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## A Study of Post Colonialism in Asif Currimbhoy's *Goa*

**Anshika**

Research Scholar

MDU Rohtak

Dept. of English and Foreign Languages

### **Abstract:**

“Asif Currimbhoy” is the most prolific playwright of the Post-Independence period, who has written and published more than thirty plays. He produced plays on contemporary themes. His plays reveal the every minute aspect of post-colonialism. He discloses the pathetic condition of the contemporary society in his plays. A. Ramesh Babu and K. Ranjith Roast study love and serial corruption in Goa and relate it to the Portuguese colonization. The critics observe that: Asif Currimbhoy has in a roundabout way mentions how the colonialism still dominates in India by the name of love, lust and romance.

**Keywords:** Colonialism, love, lust and sexual corruption.

### **Introduction:**

Asif Currimbhoy, an Indian playwright in English had exposure in experimental American theatre. He produced plays on contemporary themes. He presented the themes like racism, class and gender. These three aspects are the parts of post colonialism. So the themes of his dramas are ‘from the flow of contemporary life and politics’. (Prema-Nanda Kumari, 1974:86-7.) He brings the social and political aspects in his many plays such as *Goa*, *An experiment with truth*, *Om mane Padme Hum* and *The Dissident MLA*. He as a karma yogi has been called as India’s first attention voice in theatre (Faubian Bowers, 1970: xii). For him “*Goa*” is a very special play, which was first performed in 1965 in the Michigan State University. The play deals with the Indian takeovers of Goa in December 1961. It has historical as well as political aspects. Yoosaph, A.K. reads *Goa* as a significant example of Currimbhoy treatment of colour and race as a tool of analyzing post colonialism (3). He further observes.

It is exemplified how the skin of the black colour is perceived by an aristocratic white in the colonial content. Miranda’s derisive attitude to the dark-skinned and her consciousness about the skin colour seem to have given her more self-confidence creating a sense of inferiority in the colonised. Her scathing remarks would have accelerated the colonised’s internalization of the coloniser’s nation about the colonised that they are inferior and under privileged (4).

*Goa* deals with the aftermath of Goa’s political liberation from Portuguese in 1971. The play dramatizes social – political conflict between the Goa Hindu nationalists and the Portuguese in the latter exploits the former. The question of racial superiority is very dominant in “*Goa*” which deals with the fag end of Portuguese occupation of Goa. Currimbhoy tries to reveal this question of racial superiority in his plays with the help of some of his Portuguese characters.

The play opens in an evening at patio benches where village people regularly meet. There we first meet with Senhora Miranda. Though Miranda is a prostitute but she dislikes the dark skinned people because she belongs to the ruling class of the white Portuguese. She treats the dark skinned people as “other” and says, “*They make me feel dirty. (Goa 37)*”. The play progresses with the constant reminders of white being pure and black being dirty. Through out the play Asif reveals the attitude of Portuguese for Indian. For them, natives are the other or inferior.

For Miranda Power is vested in the whites. She being white dominates all the other characters of the play. Her colour consciousness extends even to her daughter as well. Her daughter "Rose" is dark and because of that she does not allow anyone to approach her dark colour daughter. She does not like her daughter Rose for her colour. Even she hates that black night when Rose was born. She says: "Only I am fair, and she's dark" (*Goa* 37.)

In this play it is analyzed how the whites with their claim of being superior, powerful and masters treated badly the so-called coloured people. For Miranda Coloured skin is an original sin and is "congenital" that passes from generation to generation. Portuguese administrator reveals his power by keeping the colonised in aretched state. He always says that the west is always strong and east is weak. What the Portuguese administrator has displayed is a kind of "hegemonism of possessing minorities" which is central to any colonialist intervention. (Said 44) he says, anyone who belongs to western countries can handle eastern countries very easily.

It shows that the western people have the confidence for claiming superiority over the colonized. Another character Alphonso, says that they are the stupid people. Even an ordinary western man, who lives in among them can reign over them very easily. He makes a satire on them by giving the example of Portuguese administrator.

Miranda always asks Alphonso to stay away from the localities. She says that their class is different. They belong to the inferior class and she also says that they don't have the same status or background as we have. You understand. Oh, its alright I suppose if you occasionally meet them, but this idea of being too friendly with all and sundry isn't exactly becoming.

Alphonso: why not?

Miranda: Well, I don't have to keep repeating myself do I? We...we're different. You know.

So, one can notice this example that how the colonizer treated the colonized.

Another important character is Krishana who is dark and treated badly by the white Portuguese Alphonso and Miranda But Krishana raised his voice against all this not for only himself but for that sake of Rose as well whom he loves. When Krishana tries to defend his dark colour. He said: Krishana: You may have white skin, but also so have albinos. It doesn't prove a thing.

By saying these words he is trying to confront himself and after that he reminds Senhora about the shades of "Black" in her and says:

You have got shades of black within you Maria. Rose wouldn't come out dark unless there was dark blood somewhere.

### **Conclusion:**

So in the play one can see the racial dichotomy, which is flowing from the beginning till end. Asif Currimbhoy reveals that the human bond is weaker than the social status. He shows how a mother can ignore her daughter because of her colour only. In spite of living in India for so many years the Portuguese treats the native as "other". Currimbhoy discloses the each and every minute aspect related to post colonialism in this play.

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