Tollu-Gatti frightened the Kannada phase into a successful and productive operation, P. Pambamb Mudaliar produced an originality within the Tamil grandeur from the Middle Ages to modern times. The varied maximum lively within the game are UPV Rajamannar in Telugu, N. Krishnapillai in Malayalam, and CN Annadurai in Tamil. Even though Indian literature in English has become no longer as great, Indian writers continue to view English dramas to be of a similar caliber. "English-Indian dramas have now not been so fortunate," comments RK Singh actually aptly, "although Indian Indian English peoples testimonies and poems have attracted global attention."

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