

## A CRITICAL STUDY OF SRI AUROBINDO'S PLAYS

**Jimmykumar P. Prajapati**

Assistant Professor,  
Grow More Group of Institutions,  
Himmatnagar – Gujarat – 383001

### Abstract

India is a one unique place of this world with a long cultural heritage. Sri Aurobindo considered as a 20<sup>th</sup> century renaissance entity. Born in Kolkata, India, his father had made him to take education at Cambridge University. He was highly intellectual personality who sharply observed human and social evolution. Sri Aurobindo had devoted his most important part of his life in inspiring the tradition of experimentation for the best education and educating methods. This present research article will conceptualize Sri Aurobindo's thought and spiritual philosophy in his ideal writing for which he had spent most of his life span. This paper will also give attention and concentrate on Aurobindo's ideas of spirituality and Divine being on earth through his depth and highly philosophical sense in writing. It recounts the importance of Aurobindo's viewpoint and method of writing of plays and sense and excellence skills in play writing. In short it will be our attempt to find Sri Aurobindo's place in the present century and understand his plays and its importance in the area of education and literature.

Sri Aurobindo and also Rabindranath Tagore were considered the first Indian dramatists to become well known in Indian writing in English. Sri Aurobindo naturally '**Lord of language**' was an exceptional author in Indian English literature. He wrote five complete plays in blank verse besides his six unfinished plays. His total poetic plays in a series are 'Perseus the Deliverer' (1943), 'Rodogune' (1958), 'The Viziers of Bassora' (1957), 'Eric' (1960), and 'Vasavadutta' (1957). The indirect subject of 'Perseus the Deliverer' is the progress of man from the state of lack of knowledge to that of liberal humanism. It also presents the dramatist's idea of an ultimate world where man will be broad minded and kind in courage which may well guide him to excellence, so as to turn into one with God. The refining of the creature soul through distress is the subject of Rodogune. According to Aurobindo, this pain in the presence of the Divine will is a device for completing the soul of human. 'The Viziers of Bassora', the dramatist present a clear prospect for human and the final triumph of the services of superior over the forces of wickedness. Throughout this work, the playwright visualizes the growth of human where a new civilization comes into reality in which man know the superior potential. In short,

here lies the dramatist's vision of man's aspirations for building a perfect world in this ordinary earth. Sinha adding the subject of the play Eric as,

“The trinity of glorious manhood can be completed only when ‘strength in nature’ and ‘wisdom in the mind’ are combined with the love in the heart.”

In Eric, love becomes the sprouting force, and the dream that is visualized by the playwright is the idea of a wonderful state not only for persons like Eric, but for all those, who feel the thrilling magic of love. If the instincts guided of an individual, he definitely attain peace and excellence. This thought has shaped the foundation and subject of his play Vasavadutta. The play of Aurobindo contract with the idea of love as its root since love has become the most solvent of mainly forms of wicked. Apart from all these, his unfinished plays are ‘The Witch of IIm’, ‘Achab and Esarhaddon’, ‘The Maid in the Mill’, ‘The House of Brut and ‘The Birth of Sin and Prince of Edur’. The main attracting characteristic of Sri Aurobindo's plays is that they depict different cultures and place in different time with a diversity of characters, moods and feelings. Prema Nandakumar, K.R.Srinivasa Iyengar examine that Aurobindo's plays deal with the “Drama's of life and love of conflict and change”

It is verified, as ‘Perseus the Deliverer’ is stuck on the ancient Greek myth of Persues and Vasavadutta is a idealistic tale of early India. The tale is from Kathasaritsagara by Somadeva and Sri Aurobindo has also followed Pratyina Yayugandharyana by Bhasa, in arrangement his remarkable action. ‘Rodogune’ is the only tragic play attempted by Sri Aurobindo, basis from Corneille's famous tragedy, Rodogune is the association between poetry and tragedy is as ancient as Aeschylus. The dramatic romance of Eric the King of Norway guide us to ancient Norway as the dramatist has taken his story from the Old Norwegian sages. Through this play the dramatist has over valued the dominance of love as it overcomes hostility and fatal revenge. All the facts in Aurobindo's play comprehend the worth of love, which is “The hoop of Gods, hearts to combine”

The play of Aurobindo ‘**Viziers of Bassora**’ is largely based on The Tale of the Beautiful Sweet Friend, told by Shahrazed to King Sharayar during the thirty two nights in the Arabian Nights. It is a fairy tale and end with Haroun al Rasheed, the famous Caliph. The theme is ancient, but Sri Aurobindo weaves skillfully plots and characters and uses language to a high creative point. Hence, Sri Aurobindo's dramatic world is a world of heroism and romance, tears and smiles, insights and epiphanies. There is nearly a worldwide reporting in the total content of Sri Aurobindo's dramatic literature and the method adopted by Aurobindo is to choose only short outline and related points out of the different sources so as to construct a combined and pleasant formation that bears the stamp of his character. Aurobindo transformed the temporal materials into rich and varied art forms through his creative skill. Aurobindo's gratitude to Elizabethan drama is irrefutable. The use of English blank verse was perfect in his work, especially in plays. Sanskrit playwrights also motivated him. As a part of theatrical plan, this many sided intellect strove here the exhibition scene in an involved way in his matured plays and the change from exhibition to the rise of disaster is flat, usual and logical. The playwright has working the standard of difference, combination and anxiety as principal structural forces. In order to depiction the internal relaxation of the mind. The dramatist successfully used soliloquy in ‘**Vasavadutta**’ and in ‘**Perseus the Deliverer**’, and in ‘**The Witch of Elni**’ and ‘**Eric the King of Norway**’.

## CONCLUSION

The learning of drama is considered literary as well as sociological because drama openly in contact with the people, educated as well as uneducated, through stage construction. Though Aurobindo was a best author, theatrical companies never staged his plays, because he has failed to develop a medium of language to quite appropriate to the drama. Though this sharp literary reviewer is known for his fortuitous use of blank verse, his long talking kills the action of his plays. Aurobindo's put weight on the common ideology of dramatic plan is absolutely a dominant attainment in the area of Indian English drama but it is an unfortunate that he could not provide to the stress of the stage unlike the accepted script playwright Karnad who writes completely for stage invention.

## Works Cited

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