



22

**ASIF CURRIMBHOY AS A PLAYWRIGHT OF PUBLIC LIFE**

*Kiran Annasaheb Lomte*

*Assistant Professor in English*

*B.S.S. Arts, Commerce and Science College, Makni,*

*Dist. Osmanabad, MS., India*

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**Abstract:**

*Asif Currimbhoy is concentrated on all sections of society. In his plays, he tries to supply people from rock bottom levels to the very best levels of society. He observes that every political scene features a profound effect on society.. He is a creator for social media and has written substantially for theatrical performs. Known for thevariability and sort of his performs; he discusses such topics and problems consisting of race,magnificence, gender, politics, and capitalism, poverty, colonialism and human relations. In this paper, we communicate approximately the Dramatic procedures in his Plays. This academic idea provides his writings depicting the essential and currentlifestyles of boy and community video games in his works by following MLA eighth edition of referring.*

**Keywords:** *Fabian Bowers, gender, politics, capitalism, poverty, human relations, etc.*

Asif Currimbhoy believes the books are designed to symbolize the community. As a social critic, he suggests his excellence in exposing the social scenario that existed within side the present era. Martin C. Caroll additionally mentioned that the first characteristic of the literature is to “mirror the entire importance of the human circumstance nowadays.” We see that the artist provides social realities which literature may be a trademark of human process named India’s very first voice at the court" via way of means of Fabian Bowers. He is a creator for social media and has written substantially for theatrical performs. Known for the variability and sort of his performs; he discusses such topics and problems consisting of race, magnificence, gender, politics, and capitalism, poverty, colonialism and human relations. He may be a famous call in current English drama. He commenced his appearing profession in 1959 and has written greater than 30 performs. He has used range and flexibility in his video games. Texts motivated via way of means of its nature accordingly mirror the present social order. He may be a near follower of the above-stated vision. Each sport features actual contact thanks to its connection to a specific essential occasion or occasion of the beyond or present. He identifies the effect of social troubles on people's lives. Walter Meserve notes: “Currimbhoy’s video games are involved human troubles everywhere. He brings abreath to his mind... despite the very fact that he offers with India, he turns into the voice of insurrectionwithin the international and therefore the grief that cries bent the apparently immovable groups across theinternational” (Meserve, 122).

He born a khoja Muslim in the family of an industrialist was educated at St. Xaviers College Mumbai which enabled him to acquire mastery over English language at a young age. He pursued his Higher Education from University of Wisconsin, US where he developed love for Shakespearean drama. After returning to India he worked for Burma Shell Oil Company giving it up later to be a full time creative artist. His working at Burma Shell provided him an opportunity to travel across India that acquaints him to different locals and the problems of people living there. To his credit, he has twenty-nine a published play in which he does display a variety of themes. His plays are broadly categorized in to Romantic Plays, Political plays, Social Plays and Plays of Religion and Art. Comedy, tragedy, farce, melodrama, history and fantasy are all genres to his credit. In an interview with



Rajeinder Paul and Paul Jacob he says:

The place had always been a considerable fascination for me and dialogues always appeared to me especially when they incorporated a feeling of diverse opinion. In other words, a conflict in theatre, conflict at every level, physical, mental, emotional because from the time really you meet with other people, what is called human relationships, its striking sparks with each other that brings about a feel of life. (Paul, 25)

From this, it becomes clear that he is a keen observer of people and their expressions. It is also given to understand that he views conflict as the basis of life as well as the base of the theatre. All these influences have left, no doubt, have made a significant impression in the creative writing of Currimbhoy and inspired him to work with unusual themes from contemporary Indian society to write plays of artistic excellence. As Peter Nazareth rightly puts it, Asif Currimbhoy interweaves the public event with the private to create exciting drama which asks moral questions about humanity in the cataclysmic period of decolonization (18). He himself says that his plays spring from his emotional reaction to what he sees around him. The most recognizable sincerity, interest in the happenings around, man-woman relationship, especially husband and wife relationship and personal rebellion against the bitter experiences in life remains some of the significant themes in his plays. Beside social and political happenings of the time he also successfully uses mythological and philosophical inclinations which all get reflected in his plays which are 1. *The Tourist Mecca* (1959), 2. *The Clock* (1959), 3. *The Doldrums* (1960), 4. *The Restaurant* (1960), 5. *The Dum Dancer* (1961), 6. *OM* (1961), 7. *Thorns on a Canvas* (1962), 8. *The Captives* (1963), 9. *Goa* (1964), 10. *And Never the Twain Shall Meet* (1964), 11. *The Kalaidoscope* (1964), 12. *Monsoon* (1965), 13. *The Hungry Ones* (1965), 14. *Valley of the Assassins* (1966), 15. *The Temple Dancers* (1967), 16. *The Lotus Eaters* (1967), 17. *Abbe Farie* (1968), 18. *An Experiment with Truth* (1969), 19. *The Refuge* (1971), 20. *The Miracle Seed* (1973) and 21. *The Dissident MLA* (1974).

The emergence of the concept of Indian playwrights indicates that India has an extended and wonderful way of lifetime of its Indian drama could also be traced lower back to the historical Sanskrit Drama, which could also additionally have regarded within the worldwide theatre, as a sophisticated device to unfold faith and culture. After Kalidasa, India's excellent ideology become overshadowed via way of means of a extensive sort of sectors and laws. Music, dance and theatre survived in quite few methods and infrequently those neighbourhood discourses won momentum and prominence including Kirtaniya of Mithila, Kathakali in Kerala, Kuravanji in Tamil Nadu, Yakshagamas in Andhra Pradesh and Karnataka and Ramalila in North India. With the effect of Western culture on our lives from the 19th century onwards, our artwork nourished the Renaissance and therefore the appearing arts additionally performed an edge within the radio of a fresh existence within side the state. Russian tune director Labe doffs isstated to possess produced the first current drama in Calcutta within side the overdue 18th century (Iyengar, 4).

English and Italian drama corporations visited Bombay Presidency and administered many English dramas, particularly Shakespeare's plays, variety of which are regularly translated or adapted, are *Othello*, *The Comedy of Errors*, *The Merchant of Venice* and *Hamlet*. Toward the cease of the 19th century, sure pioneer spirits are witnessed the usage of boldness of their local tongue as an outstanding invention. While T. Kailasam's Tollu-Gatti stunned the Kannada phase right into a effective and fruitful operation, P. Pambamb Mudaliar made a extrude within side the Tamil magnificence from the center Agosto this. UPV Rajamannar in Telugu, N. Krishnapillai in Malayalam and CN Annadurai in Tamil are the varied maximum lively withinside the game. While the grandeur of Indian writing in English become nownot so rich, the Indians taken into consideration dramas in English for level production. R. K. Singh aptly observes:

Although Indian English peoples testimonies and poems have attracted global attention,



English-Indian dramas have now not been so fortunate (Singh, 102).

A common goal, Asif writes with is to give voice to the problems of man everywhere. May it be the people starving with hunger in the streets of Calcutta, the pain of farmers for not getting rain in Maharashtra, The problems of tea planters on the hills of Dargeling, emerging rebel of youth against government on unemployment and poverty, peasant movements against suppressing landlords, the plight of Jews feeling alien in India and Portuguese in Goa, the refugees struggling to get their identity at India-Bangladesh borders and many other are artistically presented by Currimbhoy.

The vast range of themes he produces in his plays remains one of the striking features of his writing. The problems he presents on stage are not only the problems of any one civilization, but they are of universal nature faced by civilizations across world. Currimbhoy understands well the psychology of people he portrays, through them he speaks of the conflicts that are eternal. For instance, The Miracle Seed presents the social differences between the way village and city people thinks, the contrast is presented through the characters of Ram and Laxman centred around the theme of green revolution in India. His Thorns on a Canvas presents a picture of freedom of expression for creative artist, The Dissident MLA show in a great measure their social realism and satire on how dirty politics play its role in manipulating youth and spoil their lives .The Hungry Ones seeks to dramatize the great reality of hunger and love. The Doldrummers, his most controversial play pictures senseless youth for whom there is no life other than worldly pleasure. Asif's Social plays emerge from his belief that despite endless arson and hopelessness, there is scope for value like love, peace and understanding. Walter J. Meserve observes; For western audience and students of modern Indian drama, Currimbhoy is a playwright of social purpose and, as Faubion Bowers rightly calls him, the first authentic voice of India (Walter, 423).

To conclude, Asif Currimbhoy has the international reput among the modern Indian playwrights writing in English. His plays have been approved with laud applause in India and abroad. To conclude, it may be said that he is a dramatist of public events presenting life as it is and his plays are nothing but a mirror reflecting the day-to-day life of ordinary people and their struggle. His themes are out and out real and contemporary events stirring the minds of both Indian and foreign audience.

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