

The Cosmopolitan Scenario in *Bombay Black* by Anosh Irani

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Abstract

The play 'Bombay Black' is a typical presentation of cosmopolitan life in Mumbai. The playwright focuses on the life in Mumbai which is really critical and challenging for those who don't have their own way of life. The play comments on the miserable aspects of life of some typical characters who are physically handicapped. The man of eyes can see only that things that are in front of him, but the man who is blind can see all that things which are visible or not visible. Milton after losing his sight saw not only the earthly things but also the heaven and hell too, and succeeded to portray these things in the epic 'Paradise Lost'. *Bombay Black* is also a story of a blind man who was able to see everything like Tiresias even past, present and future too. *Bombay Black* is a predication of Kamal, a blind man who prefers to live in past instead of present, to live in illusion instead of reality, to live in mythical world instead of terrible world around him. Another character is Padma, who is around her forties. She made a web of rules and regulations for her daughter. She came from her village due to the tyrannical nature of her husband, Vishnu, who was a reputed priest of the village.

Keywords: cosmopolitan, visible, Tiresias, Mumbai, Milton

Introduction

The protagonist of the drama, *Bombay Black*, Kamal, born and brought up in typical rural area, is a bookseller. His earning is little, yet he spends almost three thousand on Apsara's dance. He can run a book shop though he is blind. He has a little perception of the world because he became blind when he was only ten years old. Apsara, a third character, living with her mother, is the most unfamiliar dancer of Bombay being around her twenties. She looks beautiful, but she is totally unaware about her past, and that is why, she can't dream of the future. She has only one work to amuse the customers by her seducing dance. These three characters belong to the

same society; so their social and psychological problems are nearly same.

When Apsara was only three and getting married to Kamal, she touched to Kamal, and as she touched him, he lost his sight. It reminds lines from *Break, Break, Break*, a poem by Tennyson:

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd
hand,
And the sound of a voice that is still!
(Web)

Since then, he had spent almost seventeen years in thinking only. His excessive thinking smeared him, and he became a case of social and psychological

disorder. Especially he is a case of general anxiety disorder. He had a fear whether his wife would follow him or not whether she would recall him or not, whether her mother would give her to him or not, etc.

He plays various tricks to win Apsara, but Apsara's total behaviour had turned into money-minded personality. He is incapable to spend such a large amount for her dance, and there is a rule of her that 'no money, no conversation'. So he tries to pursue her mind by exhuming their past. But she was only three years old, so she is unable to recall anything about Kamal.

He keeps continuity to visit her and tries to hold her spiritually step-by-step. He doesn't believe in Padma, her mother as he thinks that she might not allow exposing their past. He finds Apsara's horrible past that her father wanted to be a lover of her physical beauty. Apsara and her mother want to take revenge upon Vishnu, by killing him. Kamal was familiar with Vishnu, but he was unaware about what he did with his daughter. Kamal doesn't believe either in Apsara or Vishnu because he thinks that a man of God, the priest of the temple which cannot do such a vulgar activity. He thinks why any personal will devalue him or herself by keeping a stigma on ourselves. He accepts the challenge to bring him before them so that he could take revenge through Apsara and her mother as Vishnu had destroyed his life. Being a blind he cannot expose his anger; he just carries such anger with him and decides to kill him through these women.

As he becomes the victim of cross-hatred, he achieves positive signal from Apsara and goes to bring her father. But he is familiar with the weakness of women, he

would have thought that these women would change their mind seeing his miserable condition and forgive him to his unforgettable crime. So he would have killed Vishnu so that he would be possible to make a balance of his striking desires of revenge, sex and ethnicity. After three days, he comes with an urn of Vishnu's ash. When Apsara discloses the mysterious life of her due to the bad treatment given by her father, she confirms to take revenge. He is aware of how these women would murder and cremate him. As he is a book seller, he would have an idea of Lady Macbeth who wished to murder Duncan but couldn't because Shakespeare in his play, Hamlet, rightly says, 'frailty thy name is women'. Lady Macbeth hadn't such courage to kill Duncan, so she underestimates her husband for the murder King Duncan. Kamal thinks that these women are already haunted by the fear of their man and how is it possible to them to kill him!

Kamal is not Hamlet, who spent his much more life in searching the proofs against his uncle Claudius. He believes in Apsara and becomes ready to kill his father-in-law. One can easily identify that Kamal would have killed him, as Vishnu did not die since last many years and how he suddenly died. Though Kamal was blind, he was not blind by the heart. He never wanted to bring a demon Vishnu before these women so that they could save themselves from the horrible and disgusting ideas about him.

Kamal couldn't sleep silently since last seventeen years. He is not defeated by his blindness on the other hand; he continued to find out Apsara so that he could achieve his lost sight. As he paid his youth, money and happiness to gain the sight and

wife, he continually fought with this haunting situation. If he were common and normal, he would fight for the sight. But he was socially and psychologically disturbed so he didn't prefer to go any physician to cure his sight. In short, Kamal, though looks normal, even behaves normally, he is a case of disorder. His long waiting for Apsara, his losing money on just a communication with Apsara, his disbelief in Padma, his last reaction against Vishnu and his living in illusion and dream world prove that he is not a common and normal man.

Next character is Apsara, who resembles Laura of Tennessee William's *The Glass Menagerie*. Unlike Laura, she is not physically crippled, but mentally she is totally crippled. Though she has an art of dancing, she doesn't think about herself that she is valuable and important for the sake of society. Her being 'business minded' nature allows her to be frank at least before Kamal. She is unaware of Kamal's mind and behaviour that he is paying her only for communication and not for dance. She secretly loves Kamal but doesn't disclose it as she doesn't believe what he says about their past as she doesn't recall anything about what happened when she was only three years old and circling around the fire. She doesn't know how her touch made Kamal blind. As the illiterate people wanted to kill this girl because of her touch, Kamal lost his sight; Apsara's father saved her saying that he would devote her life for God. Padma, too, believes in him because all believed him, and he was only an educated man in the whole village. Apsara was taken to the temple, and her mother would feed her secretly on the bank of a pond around the temple. Unfortunately, the man of God, her father began to attract her, and when she

was only eight, he enjoyed her little delicate female body. Her mother was the eyewitness of all these happenings, but she couldn't make a voice against her husband.

It is an irony that she hates all men like Sylvia Plath's hatred against her father Otto and her husband Ted Hughes, yet dances for these men. She hates the sweat and smell of a male body, and yet spends her most of the time only for those who, she thinks, are enemies of a female world. As Kamal thinks about her that she belongs to the water and lotus, he carries her in the world of mythology, but she is not interested to mingle in this illusive world of Kamal. When she becomes blind by the touch of Kamal, she thinks that Kamal has deliberately touched her to take revenge upon her. But she doesn't hate him because she thinks that she is the only cause to make Kamal, blind.

Though Padma wishes to kill her husband, she doesn't expect to do so. We find an Electra complex between Apsara and Vishnu. She took an experience of sex at that age when she was little conscious of what it is called. What she lost at that time and what she gained by the first intercourse with her father, is a miserable matter. As she is a victim of Electra complex, which is most love and hatred for her father, she doesn't forget the memory of him and even expects the same love from him. So she is ready to make a love scene for not her mother so that she could kill him, but for her own, so that she might fulfill the same hunger by her father.

According to Freud, every daughter compares herself with her father and she finds inferiority due to the lack of penis. So she expects to have a physical intercourse

through which she could get a baby and finish this inferiority by having a baby. The same idea might have in the mind of Apsara, who has both good and bad feelings about her father.

At the end of the play, she is ready to leave the place. She thinks that it is only a way to take revenge on her past by departing from her mother. But her purpose is different to leave this place. She knows that her father would not come in search of her because he is no more now. It is impossible for her to live with her father because she was living on the expectation of her father's arrival. There is a psychological term, 'Substitution' coined by Sigmund Freud. He explained this term regarding the dream. When a person is impossible to fulfill his desires, he fulfills them through a dream. These desires transform into various things and object. The desires are substituted into things and objects. Apsara makes Kamal substitution with her father and she knows that though he is blind, he is physically fit. She is aware herself that she is not futile, barren land. If she accepts him as a life partner, she will have a readymade and capable man to fulfill her physical desires.

Her being numb for a long time, her repressing of all blossoming desires, her accepting proposal to reunite with Kamal and to become ready to leave her mother prove that she is not a normal and common lady. She is abnormal and uncommon lady due to her social and psychological disorders.

The last individual is Padma, who is the victim of unwanted sexual desires of her husband regarding her daughter. In the play, she is feeding the red meat to eagles so that she would be possible to feed the flesh of

her husband to the eagles. There is a hunger of vultures in her about her husband as she wanted to kill him due to his unforgivable crime of having physical relationship with his daughter.

Though she knows, Kamal is her son-in-law; she doesn't show any symbol of recognition. There is fear in her mind if her daughter leaves her as she had only one support in the world, and it is her daughter.

She becomes ready to give her daughter on one provision that if he brings her husband, she will give her daughter to him. Kamal is so brilliant that he knows she will not kill him; she will forgive him because, he knows she will not commit a crime of murder for criminals that crime which is not totally concerned to her.

When she wants to assure if her husband dies, she checks the ash. She finds it dry, so she doesn't believe on the news of her husband's death. But she believes in him, when he presents his amulet. She knows that he never took it off even having a bath. She alludes:

But he had a lizard's back. Very smooth. And his lips were quite and thin, almost like a woman's. And his breath... it was full of country liquor... This doesn't smell like him... he used to sweat a lot. This is so dry... Is this what your skin felt like when you were old? Is this... is this you... tell me if it's you... come on... touch me... say something... please touch me... here... Feel me please... (119)

Her condition after assuring her husband's death clarifies that though she wanted to take revenge upon her husband,

she never wanted to do anything against her husband. She expected a passionate touch of him as since the long time she was far away from any authentic touch of male. She has a friend who is a butcher, and she had bought a knife from him so that she would easily murder him. The knife is a symbol of sex. She stands on the dual condition of her mind. The first condition is to allow her daughter to go with Kamal or not, and the second condition is to accept butcher's love or not. The play ends with the miserable condition of her as she comes to know that her daughter is ready to leave, so she goes inside. She resembles with a mad poet Eugene in *Candida* by G.B. Shaw, who also leaves in the darkness. Padma lived a long life with her daughter. Now she has to search her way to live because she would be alone since then.

A typical Indian English Critic Gayatri Spivak talks about a subaltern in her essay *Can the subaltern speak?*. She even touches the problem of exploitation that Anosh didn't forget to raise. The exploited female characters Chandni, Aarti, Sudha, Apsara and Padma, who do not talk anything about themselves. Their voice is repressed. They play the role of silent observers. Their silence buries their desires in an unconscious mind, and it is impossible for them to transform all their desires into sublime actions. So they become a victim of social and psychological disorders. General anxiety disorder and schizophrenia is common in all female characters in the plays by Anosh Irani. Althusser rightly says in his memoir; *Future lasts a Long Time* as:

Men live their actions, usually referred to as free and consciousness by the classical tradition, in

ideology, by and through ideology, in short the relation between men and the world, including History (in political action or inaction), passes through ideology, or better is ideology itself. (1993:)

The play *Bombay Black* is built in two acts with only three characters. These three characters are typical in the sense that they are fine individual examples of social and psychological disorder. All three are directly or indirectly bound with the fourth person who doesn't come on the stage but affects deeply on the life of remaining characters. He is Apsara's father who was a well-known priest in the village, but he destroys his daughter's life. Every father loves his daughter, but that love should be spiritual. He lived on her physical beauty. In short, the play is a story of Apsara's revenge upon her father and mother. Her mother is in her forties. As Apsara is a good dancer, the rich people come to their apartment for the amusement. She is only a good dancer and not a harlot. She preserves herself from any man's sexual desire; even her mother always concentrates on her and prevents her from selling herself physically.

The play opens in a particular Bombay apartment from where one can see the beauty of Arabian Sea. It is evening, and the stage is completely dark. The audience listens to the sound of anklets that are beating against the floor. She is Apsara, and the focus is on her. She performs the dance of empowerment. Both music and dance have the touch and smell of oldness and modernity. Her dance is attractive due to its touch of ancient Indian art and at the same time, it is seductive because it has a smell of the dance of typical Bombay bar girls. She

skillfully pretends that she is serving the people who visit their apartment. Padma, the mother of Apsara, gives her daughter directions to turn men into vegetables. First of all, she suggests to have an eye contact with the man and then to lower the eyes from time to time as though she is unable to bear the strength of his gaze. She expects from her daughter to be tartish and not artist. To be tartish includes the seductive movement while in artistic dance; the movements carry the people to the other world. But Apsara finds a gloom in her mother's speech Padma wishes her daughter to have fair and shining hair, and for this purpose, she requires the dedication and commitment. She finds lack of seriousness in Apsara.

They are waiting for their new customer from either Malad or Mulund. Padma already confirmed the rate for an hour that is three thousand rupees. She wishes to have the evening for fifteen minutes, but Apsara is not interested. Instead, to accompany her mother, she suggests her to have a friend because she thinks that a butcher can't be a friend. As Hanif Bhai sold a knife to Padma, she became a friend of him. According to him, meat can be nice only when it is cut properly and cutting of meat depends on the knife. Here we have two important symbols, knife and meat; knife symbolise the phallus that represents man's sexual power while meat symbolises the ability of a woman to fulfill man's physical desire.

Apsara looks little bit nervous due to the small of country liquor as her father would prefer such wine made up with orange and leather. The fear of her father sometimes disturbs her. Padma confirms her

that there is little possibility that he would be alive and if he is alive he would unable to find them in this millionaires town.

The second scene of Act-I exposes the arrival and departure of the protagonist, Kamal. Padma is on the stage, preparing for the arrival of a customer. The door bell rings and she opens the door. As there no lift to the building, he was panting and she comes to know that he is blind, she offers a help but when he gives his hand, she instead to hand him, asks if he doesn't have a cane. Cane is a symbol that helps the blind to find out the ways and the obstacles in the ways. As many footpaths are dug around the building, by workers of telephone, he loses his cane in the telephone wires. Telephone wires also symbolise the obstacles in the life of Kamal.

When she comes to know that he lost his cane, she got afraid if he has been robbed. So she demands the money, and he gives a wad of notes to her. After getting money, Padma starts to tell the rules of the dance bar. The first rule of the dance bar is that it is not a brothel, and if anybody dares to touch the dancer, his legs will be broken by iron rod.

In a way it's good that you are blind. You people are acute listeners. This is not a brothel. There will be no touching. At all. She will not touch you. You will not touch her. Is that clear? (70)

Padma exposes through above dialogue the prime rule of the dance bar. She is surprised about what pleasure might be getting from dance to such a man who is blind. She suspects if he is working for the police, but she doesn't mind if he is a man of police because one ACP is her client.

Kamal neither smokes nor drinks and he only prefers juice while Apsara is dancing.

Padma doesn't believe that a bookseller can spend three thousand rupees for a dance and she wishes to check him if he would have brought a knife. There is another rule of this dance bar that she provides cocaine, but the customer has to pay extra change for it. When he declines this drink, she again offers *Bombay Black*, a local drug made from hashish and shoe polish. He denies it. Another question of his being vegetarian or non-vegetarian shocks him. She mocks at him as a blind vegetarian. After it, he prefers to have a complete darkness while Apsara is dancing so that he wants her to see him the same way, he see her. In the darkness, the audiences are unable to see anything, and they only listen to the sound of a door open and close. When Apsara puts on the light, Kamal has already gone. In this way, the scene focuses on the arrival and departure of the blind protagonist, who pushes the audience in the valley of confusion and mystery.

The news of Kamal's departure shocks Padma. She doesn't understand the reason of his sudden departure. She thinks that his wife would be a dancer and died in a car accident while he was driving which would have caused the loss of his sight. Perhaps he might be feeling guilty at one side and at the same he would be expecting the same partner which would make the balance of his collapsed mind. She would have any name, either Sharmila or Shabana or something. Apsara mocks this artificial story and suggests not make such imaginative stories. When Apsara feels affinity about him, Padma warns her that he is not a person, he is a man, at the end of the

day he is a man. His blindness doesn't make him compassionate or valiant or worthy of love.

Kamal calls Padma and informs her that he would come a day after at the same time. Apsara is not interested to meet him again so Padma alludes,

All these men who come here have wives who are ugly old bags, who, if they tried to dance, would have the effect of an enema. So hold your head up. Be proud. You are of some worth. Not a lot just a little. (74)

Padma praises at one hand and the same time ridicules her daughter and minimises her value. In this sense, the third scene is the picture of upheavals going on in the mind of both Apsara and Padma.

Fourth scene opens with a crackling sound of pyre and chanting prayers. These sounds symbolise the external and internal world of both Apsara and Padma. By external side, they look calm and quiet while the inner side of them is an earthquake which is sublimed in the light of the day, but the darkness of the night can't carry it to sublimity and the dream of Apsara is the fruit of that earthquake. She prefers to sleep on the floor so that she might experience the open and free breath of freedom. The dream, she sees, is the same, she has been watching since her childhood; and the dream is about fire and smoke which are making her life and that incident made a house in her subconscious mind. Whenever the tin of her subconscious mind is opened, the same incident comes out through the dream and troubles her. But Padma is extra positive lady. She suggests her to watch the dream of her father's horrible and strange death.

Apsara continues her narration of the dream that at this time she cries at her mother, but Padma neglects her strange dream and goes to market.

After the departure of Padma, Kamal comes on the dais. He had fixed his time to revisit last night by a phone, and it was nine in the night but he comes at 9 in the morning because morning and night are the same to him. The aim of his visit to Apsara is not to tell her to dance but to expose the secret of their life. He spent the last night by the sea wall. He enjoyed the voices of beggars, stray dogs, pigeons, some roadside radio playing old Hindi songs by the sea. Apsara surprises about his phone call, so he informed her that he called her from the next building, Ocean Heights. He pretended that his car's engine is stalled that is why, he needs to phone the mechanic and instead to call a mechanic, he called Padma and confirmed his time of the revisit.

When Apsara becomes bore to listen his imagined story, she asks him what he wants to eat to avoid his boring story. He prefers eggs, but she prefers to provide him a cup of tea because her mother had made extra tea. He likes to have five spoons of sugar, but she doesn't give him such tea due to the possibility of diabetes. When she goes to bring tea, he begins to narrate what happened yesterday when he was living by the sea. He asked a little beggar named Mangal to describe what could see. She observed area and said that she saw boats on water, there are little boats and big boats but just now house and the light they are all silent, and she could see a light house and the light is on otherwise the boats will band, and she could see men selling boiled eggs and banana. When that little beggar

demanded five rupees to him, he told her that he had spent three thousand rupees on dance. So she shocked about his madness for paying such a big amount only for the dance.

She hands him a cup of tea that was luke-warm, and he expects to have hot tea. He thinks that Apsara loves him and if she doesn't, she wouldn't give him such sugarless tea. While going out, he warns her not to tell her mother about his being here in her absence because he doesn't believe her she has hidden the most important thing about her life.

In a next scene, Padma has come from the market and brought cauliflower, cabbage, lettuce and some fresh meat for the eagles. Apsara doesn't like her mother tossing chunks of meat out of the window; because their building council made a complaint in their meeting. But Panda clears that she doesn't toss chunks of meat out of a window as it is uncivilized. She waits for the eagles to collect then from her hand. When she sees a cup of tea, she suspects about someone's being here in her absence. First of all, Apsara avoids to tell his name but declares his name that it was Kamal who just sat in silence, drank his tea, and left. Padma gets a tried for that thing that a blind can see, but they don't man that might be "a blind spot."

In the night at nine, Kamal comes having a new cane of the old man, a neighbor living in the next building of Ocean Heights. He liked their hot tea instead of Apsara lukewarm tea though the denture of an old man; he was putting in Kamal's tea. He thought that dentures are continued that he has got a place to live in neighbours' house as a paying guest.

As Kamal is giving to reveal truth about their life before her, he asks where her mother is and when he comes to know that she is in bed he asks if she has broken hands of somebody with an iron rod. She informs that there was a politician who tried cocaine and began to behave like a bull. He started touching her, so her mother broke his both wrists.

When Apsara demands the payment, he tells her that as he is a bookseller, he can't afford to pay her. But Apsara is bound tightly to her rule of 'no money, no communication.' He has his life savings and doesn't want to pay like this because this life savings, he thinks, would help both of them to live happily; so he requests her not to make him pay her. He only blows her a kiss and says that this is the currency of love. His idea of love that is full of nightmares touches her deeply. So he alludes,

Love is a big fat flower, petal by petal it unfolds. Then it gets thinner and sicker, sicker and thinker, until it is just a stalk. Sharp enough to poke someone in the eyes with. (83)

She asks the cause of his blindness, and he declares that she is the reason he is blind. When he was ten, Apsara along with her parents was living in the village of Varja. He was ten, and she was three, they were walking around the fire. There was a smoke in her eyes, and she was crying out for her mother. Last night she dreamed the same, and Kamal suspects that she has transformed their life into a dream. Once again he starts to narrate the some story. She had worn the yellow dress which resembles the colour of fire. She was circling around the fire, and its smoke was making her eyes water. The sound of the priest was chanting.

She was scared and so him too. Though he was not responsible for her measurable condition, he felt guilty about her. The stupid villagers got married these two little monkeys. They walked around the fire. When he held her hand out of pity because she was more scared than him, at the same moment, a blinding flash of light, like a rod of lightening had pierced his eyes. He cried for his mother. It was a time; he should have to run to the flames, but he ran to the dumb, sweaty, brain fucked crowd.

After narrating the reason of his blindness, he begs for sight to get back to her. He touches her and at the same time; she loses her sight too. He forces her to know the meaning of his name and understand the beauty laid in his name. Kamal means lotus, a king of all flowers; he expects to be treated like a king. At last, he reminds her that she should remember only one thing that she was three, and he was ten, and they got married.

In the next scene, Apsara tries to know by her mother what was happened when she was only three and Kamal, ten years old. Padma just passes the time narrating false story that doesn't include any reference of either Apsara or Kamal.

In the same night, once again Kamal comes to know if Apsara is okay. She is not ready to accept him, so he creates the consciousness about her blindness. She will see the only one colour—black, the colour of absolute terror. If she doesn't accept him, she will have to learn how to walk without sight and how many steps to take to go to the toilet. Every sound around her will haunt her. She will experience having snakes in her legs. He alludes,

Blindness is not the absence of light, but the sheer presence of darkness. It's like a switch has been turned off, and it might never come back on again. (89)

Apsara is unable to differentiate the revenge and mad love. She thinks that she is revenged by Kamal making her blind. On the other hand, Kamal supposes that it is his mad love for Apsara and hopes that they will be reunited as she is Apsara, and he is a lotus, and they are bound together. Kamal begins to narrate the story of the very first Apsara who lived in a lake and a single lotus, and they were inseparable. But Apsara doesn't forget the reality that she is not a celestial nymph in heaven, and even she is not a flower. They are in Bombay, and there's a shit on the road and it costs only a few hundred rupees to have someone murdered. He continued the first story of Apsara. Centuries ago, when heaven existed, there were many Gods, Brahma; the creator, Shiva; the destroyer, and Krishna; the lover. And there were no goddesses at all. Someone suggested having a dance in the heaven's court, so they created Apsara with round hips, big black eyes, and long hair. She danced for them, but her dance was so much tempting and seductive that they were mesmerized. As Apsara knows men, she guesses that gods would have turned into vegetables. They started quarrel. When they understood why they were fighting, they banished Apsara to a lake. Afterwards, Apsara left the lake to seek revenge on the Gods. When she left the lake, the lotus started to wither.

She secretly went to each god and professed her love. She danced for god, sucked up all his energy, and killed him until there were no gods left. (90)

He puts the moral of the story that a lotus can't survive with an Apsara. Though Apsara doesn't prefer the mythology as if it is poor man's diet; Kamal loves it because he knows the lovers and tells that she can't hear. So he alludes, 'The blind pluck things out of thin air. That's how we live. Darkness is a blank slate. Draw what you want on it' (91).

The smell of beedi and the fragrance of Champa, feel of the houses, touch of the sweat of their backs, their skin shining under the streetlights and contribute their sense of listening to be more accurate and powerful. He forces her to be ready to get out from this house as the carriage comes on a door. As he sits in the carriage, he experiences the scene of the Gateway of India. Apsara imagines that she is watching a central dome, photographers, chaiwala, stray dogs, workers and a security guard. Kamal senses that the gateway of India is moving off the ground and sliding into the water. It's floating on the water, and only these two are on it. People from the Hotel Taj are watching them and looking astonished.

He is carrying to a new and fresh world of imagination. In this world, they have reached such part of Arabian Sea where no one can reach except the wind and waves. But Apsara doesn't believe in his illusive world. He, then, informs her that he knows her father, and now he is dying. He wishes to see her, but she hates to be visited by her father. Once again he enters the world of imagination where he and she are in the mid of Arabian Sea and suggests her to step in the water with him as both of them belong to the water. When he finds that she is not following him, he alludes,

No one can see us now. All the tourists are asleep. The fish are deep. The drug smugglers and their small boats are nowhere to be found. I don't know how this is going to turn out. Come with me. Right now, all I have to offer is water. (94)

The Act concludes with the fear of the arrival of the father of Apsara as she doesn't want to see him again. She gets afraid to stay in Bombay because she thinks that he would search her and again will try to demolish her. But Padma becomes happy to know that he is alive and she wants to play the role of hunter, who is hungry and wishes to hunt the hyena and for it, she will cut her flesh, her own daughter Apsara. But Apsara doesn't like her mother idea to kill her father by making herself a victim.

The first scene of Act II opens with the dance of Apsara that is most tempting and seductive. While she is dancing, the voice of her father uttering of wedding mantras is to be listened which also affects

on the dance of Apsara and it becomes more rigorous and tyrannical.

Conclusion:

In short, the play, 'Bombay Black' is excellent in portraying the heart of the city, Bombay which can be considered as miserable and mysterious. The characters like Apsara and Kamal are central at the plot of the play and the story and comments on lives of the people living in Mumbai. The audience and readers come to know that the life in Bombay is most challenging and dangerous if you don't have your own dreams of the life; and if you don't have the ability to follow your dreams; and if you are unable to visualise the dreams, and if you don't have an ability to sustain in the black world of Bombay, if you want to prove and want to exist in such rigorous and druidical life. In this way, the drama is such a beautiful collection of events concerned to the lives of Apsara and Kamal who represent the typical human beings living in Bombay Black.

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