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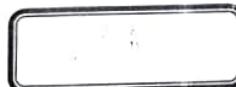
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Certificate of Publication

This is to certify that the research paper entitled 'FEMALE SUBALTERNITY IN ASIF CURRIMBHoy'S THE DOLDRUMMERS' having the authorship of Mrs. J. Kowsalya, Assistant Professor of English from Wavoo Wajeha Women's College, Kayalpatnam – 628 204, Tuticorin, Tamil Nadu, India & part time Ph. D. scholar with registration No.10358 from Manonmaniam Sundaranar University, Tirunelveli - 627012, Tamil Nadu in India and Dr. K. Thanikasalam, Head and Associate Professor of English from Aditanar College of Arts and Science, Tiruchendur – 628216, Tamil Nadu, India is published in 'The English Research Express', A Peer Reviewed (Refereed) International Journal / Special name: IJELL - The International Journal of English Language and Literature in Volume: 6 & Issue: 22 (April – June 2018) PP: 148-152 Date: 25-06-2018 bearing ISSN: 2321 – 1164 (Online); 2347 - 2642 (Print) Impact Factor 4.5

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Rita, Liza, Joe and Tony. They are the minorities of the metropolitan city, Bombay. As the marginalized group, they lost their authentic presence too. Asif Currimbhoy employs the four characters as a weapon to explain the inferior life of the subalterns. Bill Ashcroft and others have commented on the term 'Subaltern' in their seminal work *The Empire Writes Back* as: "Subaltern, meaning 'of inferior rank' is a term adapted by Antonio Gramsci to refer to those group in society who are subject to the hegemony of the ruling class" (198).

In the play Rita and Liza are victims of the modern society of post colonial India. Their dreams and hopes are thwarted by the forces of oppression. Being subalterns, they undergo the abusive words of the cynacists who torture them verbally and physically. The womanhood of Rita is treated in the patriarchal society negatively. Though Tony is a dependent of Rita, he disregards her cruelly. When Rita tries to claim over him for the fault of receiving gift from other girls, he humiliates her like a slave. He says: "Why do you look at me like that? like I'd done something wrong. You got no claim over me, like we were married or something" (29-30). By using words like, 'heat', and 'thing', Tony spoils the love of Rita. He utters, "Alright, Alright. But don't call

back for me. You want me to go, alright I'll go. But don't call me back when you're in heat" (35).

As Gayatri Spivak points out that as a subaltern every women is forced to live in darkness to sustain the burden of male superiority without uttering any word with tearful eyes. In *The Doldrums*, Tony fails to realise Rita's pure emotions. He contemptuously compares her love to the pleasure seeking action. The appearance of the character Moronmoe in Act II, Scene II explains it clearly.

TONY. Stay here and watch. I Said ! And Listen! Listen to the dog whine. He's got no tongue, but he can still whine. I got me a substitute now, I'm not Tony any more. I'm Joe. This here is Tony. He'll serve you well. I've even taught him to play the guitar. And he is the hottest thing in bed. He doesn't talk much. He doesn't even feel much. He's almost like a portable, do-it- your self kit. He's take my place well, and I'll be gone far, far away.

(85)

Through historical forces women are identified as 'fairer sex' and they play a vital role in the reproduction process still they are segregated and dominated. Joe as a sex-maniac, expresses his views about women lustfully. In *The Doldrums*, Act I, Scene I, Joe says: "man always pins a woman' neath him. Like a butterfly, with beautiful wings, spreadout and pinned. For a woman, it's *crucifixion*" (35). He considers woman as a sexual object. He continues: " (almost fiercely) Don't bring me in, Rita. I'm out, and I want to stay out. Rita or Liza, you're all the same to me. Women with something nice between their legs. No more" (40).

(The subaltern women's role in life is a form of oppression. Their life moments are designed and controlled by the patriarchal society. When Tony fails to take the role of a true lover, the devoted life of Rita has turned into a 'open house'. Sexuality is a power relation to Joe. He attains the pleasure of Rita by using his dominant gender. Asif Currimbhoy portrays Rita as a poor victim of a patriarchal society.)

Asif Currimbhoy points out the gender discrimination which supports the male society and stands as a cause for all the injustices that are happening in the life of female. At the conclusion of the play,

Tony couldn't accept the illegal life of Rita. He attacks her violently. Rita starts to realise that she is in the pitfall of the dominant society. It is a fact that the dominant powers are naturalized to subjugate the women. Women often fail to understand the dangers which are behind them.

Rita is the redeemed figure in the play who wants to give life to her baby. She says: "It's mine, It grows within me. I cannot deny it life, for better or for worse" (76). The strong will power of motherhood reveals through her words. She continues: "The baby will be born. It will be cared for ... and loved" (77). Asif Currimbhoy designs the character of Rita as a subaltern woman who undertakes various roles. She stands as a sacrificier. Being a social reformist, Currimbhoy portrays Rita as a phoenix who resists and reconstructs herself from the male oppression.

Thus Asif Currimbhoy dramatises the pathetic life of subaltern women in the post Independence era. In *The Doldrums*, he records the disillusioned life of the modern youth. He severely attacks the inhuman treatment of modern men against the female world.



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FEMALE SUBALTERNITY IN ASIF CURRIMBHOY'S THE DOLDRUMMERS

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Authors' and Guide's Introduction: (**is Ph. D. research guide for*)

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Abstract:

Asif Currimbhoy is a skillful Indian English dramatist. His plays often focus on the social, cultural and political issues of the post independence period. As a postcolonial playwright, Currimbhoy successfully presents the life of the marginalised people. Currimbhoy's plays represent the subjugated life of the female subalterns. In *The Doldrums* Rita who plays a vital role, stands as a sacrificier still she couldn't escape from the wretched hands of the male chauvinists. As a female subaltern, she becomes a victim to the patriarchal society. She tries to resist and reconstruct herself from the degrading modern society of the postcolonial India.

Key-words: Postcolonialism, subaltern, male chauvinist, segregated, Sex-maniac, Sexual gratification etc.

If in the context of colonial production, the subaltern has no history and cannot speak the subaltern as female is even more deeply in shadow. (Spivak 287)

Subaltern is an important concept in the postcolonial studies. It takes its origin from the subaltern studies group of historians. It deals with the study of the lower and marginalized people of the colonized countries. They are excluded from the society. Gayatri Chakrovarthy Spivak, the postcolonial Indian critic, describes the inferior level of the subaltern especially, women who are designated to stay in the shadow of the male 'self'. This paper presents the life of the subaltern women and their survival among the low

sprited male chauvinist doldrums, in Asif Currimbhoy's *The Doldrums*.

Asif Currimbhoy is a prolific postcolonial writer. His plays deal with the themes of social and cultural issues of his period. Yoosaf Aayalakkandy points out: "The resistance offered by women in the third world against the first world oppression is a specific theme in Asif Currimbhoy's plays" (18). Being a socio-cultural playwright, he criticizes the younger generation which fails to respect the women society. They treat women as an object of sexual gratification. As Shyam.S. Agarwalla rightly says: "Like Arnold Wesker, Asif Currimbhoy is a playwright with a social purpose.... His purpose is to provoke thought rather than to persuade the audience to adopt a specific plan of action. His plays are used as vehicles to convey, always implicitly, relevant political and social values" (38).

In *The Doldrums*, Asif Currimbhoy steps forward to take remedial steps against the malices which affect the subalterns of Indian youth. K.A. Agarwal observes: "The play may be taken as a protest against the indecency and immorality to which a prudish and complacent society give birth" (73). *The Doldrums* is a play of two acts and four scenes with four major characters

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