CHAPTER—IV


The last set of plays of Asif Currimbhoy are The Miracle Seed (1973), The Dissident MLA (1974) and This Alien Native Land (1975). The social, political and alienation are the subject matter of these play. The significant events of the existing society are dramatized on the stage.

The play The Miracle Seed (1973) is a one an act plays with five scenes. It presents the struggle and challenges of endurance of farmers in a village, a few hundred miles away from Bombay in Maharashtra during the times of drought in 1972. The play was broadcast on A.I.R. in Calcutta and also was programmed in Bombay. It is a well knit play of five characters - Ram is a farmer, Malti is his wife, she is pregnant for second child, Savitri is their sixteen years old stammering daughter; Bapa is the father of Ram; Malti's nephew Laxman, an orphan comes from Bombay to help his Mama and Masi. The opening of the play gives the pragmatic, helpless and tensed situation of farmers in drought - ridden village. The family is very poor waiting for rain to get good harvest. Ram's restlessness is presented as -

“Ram is restless, his hands clutching and unclutching, pacing around, looking at the land and at the clear blue cloudless sunny sky.”

The whole family is dependent on the unhealthy leaves and the withered
vegetables. The cow becomes thinner and thinner day by day and becomes shadow of itself and “hear its painful dying brea

The play takes different turn when Laxman arrives. He brings gifts for all, pebbles for his stammering cousin sister Savitri to improve her speech, cigarette for grandfather, his mother's bracelet for Malti as a mark of memory of his mother who died several years ago. Most importantly he brings “the miracle seed", for his uncle Ram. These seeds are healthy and fully grown and resulted green revolution in Punjab. Laxman has a great hope, as these seeds would be solution to all the problems of farmers, as he puts in worlds – “This is the seed that has created the green revolution in Punjab. Have you ever heard of the green revolution? It's filed of gold, for as far as the eye can reach. Quick growing, full and healthy, well fertilized… There’s nothing like this on earth. No more poverty, no more those whims of nature, the arid dying soil, the demented green. Here at least is a man’s dream’s coming true. I've seen it myself, revolutionize life, bring prosperity and fullness to living… We’ll plough it tomorrow, together, you and I, for here at last. is the miracle seed…"(p 18-19)?

The arrival of Laxman is like opening of new horizon to the villagers like Ram and Malti, Laxman informs some of the schemes of government like construction of dams, canals and plans of irrigation and supply of water throughout the year, hence farmers will not have to depend on monsoon. But Malti and Ram have their own doubts regarding
performance of these schemes in reality. Ram has mixed opinion about Laxman, the strangers are not worthy and Laxman is a stranger especially from city, he seems to be crooked with his superior ways of attitudes. But Malti clarifies his misunderstanding, Laxman is a gentle and sensible boy, and his mind is full to good ideas and he is trust worthy. He is intelligent and reads news papers hence knows the innovative methods of farming.

Laxman and Ram sow the miracle seeds to get golden harvest but this effort proves to be waste as the rains fails for two years. The family of Ram is at the verge of starvation. He cannot tolerate the worst situation. He cannot either plough the land to get harvest nor accept the work of stone cutting. In agony, Ram catches the plough and smashes it on the ground out of anger and goes to Malti’s idol of Ganesha and spits on it as he disbelieves in God.

Laxman informs him about the relief camp undertaken by the government and ask them to join these camps. They would provide sufficient food, water and clothing and good care and medical help to pregnant Malti. Finally, Ram changes his mind, decides to go to city to join relief camp and they load all necessary commodity in a cart but this decision is changed by Savitri’s armful of the finest hybrid stalks from her small patch of garden where Malti and Savitri poured water every day to grow them. They decide to stay on in the village and wait for the next
monsoon. However, Laxman goes to his city, promising to come back for the next golden harvest.

The structure of the play is very well constructed which has proper beginning, middle and end. The dramatist gives a great attention, the pessimistic outlook of Ram, his frustration; agony, disappointment with the existing situation and Malti's patience, her understanding capacity and her great faith in her idol of Lord Ganesha and the arrival of Laxman with miracle seed and opening of new information of agriculture forms the beginning of the play. The consecutive failure of two monsoons results in death of miracle seed and shakes faith in God. Ram loses his temper and goes to work to cut the rock in the hills, wherein he earned two rupees a day which could feed the family, form the middle of the play. Asif Currimbhoy always ends his plays with ray of hope. This play also ends with Ram's optimistic view as he decides not to go to the city for relief camp but to stay on in village and wait for next monsoon. He gets the optimistic hope from his daughter Savitri's vegetable patch where she has grown healthy food grains from Laxman's miracle seeds.

Bayappa Reddy has his opinion regarding end of the play as he puts it:

“The ending of the play, however, is not convincing. As “the drought has worsened” and farmers are migrating to the city Ram too decides to leave for the city the next morning. There is no way out for him.
The play would have acquired a tragic intensity of it had ended with the actual leaving of Ram’s family for the city in utter despair and despondency.

The reversal of Ram’s decision through the hope created by an armful of the first hybrid stables brought by Savitri all of a sudden strikes a note of anti-climax. The reversal of Ram’s decision would have been convincing if it had started raining as he got himself ready to leave for the city. Because the whole thrust of the play is on the failure of the monsoon and not on the efficiency of the miracle seed, neither Ram nor any character in the play ever doubts or questions the possibility of a golden harvest through the miracle seed. Their despair and anguish seem out of the failure of monsoon only”.

Asif Currimbohy juxtaposes the poverty of the rural life with the prosperity of city life. The dramatist presents two opposite outlooks through two characters – Ram and Laxman. Ram is a typical village farmer, angry young man, helpless and tensed moreover he is emotional. He is not flexible to accept the situation as it comes but demands his ways to be accepted. He is reluctant to accept Laxman as he comes from city, makes him feel uncomfortable with their superior ways and crookedness. When Miracle seeds failed to grow due to failure of rain, Ram feels frustrated, looks at his wife whose belly has grown and cannot tolerate his pregnant wife pulling rope from well for a longer time and shouts at
Savitri helps her mother. He is emotionally attached with the cow, when it is about to die out of starvation, Laxman suggests to dispose the cow at slaughter houses, Ram feels terribly bad at the idea and tells him as “He, with whom I’ve planted seeds year after year, toiled with the same yoke, wiped our sweats with same cloth. I shall never reap the harvests again. Take him to the slaughter house if you wish. I will not be part of its (p.44). He has not accepted the idea of working at rock cutting and standing at queues at fair rice shop, but he was compelled to accept it.

Laxman is of an urbanite city type. He has knowledge of updated agricultural reforms. Hence, he brings miracle seeds for his uncle. He is very pragmatic and knows how to accept the situation and adjust with it. He brings great hope to the family with hybrid seed, which made Punjab a rich state with green revolution. He tried to sow the seeds in his uncle land but fails as the monsoon fails. He informs about canals and dams but they would not work at present. It would take time to implement the schemes. He suggests to dispose the dying cow to the slaughter house. In frustration, Ram beats Laxman, for the first time; Laxman becomes angry. He says that city people know how to eat slaughter meat also. This shows that he is emotionally strong and city life has made him to lead life according to the need of the hour. He informs Ram to join the relief comp at city.
Asif Currimbhoy satires against the government schemes in providing relief to the drought affected public. Laxman talks in airy way that government plans for dams and canals. He does not know how far these schemes could reach to the farmers. The relief centers set up by the Government are in the form of “metal breaking and road repair”, and “there is nothing fair solace to the suffering masses of the rural areas. The people are tired in breaking stones and waiting and waiting for a handful of grain at fair price shops. The government has bad performance to solve the problems of farmers. Ram tells out of frustration as – “the solutions they think of are... quick and easy. All... miraculous. Like the seed. Practical also. Like slaughtering the cow. And then... there’s always a profit angle there.” (p.50)

The dream like sequence is the special technique in the play to present the realistic picture of chaos of drought ridden villages. In the first dream like sequence, in the background one hears the continuous breaking of rocks, over and over again, monotonous, growing in volume from one to many to greater multitudes. Man and woman work in same monotonous and mechanical way lost will and dignity and purpose in life. In the second dream-like sequence people revolt against government. There is riot and sound of fire at the Government fair price shop. Slogans are shouted as – Inquilab Zindabad. There is a voice against high price and low wages, unemployment, near starvation diet. The police try to stop the
mob violence through tear gas and shooting resulting injury and death of some of farmer. These dream-sequences show the bad arrangement of government to face the natural calamity of drought and the victims are the farmers who fed the whole state when there was rain. Now it’s the responsibility of government to take proper care of the farmers. But it failed to perform its duty.

The thought process of the three generation is skillfully presented in the play. The grandfather is despair and believes that “the world never changes” (p 51) represents the first generation. He is always in search of food in the kitchen, does not have idea of contributing something to the family; he shares his experience of famine as “it has in... in my days. And then there was ... famine. Stark, raving famine, that drove us and with hunger (p-52). He is always in the world of dream, as he puts” Not for me. I’m getting old and feeble now the only pleasure I get... is dreaming over the past”. He likes biri, when Laxman presents cigarette box, he feels happy to see smoke as it rises and curls, there is magic in it. He is aware of the present situation, where all are crying, starving and struggling for food, but does not know how to get away from the worst situation.

Ram represents the second generation, who is impulsive and skeptical of Miracle seed of Laxman. He goes to the highest level of hope when he sows the seeds as he says – “We’ll be rich. For once in our life. There ill be money... to buy all the thing we ever wanted. But more than
that, the soil will be fertile again. (p.53). Ram is dejected and disappointed with the failure of two consecutive monsoon and death of plants out of scorching sun and thought that Laxman might have fooled them. He doubts all the words of Laxman that the policies and schemes that the Government would take to rescue the farmers from drought. He feels hesitating to work in rock cutting but goes to work, he again feels hesitating to join the rescue camps.

Savitri and Laxman belong to the third generation, represent the hope and will power. Savitri works silently at her garden where she saw miracle seeds, pours water and proves that she has grown the finest hybrid stalks, says to Laxman, that “your miracle seed has worked after all” (p.55), this act generates hope in the family members and Ram decides to stay in village for another monsoon to come instead of joining relief camp in city. Bayappa Reddy puts it as – “The dramatist seems to have aimed at the pattern of despair, doubt and hope. This is suggested by the creation of the character of the grandfather though he is not required for the plot. Also the dramatist deliberately makes” the armful of the finest hybrid stalks” grow in the vegetable patch of Savitri to show that she stands for hope”.

The play is best known for realistic presentation of drought in a village few miles away from Bombay in Maharastra as it is a socio-ecpnomic play. The farmers struggle to get food and water, waiting for
They expect that the city people would help them at this juncture as they have fed city people earlier. The land is “ parched and dry with web-like cracks and fissures in the soil” (p-41). The scorching sun blazes down on the earth; there is no rain for consecutive two years, resulting thirst, hunger and disillusionment. Everyone around are either quarrelling or crying. The domestic animals like cow, is getting thinner and became shadow of itself. One could “hear its painful dying breath” (p. 43) Ram is enraged with anger and breaks his hoe. The helplessness for farmers and haphazard arrangement of government presents heavy air of harsh reality.

The title of the play is appropriate because hybrid seeds of Laxman has brought great change in the life of Ram. The pessimistic outlook of the protagonist is gradually changed into optimistic outlook. The miracle seeds have brought green revolution in Punjab. Laxman thought that these seeds would bring change in Maharashtra, Savitri worked hard to grow the plants in her garden patch. When she shows her armful of grown seeds, the family decides to stay in the village rather than to settle in city.

The language of the play is simple, clear and suitable to characters. There are some Hindi words which give touch of native language such as – Bapa, Mama, Masi, Namaste, beta, biri, charas, bhang etc. Simple language has expressed deep feelings and suffering of farmer like Ram, some of the auditory images like the creak of the rope, the painful dying breath of the cow, the stammering of Savitri, the pregnant Malti’s taking a deep breath
of exasperation and the giggling of the grandfather have widened the meaning of the play and presents difficult condition of farmers for survival.

The playwright Asif Currimbhoy is successful in presenting the voice of farmers in theatre, the spectators come close to the harsh reality of life of farmers during drought as K.R. Srinivas Iyengar says about the play in a way -

“A village in Maharastra, a family comprising grandfather, father (Ram), Mother and daughter (Savitri): here’s the microcosm. The failure of monsoon rains for two years in succession – draught - famine; relief works organized by the government - farmers turning into stone – breakers – losing their self – respect – dieting on despair – yet dreaming and hoping. The last resort of all is migration to the city and its refugee camps and subsistence doles. All the pity and terror of it all is here delineated in Currimbhoy’s play. In the course of the play, cousin Laxman comes from city brings the “miracle seed” that affected the “Green Revolution” in the Punjab, and gives stammering Savitri a pebble to rectify her vocal defect. More weeks pass “Sun still beating down mercilessly”. The sowing of the miracle seeds has been in vain, for the rains have failed once more. Except for a small patch of land fed assiduously by Malti with well-water. Suddenly, just when then family are preparing to leave for the city refugee - camps, Savitri brings an armful of the finest hybrid stalks. Her stunted
speech too becomes whole, and the cure is complete. Is it no more than fairy-tale ending? No matter. “Everyone dreams. That’s hoping. And everyone must hope”.4

To sum up, The Miracle Seed is a voice of farmers who struggled in the worst situation of the drought affected areas. The character of Ram represents the farmers who extends their hands to government for help. But the Government fails to help them. It is ironic that the formers who feed the nation are at starvation. The policies are prepared but fail to reach the farmers. The harsh reality of the farmer’s life is touching. The play ends with ray of hope that the family remains in the village that it would rain in the coming years.

The Dissident MLA (1974)

The Dissident MLA is a work of art on socio-political event that took place in Ahmedabad in Gujurat in 1974. It is based on the life of a politician in real life. The dissident means who does not agree with the majority opinion. This play is about such a MLA.

The play deals with Manubhai, a shroud, selfish, cunning and ambitious politician. He does not even hesitate to use his son to achieve his aim of dissolution of legislative assembly. The play unveils the political realism and satires against the dirty game of politicians in India. The discussion of students' problems, as Ramesh, son of Manubhai tells that
there in rise is mess bills of L. P. Engineering College, exams are tough, on top of that, there is unemployment which makes students to be disgusted with the existing situation. Manu, being an opportunist uses this situation, ignites Ramesh to enrage students to include in the gherao of the V.C. and they even go to Home Minister to insult him at the highest level by forcing him to “Shave his head, paint his face black, and force him to ride on a mule”. The students are the social workers. Hence they agitate against the black marketers, corrupt politician and they take the path of destructive violence. Further the student’s organizations are funded by politicians. They set fire in buses and trains, thus the anarchy and chaos is created in society.

Kantibhai, a staunch follower of non-violence and satyagraha adopts the weapon of fast and declares that he goes on fast till death for the dissolution of the Assembly and the restoration of normalcy. This move of Kantibhai makes all the MLA to support him and to get away from assembly. One by one, all the MLA leave assembly to help him in getting a non – confidence motion pass. The agitation of students, the defect of the MLAs and Kantibai fast up to dissolution of assembly force Governor to dissolve the Assembly in order to restore normalcy and Governor reads the presidential order. The students feel that they have won, but later realize that there is no change in the corrupt government. Even the students have turned corrupt, unethical and power – hungry.
“There’d be a new electron, and new corrupt M.L. A’s would come in instead of the old corrupt ones. Did you hear me? It means we’ve gone through all things for nothing. We’ll have same old corrupt Government as long as people live”. (p.55)

Aisf Currimbhoy probes into the mind of the character and presents points of view rather than developing character. Manu is as surrealistic character he is a schemer, cunning, hypocrite and ambitious who says. "Hah! Yes, an MLA could have been more, my son, but you know it’s always better to work… behind the lines.. so to speak”. (p.11.) Manu being unfaithful spoils his wife, his son and student’s life and broadly spoils the atmosphere of the society. He extends his lustful hands towards Sonal, a maid, who is sweeping floor. Manu saves her from the Rescue Home, now she works in his home as a maid. Sonal has many ill experience in the hands of other officials in Rescue Home. Hence, she is able to understand the politician’s behavior easily. Manu and Sonal has physical relation with each other. Later she goes to Kantibhai who is on fast.

Ramesh has great faith in his father Manu, blindly accepts all the suggestions of agitation, Manu inspires his son to ignite the student’s organization and spoils study atmosphere in the university. He tries to make his son to do the things which he was unable to do in his life but at the end Ramesh realizes the selfish nature of his father and goes very far from him. Shanti, wife of Manu, understands her husbands, tries to stop
her son Ramesh not to listen to his father’s words. She is unable either to stop Ramesh or Manu, remains as a silent witness to the things to happen. Manu confesses it and feels guilty of losing respect in the eyes of his son, who says” Oh how I pray to God you return. I have never been so afraid in my life” (p.56).

Asif Currimbhoy has used several physical gestures to satirize politician. Manu opens his scotch bottle in a typical gesture as he “Shakes his five finger”, gets into a long drinking sessions”. Which makes audience to laugh at his funny ways. The hypocritical nature of Manu is revealed when he discusses with Kantibhai, his mentor, and praises him for being true follower of Gandhi, but belittle him in private room as: “That fox! That sly weasel | Learnt from the Grand old master himself I… There are more things than are dreamt of in your philosophy, many more things, your old decrepit man” (p.34).

The play is best known for touch of realism as it deals with the event took place in Gujarat in 1974. Main incidence which are included in the play are -the protest by the students in Gujarat – against the rise in mess bill of the L.P. Engineering college, fight against tough examination, the purchase of exam papers and the corrupt government. The dissolution of the Gujarat Assembly, and corrupt activity of politicians in Gujarat makes play realistic. J. Meserve and I, Meserve rightly observe.
“But even when he deals with India he becomes that voice of Universal revolt and anguish screaming itself hoarse at the seemingly immovable societies around the world”.⁶

Kantibhai speaks of conscience that politicians have to be true to themselves, Manu feels uneasy as he compromised with himself but not ready to leave his path of treachery. As Kantibhai says – “There’s divine conscience besides a Man’s Conscience. And God’s conscience is greater: it forms the basis of Natural Law. Man’s Law may be broken but not the Natural Law (p 39). Bayappa Reddy finds the similarly in characters and real political as – “Kantibhai is no other than Morarji Desai, and his ridiculing the idea of “conscience” reminds us of the worlds of Mrs. Gandhi, the then Prime Minister who gave instructions to her party workers to go in accordance with their conscience”.⁷

The play The Dissident MLA is known for skillful utilization of props and presentation of two incidents at a time in scene ii of Act I. On the one side Maubhai is commanding students to do the things in such a way in whisper, on the other side students follow his commands and do gherao according to the expectations of Manubhai. This is the physical action acted by group of actors, projected through photographic slides.
ACTION OF MANUBHAI

Close, close, get close to him.
Jostle him a bit. Scream into his ear.
DON'T PLAY FOOTSIE WITH HIM:
GET HIM GIVE HIM FEAR!

That's right.
Get him into the sun. Make him stand there...
hours and hours...
Let him feel the suffocation of life: to be denied
and deprived, as you are... (p.13-14.)

ACTION OF STUDENTS

They close in on him, chanting slogans.
They push him around without actually manhandling him.

This scene is very impressive, which makes spectators to feel how students are misguided and utilized for wrong purpose. They become pray to the treacherous politicians and finally end up as corrupts, unethical and power hungry students.

Another funny use of prop is a donkey Shanti brings an ass to home to give ass milk to her husband Manubhai, the presence of ass gave a dirty idea to Manu to insult Home Minister. He tells his idea to Ramesh as –

“I’ve got a better idea, show him his impotency by having eunuchs dance around him, shave his head, paint his face black, and force him to ride on this mule (Splitting out) That’ll teach him (first clenched) THAT ‘II Smash Him”. (p.24)
Asif Currimbhoy depicts the typical mentality of Indian politicians who go to astrologers to know their fortune. Manu goes to Pundithji to seek his help as he says –

Manubhai: what do the stars say, Pundithji? Does the mount of Venous revolt against the giddiness of Saturn? Surely my moon and tides are more at fault than I… a mere mortal” (p.16)

The astrologer warns him to be careful with wine, woman and food. It is ironical that Pundit himself know that “Effort is greater than destiny”. (p.16)

The language of the play is simple, lucid and dialogues are sharp and crispy. The dramatist has used some of Hindi words to give touch of native language in the play such as – ghusa, chamcha, chiman chor, Kala Bazar, Safed Topi, dhoti etc.

This play is full of realism, satire and indirectly suggest moral implications, which are lacking in politicians. The play is an attack against the selfishness and dirty game of politicians reveals the truth that who endeavour to root out corruptions, themselves fall a pray to it.

THIS ALIEN... NATIVE LAND (1975)

This Alien... Native Land is the last play written by Asif Currimbhoy in 1975 and the play portrays with the tragic plight of a Jew family who
live in India. Asif Currimbhoy goes into an Indian Jewish family’s behavior, psychology and sensibility. The family is dissatisfied with their state of life. The strained relationships amongst family members is discussed through dialogues of the main characters. Joseph is the head of the family, his wife is Rachel, Jacob and David are two sons, Sarah is the only daughter. Tara comes in the middle of the play as a wife of Jacob.

Joseph is a failure as he always thinks of the past. He thought of changing past and he is unable to cope with high cost of living in Bombay. As he is a Jew, who has not been accepted in brown land (i.e, India) but he considers India as a native land. At the same time, he regrets for not going to Jerusalem as he says: “Jerusalem, oh, Sarah, Sarah, Jerusalem. I wonder if we made wrong decision not going there, child. You were a child then, clinging on to me ... See how this city has growth. I... I can’t cope with it … Here its dirty and filthy and … ingrown”.

Joseph thinks of going to the Promised Land where he was not able to go, now it has become dream area. Hence his views are disillusioned and airy which have no base at all, he regrets for the past and has fear for the future. He is unable to find a suitable groom for his daughter. He thought that if he had gone to Jerusalem it’s a native place of Jews. He would have been a settled person and would have got married his daughter to a suitable groom but being in India it is not possible for him.
David is unhappy with his boss who always dominate over subordinates. They are aristocratic as boss being very rich and fat. He was always asking David to do this and that. Joseph consoles him by saying that boss will come down. “I am telling you… it will all come tumbling down” (p.10). Joseph knows the nature of David as he says that David does not like anyone on top of him. That’s why he has to be patient and wait and work for years and years to maintain his position and come up to the top level.

Sarah, the daughter of Joseph and Rachel, has an affair with a married Muslim man and ready to run away with him. Rachel protests against this, Sarah says if her mother had arranged her marriage when she was young she would not have accepted the relation of Muslim man. Now, she is in the middle age; hence, she does not get any Jew proposals in Bombay. Hence, she accepted the relation of a Muslim married man. She has no other choice. Sarah is really serious about her love affair with Muslim man. She knows that her lover wants only physical pleasure and he likes her as she is a young Jew. Sarah is ready to do anything for him as she says. “…I’d go to the end of the earth for him I do anything for him anything…” (p. 50). The imaginative world of Sarah is broken, being unable to tolerate the harsh reality and disillusionment she has taken decision to go to Jerusalem in search of happiness.
All the members of the family are eagerly waiting for the arrival of Jacob and his wife Tara. They have made an arrangement at dining table by keeping two extra chairs for them. David wonders with the news of Jacob’s marriage. No one knows about wife of Jacob. They have several questions in their minded as a – how she is? Where she is from? what she does? etc. David wonders whether he alone is kept in darkness. But mother make it clear that no one knows about Jacob marriage. David, Sarah and Joseph play a guess game, which reveals their expectation towards Joseph’s wife. Joseph expects that she would be.. “she will be tall, fair and beautiful. Definitely Jewish, with a fierce look and pride about her. A sense of conviction and courage. And when she’d look at a man… She’d kindle his heart with love and longing. That’s what she’ll be like…” (p.26). But Sarah opines that she would be a married woman to discard her husband and fall in love with Jacob.

But Tara (Jacob’s wife) is contrast to it, when the door is opened she moves forward from shadow: “One gets the impression of a dark woman, extremely sensual and animal like… “(p.27). She wore sari and choli which reveals that she belongs to a peasant family. Totally she looks like a native of this land. Joseph and David discuss the name of Jacob’s wife. To Joseph she seems to be a foreigner. David makes it clear that Tara is a common name and she is a common woman. Their names like Jacob, David, Joseph, Rachel are foreign names. Hence, it is clear that Joseph
family is a non native of India but they have accepted it as native land. But Joseph always aspires to go to Jerusalem as it is his native land.

Asif Currimbhoy presents inner dilemma and trauma of Joseph in the play. Joseph feels his failure as a husband and a father. He knows that he is not Rachel’s true lover. Rachel tries to console him that he has given everything to her and she is not unhappy but unfulfilled in certain ways. Joseph mostly lives in dream world or world of past. He imagines a character called Solomon and loves her. He believes that Solomon is none but Tara herself. She inspires him to have relation with her. When he realizes that he was done, feels depressed. He is not able to get up from rocking chair in which he is sitting. His two sons have to help him to bring him to dinner table. Joseph cannot tolerate the inner grief and dies. Now his rocking chair is empty.

There is a clash between David and Jacob to gain the attention of their mother Rachel who is happy with the success of Jacob's professional life. Now, he is supposed to be a director of the company but David is sad for his failures he tells his failures are circumstantial. David tried to be a favorable son to his mother.

Love and Sex are the two dominant psychological themes of the play. The playwright clearly depicts young people are drowning towards these two instincts easily. They do not have control over these. They are
attracted towards each other. Sarah asks Jacob to sit on the rocking chair. He sits on the rock chair; he is not able to tolerate the pain of rock as it moves to past and future. Sarah goes back to her past, she had a lover. Ruth sang with him and shared the room. It is very tender and caressing to have physical relation with Ruth. Now having relation with Muslim man is bit painful longing. Joseph has relation with imaginative person Solomon. Thus Sarah and Joseph had relation with Ruth and Solomon respectively in the past. It gives pleasure to them but they lost their lovers. At present, they imagine that those lovers returned but it is not true. This leads to disillusionment of their dreams.

Tara is common, sensual and animal like woman. She is not tall, fair, and beautiful as the expectations of the family but she is a brown-skin coloured woman, wearing sari and choli. She does not have any mannerism of the sophisticated life of the westernized society. She eats naturally with her fingers; combs her long thick black hair with her finger. She does not care for anybody’s existence. She gets up from her dining table without saying any things to anyone. She offers her body to everyone and she offered herself to Joseph also. Here is the instance of a native woman is portrayed as a bad woman.

The dialogue of Joseph and Sarah is a wonderful, revealing unsaid psychological disturbance of the strained father and his son. Sarah says that Joseph always expected his son to come and talk to him about his job,
success and promotion. Jacob is always happy in talking with mother (Rachel) in her bedroom. But Jacob interprets it as he never took any interest in what he was doing, never encouraged him almost as though he was jealous of him.

The conversation between David and Jacob is a wonderful revaluation of truth of each other. He is unable to take the responsibility of family as he is not happy with the job. Jacob has a good job and takes the responsibility of family and spends money to fulfill the need of the family. Another important fact is that mother keeps Jacob all the time in bedroom. Hence, Joseph and Sarah are alone and neglected by her. Indirectly Jacob is responsible for death of his father and failure of Sarah in her life. This fact is not tolerated by Jacob who becomes angry and hysterical. In a drunken state he goes to his mother upstairs and shouts at her. He felt a shame of himself. Tara looks at rocking chair and sits on it; initially she felt uneasy but later she likes it. From rocking chair, she is able to see what happens in bedroom that Jacob shouting hysterically and mother sobs and tried to embrace him. Jacob comes down and pulls Tara out of the chair. She gets up and spits on his face as she does not like his behavior with his mother. The relation of Jacob and Rachel is not accepted by Tara. They are sensual and animalistic in nature. Thus it seems that the Oedipus complex of Rachel spoils the healthy atmosphere of the whole family.
The plot is well-constructed and it has proper beginning, middle and end. Act II Scene III is the last scene which gives conclusion to the play. David and mother are seated at dining table. David says the prayer and the ritual of dinner is completed. David puts his arms around mother and kisses his mother’s cheeks as Joseph and Jacob used to do. The mother departs to her bedroom. David alone sits in the room arranges three chairs and imagines that Joseph and Sarah would come for discussion. One is dead and other is departed. All look at Tara who is a peasant and wife of Jacob but they looked at her according to their requirements Joseph as a Solomn, and Sarah as a Ruth. David says as “…We’ve been giving Tara imaginary qualities, she herself never possessed... With you, father, she was Salomen and with you Sarah, she was Ruth” (p.7). And these two have become pray to her. David is alone in the room listens the sound of laughter of Tara. She reveals another fact to the audience that David a systematic plan to remove one by one and took the place of Joseph and Jacob. Now he is alone with his mother. He is jealous of Jacob who got love and affection mother (Rachel). He hated Jacob as much as he loved him and finally made an arrangement to knock him off.

Dr. S. Krishna Bhatt has said as - “In *This Alien... Native Land* (1975) Currimbhoy projects a picture of the plight of the Jews who find themselves alienated in India, the land of their adoption. Here is an attempt to write a psychological drama of family relationships. On the
model of O’Neill’s *Long Day’s Journey into Night*, the playwright tries to probe a deep and frequently anguished past; but his approach is crude and melodramatic and thus, he is not fully successful in what he seems to be trying to achieve”.9

Ms. Sarita in an article says that “It seeks to present an Indian Jewish family caught in the conflict between its heroic connections with India and the call of the newly instituted Jewish State of Israel, with, the emotional claustrophobia generated by personal relationships in a close – knit family isolated from mainstream of life acting as a complicating factors”10.

The various props are used in the play to make use of them to make the action more impressive such as dining table, upstairs, bedroom setting, rocking chair, chairs, telephone, and door bell sound. Thumb sound of waves and sound of building construction indicate disturbed mind of characters. Most of the action takes place at dining table. Chairs are kept more and later reduced as characters Jacob and Tara come and go away from the house. When Sarah departs the house and Joseph dies chairs are removed to show their absence in the house. Rocking chair is the indication of authority.

M.K. Naik Says, “*This Alien… Native Land* (1975) presents an Indian Jewish family caught in the conflict between its historic connections with India and the call of the newly instituted Jewish State of Israel. Promising
as these themes are, Currimbhoy’s characters are too shadowy to sustain intensive probing, which his penchant for melodrama dispels all hopes of subtlety of presentation”.

The agony of the Jew family in the alien land is depicted on the stage, through this play the dramatist presents that one has to give justice to one's role otherwise the family collapses. Joseph, being a head of the family, is a failure to take timely decision to shift to Israel and broods over the past. The strained relation among the six family members leads to unhappiness and collapse of the family. His family is unable to cope with the situation in India. Now the Jew feel alienated. The dramatist probes into the psychology of the family members.
REFERENCES:


3. Ibid., p.119


