

### ***The Miracle Seed: An Exploration of Social-Conflict***

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**Abstract:** Of the multitude of abstract structures, drama is the most marvelous and compelling one as it requests to all our faculties. It is a visual workmanship and a powerful mechanism of correspondence through which the entirety adventure of human existence can be delineated in a superior manner. It not just presents the moral, political, philosophical, and religious states of the human culture from one side of the world to the other, yet additionally brings a profound knowledge into the cognizance and sub-awareness of human psyche and addresses man's delights, distresses, clashes, expectations and dreams with extraordinary magnificence. Asif Currimbhoy is the key figure to explore the social conflicts in his plays. In the present paper there is an account of social conflict explored by Asif Currimbhoy in especially in his play *The Miracle Seed* (1973). This play is a social play which denotes the human psyche, and various religious beliefs.

**Keywords:** Exploration, Social, Conflict, cognizance.

#### **Social Conflict**

Social Conflict basically is an account of social inequality. Conflicts occur when social, religious, political, economical and emotional clashes take place at one point. Today's society is trapped into various types of conflicts. Now people have no patient level in any kind of circumstances. Social conflict alludes to struggle in which the gatherings are a total of people,

like gatherings, associations, networks, and groups, as opposed to single people, as in job struggle. Social conflict is utilized as an equivalent of social struggle in this exposition. At long last, social clash alludes in normal use to association in which the means picked by the gatherings in quest for their objectives are probably going to cause harm, mischief or injury, yet not fundamentally for each situation. Social conflict incorporates a wide scope of social peculiarities: class, racial, strict, and public struggles; riots, uprisings, insurgencies; strikes and common issues like March, exhibitions, fight social occasions, and so forth. Anthony Oberschall has well defined social conflict in his work:

Processes of interaction between conflict groups; the forms of conflict; its magnitude scope, and duration; escalation and de-escalation; conflict regulation and resolution; the consequences of conflict outcomes for the contending groups and the larger society. These are the most important dependent variables of social conflict theories (292).

Thus, social conflict has been presented by some other Indian English writers like- Vijay Tendulkar, Girish Karnad, Badal Sircar, Mahesh Dattani, Mohan Rakesh and so on. The socio-political environment of India, set apart by its pioneer history, the battle for autonomy, and current political elements, offers a ripe setting for sensational examination. The dramatists have used their attempts to think about political events what's more, social uprisings, giving social point of view to notice the developing social conflictness. The depiction of social authenticity in Indian English Writing epitomizes the central idea of India's diverse and steadily changing social personality. The portrayal of ordinary standards, religious ceremonies, and cultural practices stood out from contemporary progressions and overall reconciliation offers a different scope of social stories. The juxtaposition of customary and contemporary components, as well as the

combination of neighborhood and worldwide impacts, is a repetitive theme in progress of various Indian writers.

Psychological authenticity, interestingly, analyzes the internal domains of characters, researching their perceptions, opinions, and drives. This aspect of show uncovered the singular's very own difficulties and existential situations experienced in a quickly developing society. The Indian English venue has a critical degree of character improvement, which offers a profound cognizance of human brain science inside the socio-social system. This dissertation means to reveal insight into the unmistakable commitments of Indian English show to both writing furthermore, society by investigating three aspects: socio-political, social, and mental authenticity. The review looks for to accentuate the capability of show in communicating the perplexing real factors of present-day India, giving experiences into the cooperation between private encounters and bigger cultural movements through careful examination. According to Dr. Swati Bhise and Dr. Ramkrishan Bhise:

The integration of cultural contexts and traditional elements enhances the psychological depth and relatability of the characters' struggles. Central themes of power and identity depict characters grappling with societal expectations and the corrupting influence of power. These plays also engage with moral and ethical questions, adding to the narratives' psychological complexity. Overall, these works provide deep insights into the human condition and make substantial contributions to the exploration of human consciousness and societal critique in Indian English drama (484).

***The Miracle Seed: The play based on Social-conflict***

*The Miracle Seed* is a social play by Asif Currimbhoy which represents effectively the two different culture like- urban culture and rural culture. There are various social notions prevailing in both two different cultures. The play explores the harsh reality of modern rural society of India and its challenges as well as its struggle for survival. Asif described socio conflict approach through his five characters in the play. Currimbhoy described beautifully the conflicts between living style of modern society and modern thought without being a modern man or woman. His play *The Miracle Seed* is based on the idea of ‘simple living and high thoughts’. The five characters of the play are- Ram who is the head of the family, Malti wife of Ram she is an intelligent woman with simplicity. Next are- Dada who is the grandfather and Savitri who is the charming girl of Malti and Ram but she has a vocal disease so her parents are worried about her future. There is a member in their family named Laxman who is 20 years old and living in Bombay. Actually Laxman is the son of Malti’s diseased sister. Laxman is very intelligent and progressive boy who is constant with his simple living and modern thoughts.

The village where Ram’s family is living is situated is hundred miles far from Bombay. They are living in the village of Maharashtra where there is heavy drought. Everyone in the village is waiting for the monsoon. They all are struggling for their survival. They cannot survive without good harvesting. Harvesting is the only source of their bread and good survival. The play opens with the conversation between Ram and Malti in serious topic. Ram is worry about their future. A.K. Agrawal stated about Ram’s situation that, “Ram is restless, his hands clutching and unclutching, pacing around, looking at the land and at the clear blue cloudless sunny sky” (213).

On the other hand, there is a religious woman Ram's wife Malti. She is an intelligent woman and has strong faith on God's mercy. She calms down her husband Ram by saying that do believe in God he will definitely help the poor at right time. She tried to change the topic and makes her husband relaxed from his angry mood. Currimbhoy is master to create romance in his plays. Same as Malti is trying to create romantic scene in the mind of her husband. The following dialogues are noteworthy regarding this:

... (clutching tighter the hoe)...

Malti: (softly) The hoe is well- worn, husband...(softness in her voice) You clutch it hard and sure.

Ram: (Calming, sensing the change in mood, going up to her) It's the only thing that matters.

Malti: (feeling his touch) Yes.

Ram: (separating slightly as his body touches her stomach) Are you well, woman?

Malti: The child grows.

Ram: (tenderly) You work too hard around the house. Be careful.

Malti: Don't worry. It will be a boy, and it will grow strong.

Ram: (smiling) I never said anything. (Malti smiles too, does not reply) I like to see you smile. It's careworn... and sweet.

Malti: And I like to see you. Angry. It's so...like you. (she smiles) And then...I've seen you smile too.

Ram: (questioningly) Not enough?

Malti: There's never enough of anything (9-10).

In the next scene, Currimbhoy has portrayed the miserable condition of Ram's cattle's. Malti informed her husband that their cow is not capable to give milk because it's getting thinner day by day. Now Laxman Malti's nephew is coming to the village from Bombay. Everyone in the house is happy to hear the news of Laxman's arrival. Malti has soft corner and pity for him because he is an orphan. His parents died when he was too young. Their grandfather Bapa is also very happy to hear the news and always he searches the food in the kitchen. He is free in the house and his mind always thinks about the food.

Currimbhoy here, gives the example of Bapa to suggest us a message that we should keep our mind busy in some work in order to be stress-free. Currimbhoy exposes the meanness of political system of the society. Ram thinks that only farmers are the roots of the meal of city people. Ram is not happy with city people because according to him city people and government do no help them in their hard situation. They need money they need food they need sympathy but none of the city people comes and hear their miserable voices. Ram is a farmer and has nothing to do other than farming. Now farming has became curse form him. Then he shared his feelings with his wife Malti that:

Ram: Look. We have the finest farming land. This Maharashtra, the land that's made Bombay rich. And this is me , your husband, who tills the soil,

Malti: (touching him) I know.

Ram: And you were right about the foreign Raj. He lived as a slave; I do as master. This is my land, and this is my government. I have rights. If this land doesn't grow food, they have to feed us (12-13).

Asif Currimbhoy criticised the colonial rule. As Britishers exploited them similarly, government is exploiting the poor farmers. Here, Ram anger on Indian government is justified because at hard times of poor farmers its government's duty to take of them and their family. They should provide them food and necessary things. Currimbhoy gives the note of Green revolution of Punjab in the play. When Laxman enters in the house everyone is happy to see him. He brought special gifts for everybody in the house. But he gives the best gift to his uncle Ram. The gift is a hybrid seed which is the cause of green revolution in Punjab. The following conversation is appropriate for this:

Ram: Where did you get this from?

Laxman: It's for you.

Ram: I've never seen such healthy full-grown seeds before. Why, it's giant sized.

Laxman: Do you know what is it? (Ram looks up at him questioningly but without skepticism) Mamu, listen to me and listen well. This is no smoke... it won't curl and vanish... This is the seed that has created the green revolution in Punjab. Have you ever heard of the green revolution? It's fields 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 man's dream's coming true. I've seen it myself, revolutionise life, bring prosperity and fullness to

living... We'll plough it tomorrow, together. You and I, for here at last... is the miracle seed... (18-19).

This note has been well defined by Deepak in his work on *The Miracle Seed* that:

Initially Ram does not believe in the words of Laxman but later on he is also happy with Laxman and his mind is full of good ideas. He tells Malti about him in very trustworthy words. Malti has full faith in her nephew Laxman and believes that all city people are not crooks. Ram is assured of golden harvest and prosperity from the miracle seed. Laxman gives Savitri, the stammering daughter of Ram, a pebble to rectify her vocal defect. Laxman tells Malti and Ram about various plans of the Government. He tells them that government is building all-year water storage dams and canals and therefore even in the time of drought no one will die (433).

Asif Currimbhoy has well defined the serious social problem in the play. According to him Indian villagers are traditional in nature. They traditionally think about everything near them. As in the play Ram at once doesn't satisfy with Laxman's views on hybrid seed because he was thinking traditional style of farming. But as a city boy he explained well about all the plans of government for good farming. Village people are not technically in touch with scientific method of harvesting so, Currimbhoy used Laxman's character as an intellectual person who guides his uncle about the seed and its benefits.

Currimbhoy also has given the satirical note on social trends of city life. Playwright gives us the idea of government's offers that mitigate the situation of famine. But on the other hand, Ram in the play exposes the fake plans of government like seed. The offer and promises of



government should be practical otherwise it would be prove false. According to Reddy P. Bayapa:

The Miracle Seed has a good deal of theatrical value. Small wonder that it was staged in Delhi, Bombay and Calcutta and televised and broadcasted in different regional languages. “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”, the giggling of the grandfather- all these produce auditory images which widen the play’s meaning and reflect the poignant condition of the farmer in his fight for survival. The visible “arid land” and a well in the background, “the dying cow”, withered vegetables and Ram himself with his face “clouded with frustration and anger, raising his eyes to the sky and blinding Sun”- all these create visual images which underline the intensely pathetic condition of Ram’s family. Also the various kinds of auditory and visual images- the continuous breaking of rocks, growing in volume, the sound of riot and fire at the government fair-price shop, the shouting of slogans like “ Inquilab Zindabad”, the loud protest that the people raise against inflation, the police controlling the violent mob by using teargas, the dramatist employs in the two dream sequences in the play, stimulate the minds, the ears and the eyes of the audience (117-118).

To conclude, it can be said that Asif is great social playwright. He understands the problems of society that’s why he is known as the authentic voice of India. He described each and every concept of societal issues. His area of literary career is extremely wider. So, in this play he has tried to expose the three dimensional patterns like: doubt, despair, and hope by describing three different generations. In this play Bapa the grandfather represents the despair and Ram represents

the concept of doubt. But Savitri and Laxman are belongs to the third generation. They both represented the state of hope.

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