

Asif Currimbhoy: Renowned as the internationally recognized Indian dramatist in English.

Dr. Sharmila Roy, Lecturer(English), Trident College Of Education.

Mangal Pandey Nagar, Opp. Mimhans Hospital, University Road, Meerut, PIN 250103, India.

Abstract

There is no denying that Indian authors writing in English during the pre- and post-independence periods demonstrated remarkable skill in fiction, giving rise to notable novelists like R.K. Narayan, Raja Rao, Mulk Raj Anand, Anita Desai, and many more; however, the dramatic genre did not exhibit any significant fertility. It is safe to assume that Indian author Tagore first gained recognition in the West as an English dramatist, but his notoriety also extended to other literary genres. Only Asif Currimbhoy has devoted his entire life to the theatrical performances; in fact, he is one of the few Asian dramatists who has been successful in spreading the genre both locally as well as internationally. English plays weren't popular with a lot of people to watch back then, and there were only a few theater companies in localities like Bombay, Calcutta, Madras, and Delhi. Asif Currimbhoy followed this craft so fervently even in the circumstances that renowned art critic Faubian Bowers refers to him as "India's first authentic voice in the theatre." Roughly thirty dramas have been composed by the varied talent Asif Currimbhoy. His dramatic works include a vast array of topics, both directly and indirectly concerning his own treasured nation. Nothing, particularly social, economic, or political, escaped his scrutiny. Asif Currimbhoy is able to recognize things that others are blind to.

Keywords: *Asif Currimbhoy, art, Indian English drama, artist, sensibility, skill, craftsman*

Introduction

The well-known figure in Indian performing arts, Asif Currimbhoy, was born in Bombay in 1928 into a wealthy industrial family that conformed to the Ismayelia school of Islam and was consequently a follower of Agha Khan. The family was granted a baronetcy by the English government at the time in acknowledgement of their industrial growth. Not only that, but his mother worked as a social worker and his father was an economist. This intellectual foundation that shaped his early schooling and later inspired his artistic career in theatre. His further studies at Wisconsin University improved his English language acquisition and increased his bond with William Shakespeare. In aside from Shakespeare, he was exposed to the broad canon of English dramatists and became well-versed in American dramatic practices, all of which helped to mold him into the character of "India's first authentic voice in the theatre." All of this encouraged him to think about making up plays for the stage. The individual had complete confidence in his abilities. "But I find it impossible to imagine what it has meant for Asif Curry to believe in himself with such certainty and to work for so long completely alone," Faubian Bowers feels compelled to remark. After a protracted fifteen years, Asif Currybhoy persevered and eventually saw one of his plays, "Goa," performed at the University of Michigan. He also staged his "Monsoon" in America. They conducted his "Doledrummers" at home in Delhi, where it had previously been outlawed. He continued to pile plays on top of plays. established "OM" and "Dumb Dancer" in 1961. 1962's "Thorns on a Convas" and 1963's "Captives" The films "An experiment with truth" (1969), "Inquilab" (1970), "Darjeeling Tea" (1971), and "The Refugee" (1979) were preceding. "OM Mane Padme Hum" from 1972, Sonar Bangla, and so forth. He gained acclaim from critics both in India and additionally as a result of all of this. He is the author of the first dissenting plays in India. As opposed to portraying life as it intended to be, he shows it as it is.

Every single one of his imaginative plays are on display here. Action is a measure essential to his craft due to the way his wife puts it, he is a "Karma Yogi." He sees action not just in the physical world but also in a broader metaphysical dimension that piques his attention and extends to the ultimate reaches of his imagination. Romantic, political, social, and religious components comprise his palette. Professor Iyenger considers his romantic plays as a "deliberate coalescing of reality and reveric, actuality and fevered imagination" rather than being romantic in the traditional sense. The vast majority of the characters in these plays are either Anglo-Indians or Aliens, and sex is employed as a dramatic strategy. This is not to indicate that Asif Currimbhoy includes an excessive amount of sex in these plays or that they are meant to be sexier. Asif Currimbhoy employs sex in this particular instance in a psychologically acceptable way and according to the plot's necessities. The only thing that is produced by watching these plays is a weakened attitude.

Without a doubt, much like in other types of his plays, Asif Currimbhoy has portrayed strong, powerful female characters. All of the characters in these plays are not from the common masses, unlike the characters in "The Doledrummers," where the author frequently demonstrates the sex-adventures of apparently high-profile people in the play "Darjeeling Tea" by means of humour and satire. Whereas his "The Doledrummers" is apparently a "light-play," Asif Currimbhoy's masterful touches give it such subtle touches that it pleads for a psychological reinterpretation. In his subsequent romance drama, "Tourist Mecca," Keshav plays the lead role. It additionally demands a psychological explanation for the reason he is represented as an unfathomable figure.

Political plays make up the second grouping for his plays, and this is where Asif Currimbhoy specializes. This pertains to his plays "Dissident M.L.A.", "Goa," "An Experiment with Truth," "Om Mane Padme Hum," "The Refugee," "Sonar Bangla," and a few others. Asif Currimbhoy communicates his ideas subtly and implicitly rather than using overt rhetoric that is political. He evaluates the valuelessness of these political events while supplying us with an insight into the political realm. He considers that violence cannot be used to end violence, and that compromise and generosity of understanding are vital in life. These pronouncements sum up his political ideas. He is entirely cognizant of how these developments in politics differ on a socioeconomic level. In his well-known play "The Refugee," Asif Curry, a "dramatist of public event," expresses human sorrow on the 1971 flight of Bangladeshi migrants from India. About "Sonar Bangla" and a few other plays, he has similar feelings. In these political plays, Shakespeare raises moral issues in between creating a dramatic narrative. He's got an important thing to say. He transcends national, regional, and linguistic boundaries in order to constantly take into account mankind as a whole. Asif Currimbhoy's keen attraction to social realism as a performing arts style is seen in his social plays. This provides an explanation for why so many of his plays are current. In plays like Thorns on a Canvas, The Hungry Ones, and The Miracle Seed, he thoroughly examines this socio-realistic the natural world. While Thorns on a Canvas communicates his protest against all establishment-sponsored art and his response to the play "The Daldrummers" being banned, The Miracle Seed expresses our belief in the resurrection of life. We learn from the play that an artist must convey "his" ecstasy and rapture as well as "his" unique essence of the world and his own pain.

The drama "The Hungry Ones" offers a harsh indictment of poverty and morality. In furtherance of poverty and famine, Asif Currybhoy draws a parallel between the Hindu-Muslim conflict in India and the racial problems in the United States.

Asif Currimbhoy's religious plays highlight how, similar to other artists, he has drawn a significant deal of inspiration from ancient epics such as the Ramayana, Mahabharata, Vedas, and Upanishads. He looked to these old works for innovative concepts and methods. In a fundamental way, he acknowledges the necessity of these classic books:

*"There is a mystical element in the human being that always drew me to the spiritual factor in life; -----
As a result, I wrote separate plays on religion which are highly academic".*

As a result, he has produced plays with religious themes and pieces of art, like "OM" and "The Dumb Dancer." 'OM' is an avant-garde, creatively imagined philosophical drama encouraged by Greek tragedy. It depicts many different facets of man's salvation as well as his quest for God. This play demonstrates the issue of the search for one's "self" in light of the contrasting lifestyle perspectives in India. Shakespeare has made every effort to help us understanding the confusing and elusive concepts of Hinduism.

A Kathakali dancer nicknamed "The Dumb Dancer" discusses how he struggles to identify as Bhima. This dance performance is based on the scene from the ancient Mahabharata epic known as "The Slaughter of Duryodhana." The dancer's muddled psyche, caught halfway between the real world and the realm of myth, is where the play takes place. Paul Verghese acknowledges that Asif Currimbhoy receives appreciation for blending the Kathakali dance into the drama.

Here, Asif Curry displays extraordinary characterization skill and penetrates into the intricacies, dispute resolution, and frustrations of his characters through psychoanalysis. In this instance, Dr. Prema is shown not just as a psychiatrist but also as a complete human being who changes and improves as the play progresses. "The Dumb Dancer" is a suspenseful piece with a mythological backdrop that is intensely psychoanalyzed continuously. The play finds its roots in Hinduism's shadowy past. He never discounts the plight of the disadvantaged while describing famines and starvations. Can he dodge it, given the amount of bloodshed in his plays like Inqilab, The Refugee, and Sonar Bangla? Absolutely not! He genuine captures these gory sights that awaken our senses rather than to amuse us.

He appreciates the sorrow of war and feels bewildered by the opinions of others who hold different views. He gives us the impression all the time that reason keeps drowning out the voice of sanity. He gives off the

appearance of being so detached and impartial regarding the circumstances and circumstances that nobody would dare question his honesty. Although Asif Currimbhoy is no longer with us, his massive contributions to the globe of English-speaking people keep extending his name and widespread acceptance.

All around the European Union, his plays are performed. His musical work has piqued the curiosity of hundreds of reviewers, and literary newspapers frequently feature articles about it. Peter Nazareth defined him as a "dramatist of public event," and notable individuals like Edward Said, Faubian Bowers, and Fanon worked on his dreams. His drama "The Hungry Ones" received considerable praise from J. and I. Meserve in the foreword. His own people in India were also as quick on evaluating his theatrical aptitude. Paul Verghese, Sunil Dutta, Professor Iyanger, and Srinivasa all made use of his artistic abilities. It is possible to make assumptions about fairly effectively the state of India's social and economic life at the end of the twenty-first century by witnessing through his eyes. His plays have had the ability to humanize the people living in the subcontinent. The political novels emanating from Asif Currimbhoy focus on achievements.

After the war in Bangladesh ended, refugees were resettled for better or worse, but the lesson that needs to be remembered is that people shouldn't start armed disputes again. The project needs to influence the subcontinent's citizens' political perceptions. The author's semi-romantic and social dramas, which depict timeless stories of affection that transcend all social restrictions, will be discussed independently. A comprehensive investigation will allow us to reveal the core concepts and surroundings that Asif Currimbhoy used to inform his plays, as well as to paint a forthright image of those causes and situations.

Asif Currimbhoy also became conversant with French culture when he acquired a position at the New India Assurance Company in Paris. He eventually became an executive with the Burma Shell in India. He was able to become acquaintance with the people and culture of many areas and geographies as a result of his broadened travels throughout India. His composition of such enormous plays demonstrating his enormous losses connection with life had been inspired by his vast exposure, particularly to experimental American the performing arts, and his keen interest in history.

"It is also certain that his close understanding of people and their life during this time enhanced his theatrical vitality," says Yoosaph A. K. Secondly. Though they consider Asif Currimbhoy's subjects disputable, Dr. Ramesh Babu and K. Ranjith Rao believe that many things are being revolutionized with the actor's presence on the English play stage. They concede that "his plays focus on social issues and his achievement in the field of drama is inspiring, characteristic, and distinguishing" all in the same paragraph.

To accentuate the point, Prema Vandakumar contends that "the themes from his dramas are from the flow of contemporary life and politics" (5). He never advocates for anything or takes opportunities. He clarifies what he thinks in an interview by saying, "I am sympathetic to human circumstance, which is really very universal in any corner of the world. But the environment is a part of what makes up humanity.

Furthermore, the environment constantly creates its own underscores. Despite spending a substantial amount of time outside of India, Asif Currimbhoy cannot be regarded an immigrant. His sense of "Indianness" never left him. and had a deep love for his native land. Asif's attachment Currimbhoy reappears not just in religious plays but also in his plays that he believes are secular or historical.

After "The Doldummers" were declared unlawful in Bombay in 1961 upon account of their promiscuity, what has taken place? He attempted to make his point with greater precision. Asif Currimbhoy has clearly explored with every genre, including a sense of tragedy, farce, melodrama, history, and fantasy, and obtains the vast majority of his content from circumstances that are uniquely Indian. His impact on English-language Indian drama is considerable. His plays are intensely realistic, but they are not a precise reproduction of the real world. His plays could be referred to as representing a microcosm of Indian life. Through his dramatic art, he aims to reveal his "vision of man." His dramatic works demonstrate his steadfast belief in the effectiveness of love and empathy. His plays are the solution to all of the issues faced by society. He has a deep regard for all of humanity.

References

1. Rajindra Paul, Paul Jacob. 1970: 48 quoted by Ramesh Babu of K, Ranjith Rao. May 2011.
2. Asif Currimbhoy interview to commentary quoted by Yoosaph A.K in his Article Racism, a colour paradigm in Asif Currimbhoy's Goa.

3. Faubain Bowers: Review article in the village voice New York. Introduction to Asif Currimbhoy's plays published by oxford or ibh publishing co. New Delhi, Bomnay Culcutta.
4. Ramesh A, Bala K, Ranjith Rao. In the topic 'love, lust, sexual corrutton and colonization in a currimbhoy's goa' may 2011
5. Vandakumar Prima. Quoted by Dr, A, Ramesh, Babu, K, Ranjith Rao, 1974, 86-7.

