Methodology:

The present thesis is a Qualitative one, scholar will utilize content to analysis for his research study, and through this method the researcher will complete his research work. Content analysis is the process or method in which the scholar is going to deal with orderly examination of existing records or documents as a source of data.

Work plan:

The researcher has divided the entire work of his thesis into six chapters. They are outlines as given below:

Chapter I: Introduction

Indian Theatre: A Historical Survey

'The Indian Theatre' does not ordinarily mean the same thing to all. The Western scholars first interested themselves in research into Vedic and Sanskrit literature, the Indian theatre meant usually dramatic works in the Sanskrit. The studies of these Western scholars in Sanskrit dramatic literature were not only continued by us but unfortunately we were content to accept the conclusion of one or another scholar as the final word. So to this day, the Indian theatre, for students means Sanskrit dramas. On the other hand, with the revival of interest in modern India in theatre activities, the Indian theatre means plays and theatrical activities in the various modern Indian languages. Right from the Vedic days, the people of this subcontinent have grown, in spite of regional and linguistic differences, under one civilization, in a common attitude to life and its problems, in a broad uniformity of customs of worship and superstitions and marriage and rituals with such consistency that we have to recognize something we 'Indians'. History and its peculiar geography have usually worked against the political oneness of India but that has not prevented the people from continuing in oneness the way of their life. Perhaps this is the reason why though India was conquered many times by foreign invaders, the people have been able, in course of time, to conquer and assimilate these foreign victors; and those that resisted had ultimately to leave India.

It is the European scholars to whom we owe a lot not only for their pioneering work but also for their erudite studies and scientific methods of research. But they could not help
bringing with them their own indebtedness to Hellenic civilization. This has led some scholars to the conclusion that the Indian theatre (i.e. Sanskrit drama) originated, like Greek drama, from the religious ritualism of the Vedic Aryans. The story of the birth of the Indian drama as narrated by Bharat and referred to above disprove any such theory. All the religious ritualism of Vedic Aryans was centered on the Vedic hymns. Access to these was barred to all the castes except the Brahmans. Even in Bharata's Natyashastra itself, there is a story that the sons of Bharata played before Brahmans a drama making fun of them and these sages cursed youngsters to be eternally born and reborn as Shudras. This is what could be expected since Vedic sacrifices were not, occasions where persons from all the communities met.

Bearing in mind the types of the theatre that existed earlier (viz. uparupakas), religion and religious practices could not be thought in connection with Indian drama. Later dramatic literature gives us a hint as to the place of drama in the social cultural life of the people. In one of Bhasa's plays, we are told that a play is to be produced as Rama (of the Ramayana story) is to be crowned heir apparent to the throne. In the plays of king Harsa, we are informed by the Sutradhara that a play is to be staged as part of seasonal (Spring) Festival. In other words, it was on joyful occasions such as a coronation, the birth of an heir, a victory over the enemy or a seasonal festival that plays were produced. The general public also had its own occasions and its own theatre, as we learn from the plays of Bhavabhuti.

**Chapter II: The Life and Times of Sri Aurobindo**

It is a commonly known fact that the earliest literature all over the world was written in verse. Likewise, the dramatic literature of the ancient world was also written in verse. One of the primary reasons for this dominance of verse seems to be that both Eastern and Western dramas were essentially idealistic and religious in character. E. W. Chandler writes:

"The older serious drama was religious in origin both in Pagan and Christian terms. In the main, therefore, it was dignified in spirit and concerned in dealing with either the gods or the heroic men. As it grew more secular it continued still to exhibit princes and nobles, those removed from the common lot and therefore from common speech, so ancient drama too had been lyrical in its origin and the song element persisted in it of right."

Marjorie Boulton too holds a similar view on the matter. She writes "For historical
and psychological reasons, the most primitive literature of a culture generally seems to take the form of verse, and most early British drama was written in some kind of verse."

The Mystery cycles, the Miracle Plays and the Moralities, constituting almost the entire bulk of English Religious drama, are mostly written in verse. But soon British drama drifted away from its idealistic and heroic temper and started becoming realistic. In this process it gradually began to adopt prose as its medium of expression. However, till the early seventeenth century, verse remained the primary medium of expression for the British drama.

Chapter III:

**Sri Aurobindo: The Epitome of English Poetry from Anglo Saxon to the Present**

Sri Aurobindo always held and repeatedly and categorically declared that he was first and foremost a poet. His poetic talent flowed copiously through a long career of over six decades, achieving its full fruition in Savitri, his magnum opus. To drama also he devoted a good number of the early years of his creative period; but he seems to have realized at a stage that his dramatic talent was not to be given impartial expression, that this was not the aspect of his creative personality to be allowed full flowering. To regard this as a lack of sufficient dramatic genius in him is to be unfair to Sri Aurobindo for the dramas per se belie such an assumption.

There are a number of short poems such as Reminiscence, Revelation, God, A Tree, Miracles, A Child's Imagination, The Sea at Night, which are poetic and condensed expressions of philosophical truths. Such poems clearly justify, what Sri Aurobindo has once written in one of his letters that 'only brief work, intense, lyrical in spirit can be throughout pure poetry'. He has rendered his mystical experiences into these poems.

Unlike the poetry of his middle period—the poetry of problem, debate and criticism, here is a whole new world of insight and subjective experience, or 'unknown modes of being'.

Dreams, visions and thoughts have given way to direct yogic and mystical experiences in rhythm and music that is entirely new to English poetry. At last Sri Aurobindo has got the lyric metre in which he can portray his mystical experiences, when the poet's 'Self was left, lone limitless nude, and immune The peak of excellence of this kind of poetry is reached in poem like A Bird of ire Thought and Paraclete and The Rose of God which are
revelations of mystic experiences, 'the thrills the poet has braved, the splendors he has
glimpsed, the vast beatitudes he has seen'. These poems aim to achieve in English verse
something analogous to the Vedic Mantra. The poems translate into practical achievement
Aurobindo's theory of overhead poetry.

"These epics are--a highly artistic representation of intimate significance of life, the
living presentment of a strong and noble thinking, a developed ethical and aesthetic mind and
a high social and political ideal .... As rich in freshness of life but immeasurably more
profound and evolved in thought and substance than the Greek, as advanced in maturity of
culture but more vigorous and vital and young in strength than the Latin epic poetry, the
Indian epic poems were fashioned to serve a greater and completer national and cultural
function". He might be greatly inspired by the great seer poets of India.

In The Future Poetry Sri Aurobindo has analysed the English genius, the qualities and
course of English poetry from Anglo Saxons to the present times. It is not simply to satisfy
the historical curiosity that he has gone into its course but because he finds in English poetry
a possible hope and promise to represent the activity and aspiration of the poetic mind of
general humanity in future. It is in this context that we can understand Sri Aurobindo's
particular stress on English poetry, its national characteristics, its evolution as well as its
future. He brings to our notice a curious fact that while on the one hand English language has
produced "the most rich and naturally powerful poetry, the most lavish of energy and innate
genius", yet on the other hand "English poetry and literature have been a far less effective
force in the shaping of European culture than those of other tongues inferior actually in
natural poetic and creative energy". To indicate this limitation of English poetry Sri
Aurobindo compares its influence with that of poetry of some other European races,
particularly the Greek and the Roman and the French. He says that "we find the literature of
the English tongue and especially its poetry flowing in a large side-stream, always receiving
much from the central body of European culture but returning upon it very little. This
insularity, not of reception but of reaction, is a marked phenomenon and calls for
explanation".

Chapter: IV

Various Influences on the Plays of Sri Aurobindo

Sri Aurobindo, in his poetry, usually travelled into the inner countries of the soul and
the primary inspiration flowed, no doubt, from the fount of his own yogie experiences and
realizations, which are not for the ordinary senses to perceive. Still there are outward influences moulding his mind and giving impetus to his creative urge. As he was nurtured at the impressionable time of his life in the classics of the West, it was natural for him to make poetry out of myth and legend by rendering anew old heroic actions in terms of a new accession of the spirit. In the early years at Baroda, Sri Aurobindo grew intimately acquainted with Sanskrit literature and to his immense scholarship of western literature was now added a deep intimacy with the classics of India. But he retained his fascination for the Greek and Sanskrit legends and myths throughout his life. To charge old myths with new significance, there was a need for a new language and a new rhythm and especially a new vision and inspiration. In his poems, particularly in his symbolic epic Savitri he was able to achieve a new stridency and sublimity of articulation that gave to the traditional themes new urgencies and significance. At most times the immediate source of inspiration for his poems has invariably been in the mythology of the race, the example of the mighty minds and warrior spirits of old.

Sri Aurobindo wrote eleven verse dramas. Five of them The Viziers of Bassora, Perseus the Deliverer, Rodogune, Eric and Vasavadutta are complete plays. But The Witch of Ilni, Achaba and Esarhaddon, The Maid in the Mill, The House of Brut, The Birth of Sin and Prince of Edur are incomplete. The size of these fragments varies from one scene of fifty-two lines to three acts. Besides these poetic dramas, Sri Aurobindo wrote five dialogues in prose, which are published as Conversations of the Dead. But they are 'conversations' and not 'plays'. Moreover, they appear to have been motivated by non-dramatic considerations.

The plays of Sri Aurobindo belong to the early and middle part of his career as a poet. The Witch of Ilni, the poet's earliest attempt at drama, was written in October 1891 and Vasavadutta, his final play, in 1916. Together with Achaba and Esarhaddon, The Witch belongs 'to Sri Aurobindo's student days in London'. The Maid in the Mill and The House of Brut belong to his early Baroda period. The Viziers of Bassora, his first complete play, is also 'one of the earlier works', 'written in Baroda.' Perseus, the Deliverer belongs to the middle of the Baroda period: it was written 'somewhere between the end of the nineties and the first years of the following decade'. Rodogune (1906) 'belongs to the end of the Baroda period'. Prince of Edur (1907) belongs to the Calcutta period. Eric, like Vasavadutta, is a Pondicherry play written in 1912 or 1913.
The plays of Sri Aurobindo are influenced by the English theatre of the late Victorian era which was dominated by Robert Bridges and Stephen Phillips. Sri Aurobindo inherited and carried forward the tradition of British poetic drama revived by these dramatists. That is why his dramatic models are sometimes Greek and sometimes Elizabethan, and he goes to myths (Greek and Indian) legends (Persian, Arabic and Indian and To history (Greek, Scandinavian, Indian, Celtic) for his plots. His handling of the story in the plays is as bold as Phillips's: he takes similar liberties with the sequence of events, names of personages and qualities associated with historical and legendary figures. He, too, revises or rewrites the plays of older masters, his use of prose and conversational dialogue resembles at time even improves upon Phillips's.

The Witch of Innis Elizabethan through and through. For instance, it takes sustenance from Romeo and Juliet, As You like It, A Midsummer Night's Dream, Macbeth and The Tempest, while trying to unfold the story of 'Alciel: The Witch of lint' and the effect of her sorcery on 'Mdander: a sylvan poet'. The Maid in the Mill seeks to combine the effects of such various plays of Shakespeare as The Merchant of Venice, As You Like It, Twelfth Night, Romeo and Juliet and The Winter's Tale. A peculiarity of this incomplete play is that it is also in imitation of Goldsmith's comedy, She Stoops to Conquer. The House of Brut recalls Marlowe's Tamburlaine. Achabaand Esarhaddon and The Birth of Sin are based on the Bible. The influence of Shakespeare is felt even in The Prince of Edurwhich deals with BappaRaval; the legendary Rajput hero of medieval India and his love for ComotCumary, and which bears traces of the influence of Kalidasa.

Chapter V:

Diversity of Themes

In the present chapter of this thesis the author will describe Diversity of themes in Perseus the Deliverer, The Viziers of Bassora, the Rodogune, Eric and Vasavadutta. In Perseus, the Deliverer Sri Aurobindo himself makes it clear that he follows the Greek legend. The independence Sri Aurobindo allows himself in dealing with his sources increases further in Perseus, the Deliverer, 'the only drama that was given a final revision and prepared for book publication'. As he himself makes it clear, in this third complete play of his he goes to
the Greek legend of Perseus. But 'the ancient legend has been divested of its original character of a heroic myth; it is made the nudeus round which there could grow the scenes of a romantic story of human temperament and life impulses on the Elizabethan model'. 'The country in which the action is located is a Syria of romance, not of history......, the town of Cepheus must be looked at as a Greek colony with a blonde Achaean deity under a Greek name.....Time is more Einsteinian in its relativity, the creative imagination is its sole disposer and arranger; brought in only as fringes of a decorative background; anachronisms romp in wherever they can get an easy admittance, ideas and associations from all climes and epochs mingle; myth, romance and realism make up a single whole'. It has been recognized that in case of Perseus, the Deliverer Sri Aurobindo's sources are numerous: Sophocles, Euripides, Ovid, Corneille, and Charles Kingsley. As usual he has taken liberties with each of them. The lost plays of the Greek masters on the theme of Perseus' love for Andromeda seem to have inspired in him the idea of producing a romantic drama on "the classical matter". In this respect, he also seems to have followed Ovid in spite of certain departures.

Sri Aurobindo's choice of the theme of deliverance for his day in the opening decade of the present century was of great relevance to the then condition of India. If we look at the background to Sri Aurobindo's joining of national movement for freedom, we find that he was inevitable drawn to it by the intense patriotic fire that burnt in him. Even when he was at Cambridge, his father kept him posted with the oppression and tyranny of the British regime and the reign of terror it had let loose on the Indian people. His father sent him 'the newspaper, The bangali with passages marked relating cases of maltreatment of Indians by the Englishmen and he wrote in his letters denouncing the British Government as a headless Government. As a student of Cambridge he was a member of and also secretary for some time of the Indian Majlis and delivered many revolutionary speeches. He decided to work to liberate and joined, Lotus and Dagger a secret society of those who vowed to work for India's liberation, towards the end of his career at Cambridge. On his return to India, he gave further proof of his interest in India's freedom by writing the articles in the Indu Prakash, which were titled New Lamps for the Old and which strongly criticized the prevailing moderate policy of the Congress. They showed that his interest in India's independence "was not merely academic but dynamic: it was an intense flame that touched many hearts and set them ablaze". The articles among other things revealed the twenty-one years old Sri Aurobindo's burning patriotism. It was for this intense love for his country that Sri Aurobindo sacrificed the prestigious career of a civil servant, the princely salary and prestige of the Vice
In keeping with the nature of the romantic type of drama which Sri Aurobindo adopts, the themes of his plays concern themselves with passions, conflicts and problems which belong to the essential texture of life. Thereby, the theme of each one of Sri Aurobindo's plays satisfies the principle of universal applicability. Like all creators of great literature, Sri Aurobindo is primarily engaged with those things which make life intense and morally significant. In presenting comedy as well as in conveying the tragic experience of life, his story lays broad and deep foundation in the straggles and fortunes of common humanity which most constantly and seriously appeals to us. In choosing a story of this order Sri Aurobindolike any other great writer, obeys the principle of fidelity to himself and his experiences. Each one of his plays presents a story which has convincing authenticity. His perfect familiarity with the material of his story and his thorough grasp of it are evident in all his plays. This is why his plays are praised as 'successful projections of life in its variegated richness'.

Sri Aurobindo makes the story in each one of his plays arise out of a conflict. Consequently, the theme gets itself transformed into a story of action. The play becomes essentially a drama of action. Nearly everything in the story is made to happen on the stage in full view of the audience. By thus leaning towards action, Sri Aurobindo makes his story as much an affair of stage as possible. In the same way, he invariably makes his story convey, on the basis of its moral power and value a philosophy or criticism of life or a world view. All his dramatic stories evolve and express some general view of life which is native to the world depicted in the story.

The play The Viziers of Bassoracan be said to be a study in contrast. The element of contrast noticed by critics is inherent in this story. Sri Aurobindo in his plays lets it operate on several levels. He brings out for instance, the difference between Bassora and Baghdad as ninth century Moslem cities. There is contrast in Sultan Mohammed bin Sulayman of Zayni and Caliph Haroun al Rasheed as rulers. The two viziers of Bassora not only contrast with each other but also with Ja-afar the vizier of Haroun.

The two viziers, Alfazzal and Almuene, are themselves diagonally opposed characters: if Alfazzal is a good kindly man, Almuene is thoroughly wicked fellow. As a maker of fact the main characters of the play can be classified under two headings, i.e. (1)
characters who are essentially good, and (2) characters who are basically evil. Haroun al Rasheed, Alfazzal, Nureddene, Anice al Jalice, Ameena, Khatoon and Doonya are essentially good characters whereas Fareed, Almuene and Al Zayni are evil characters.

Haroun al Rasheed is just, mighty and angelic. He is 'Allah's viceregent' and it is his duty-

"... to put down all evil
And pluck the virtuous out of danger's hand"

He is the symbol of enlightened monarchy. The wrong doers find him a terrible monarch and receive dire punishment at his hand such as king al Zayni and Almuene receive:

"Sultan al-Zyani not within my realm
Shall kings like thee bear rule. Great though thy crimes I will not honour thee with imitation to slay unheard",

The noble character such as Anice and Nureddene, oppressed and tortured unjustly find in him a true friend and a protecting and guiding spirit. As a symbol of the high seat of justice he remains ever alert to find out and root out corruption and injustice and to promote nobility, love and benevolence:

“This is the thing that does my heart most good
To watch these kind and happy looks and know
Myself for cause. Therefore, I sit enthroned,
Allah's viceregent, to put down all evil
And pluck the virtuous out of danger's hand.
Fit work for kings! not merely the high Crown
And marching armies and superber case"

Rodogune is the only tragic play of Sri Aurobindo and perhaps his last. The source of this play seems to lie in the many stories prevalent round the legendary figure of the Egyptian queen Cleopatra. Many plays, notable among them being Shakespeare's Antony and
Cleopatra and Dryden’s All for Love, have been written on her love life. But Sri Aurobindo's play is about her life as a queen mother.

In Rodogune Sri Aurobindo chooses the French playwright Corneille, as his source. Since Corneille's tragedy is based on an account of the wars of Syria given by the ancient Greek historian, Appian of Alexandria. Sri Aurobindo in following Corneille can be said to have automatically followed the other sources. There is no adequate evidence to agree with the view that he borrowed the story from ancient historians quite independently of Corneille. As a matter of fact, Sri Aurobindo in his play creates the atmosphere proper to a tragedy without remaining entirely faithful either to Appian and other ancient historians or to Corneille who followed them. His play re-creates the spirit of the Greek civilization as it existed in the Asian part of the empire of Alexander the great which fell to the lot of Seleucus I, an officer of the conqueror. This part was called Seleucus since it was ruled by Seleucus and his successors between the end of the 4th century B.C. Under them, Hellenistic and Greek manners widely spread in Syria, Babylon, Cilicia and Media. The capital of the Seleucid empire was Antioch on the Orontes, founded by Seleucus I about 300 B.C. and named after his father. Sri Aurobindo dramatizes a series of tragic incidents against this historical background. The personages and events presented in his play are shrouded in mystery. Ptolemy, Antiochus and Cleopatra, for instance. Ancient Egypt had in all twelve Ptolemies between the death of Alexander the great and the Roman conquest of Syria. There were at last seven kings of Syria, each Antiochus by name. Similarly, 'Cleopatra was a new Greek name'; and the famous queen of Egypt by that name was Cleopatra VII. The Cleopatra of Rodogune is entirely different from that of Antony and Cleopatra. The historical ambiguity inherent in the names of such personages is turned to good account by Sri Aurobindo by not restricting the reader's imagination to a given person history.

In Eric Sri Aurobindo returns to the theme of Scandinavian culture long after Tile House of Brut in which he first seems to have intended to bring out the horror of the atrocities of the Vikings. He was so fascinated by this aspect of the Nordic race that long after Eric also he again turned to it (this time in the form of a ballad) in "The Children of Wotan". This relation of Eric with The House of Brut and "The Children of Wotan" gives us a comprehensive idea of Sri Aurobindo's attitude to the culture of Scandinavia. Eric, besides, is a balanced rendering of the various aspects of Viking culture. It is, however, based not so much on historical facts as on the more important understanding of the significance of the country's past. Therefore, the sources from which Sri Aurobindo has drawn his theme are
based upon the cultural history of Norway, not on political history. As such, the play's cultural and social atmosphere does not derive itself from any one particular century of ancient Norwegian history but from the whole of the pre-Christian Viking era of which nothing is definitely known. This deliberate vagueness about the theme and characters of *Eric* gives the playwright the necessary freedom to create out of them 'a dramatic romance'.

This play contains the story of the brave, young, Viking Warrior, Eric, who has conquered in three years needy the whole of Norway. His conquest is not for the gratification of his ego. His aim, on the contrary, is to unify the whole of his country and share its dispensation with the rest of the chieftains. Chief among such chieftains is Swegn who has lost his kingdom to Eric. He has fled to a mountain fastness. Eric wants to secure him as his fellow 'master' of Norway. He has realized that for this he needs not only 'wisdom and force' but also the 'strength behind' them. One day, while he is praying to the gods for proper guidance in this matter, Hertha and Aslaug, respectively wife and sister of Swegn, arrive at his court in the guise of dancing girls--Aslaug's motive is to murder Eric and thereby destroy the enemy of her brother. Hartha, on the contrary, is keen on bringing about peace between Eric and her husband. In the course of the yew first day of her stay in Eric's court Aslaug is overpowered by her love for Eric. and Hertha secretly gives away herself and Aslaug. The next clay, Eric sets out to attack the fastness of Swegn. He captures him and brings him to his capital. There, in the presence of Aslaug and Hertha, he compels Swegn to accept his offer of peace, friendship and fellow rulership of Norway. In the whole process, love acts as 'the hoop of the gods hearts to combine'. It changes the destiny of not only individuals like Eric, Swegn, and Aslaug but also that of the nation of Norway.

Sri Aurobindo expands and develops this story with concentration, swiftness and unity of purpose. The story contains all the necessary element; physical or external conflict in the form of war; interval or psychological conflict on several planes; the element of surprise through the unpredictability of Eric's action and the emotions and attitudes of Aslaug, Hettha and Swegn; above all, the element of love emerging from unexpected quarters in an unexpected manner. These essential elements of romantic drama are manipulated in an austere manner without multiplying characters without adding sub-plots to the main plot, without stretching the natural limits of the story. As a result, Eric emerges as a sudden marvel of dramatic intensity, precision, and concentration.
The story of Eric, in its outline, has its origin in the Scandinavian mythologies about the sons and daughters of Odin. Thorand Freya, the story of Eric, the legendary king of Sweden, and Aslaug's knighta romaine by Dela Motte Foque. Eric, the king of Norway, has wisdom and power but has no peace of mind. He wants to know if there is needed still another force to make him a complete human being. Suddenly, outside his palace, somebody starts singing 'Love is the hoop of the gods/Hearts to combine!' This song gives him the desired knowledge of a third force. besides wisdom and power, which will complete the 'trinity of glorious manhood'. Aslaug, the singer, is brought before him on his request. With her comes Hertha, the wife of Swegn--his enemy and archrival. Swegn has frustrated his dream of bringing entire Norway under his sway. Eric sees Aslaug and falls in love with her at first sight. She too loves him but remembers the purpose of her coming to Norway. She and Hertha had gone there disguised as dancing girls to entrap Eric into the web of beauty and music and thereafter to stab him to death, making the road of emperorship clear for Swegn. She even lifts the dagger twice to kill Eric but in vain. The fire of love completely engulfs her. She throws away the dagger and surrenders herself. Eric wins the heart and hands of Aslaug and with the help of Hertha and Aslaug secures absolute and unconditional obedience from Swegn. Swegn is, in turn, made the captain of his army and Eric becomes the undisputed monarch of all Norway.

Eric along with Vasavadutta, was written in Pondicherry in 1912 or 1913. It was published in Sri Aurobindo Mandir Annual in 1960 and also issued in book-form in the same year. From chronological point of view, it is considered to be the fourth of Sri Aurobindo's complete plays.

Vasavadutta, the second Pondicherry play and the very last of Sri Aurobindo's dramatic works, succeeds in reaping a rich harvest from Eric and in creating out of itself another marvel of intense and concentrated drama. It is affined with Eric in several ways such as the emphasis laid of the religious background of the community to which the characters belong. Essentially, the world of both plays is dominated by gods and goddesses. Thirdly, neither play has any room for the villain.

VASAVADUTTU theme harmonizes the spirit of the best western romances represented by such works as Romeo and Juliet, Lochinavar and The Eve of St. Agnes, with
that of the typical Indian romances dealing with the exploits of Shri Krishna and Arjuna, Pururavas and Dushyanta, Bappa Rawal. This synthesis of the eastern and western spirit of romance is the highest achievement of the story of Vasavadutta. Simultaneously, it imbibes the finest qualities of each of the author’s earlier plays: passionate love presented in The Viziers of Bassora; spiritual awareness typical of Perseus the Deliverer; heroic qualities idealized in Rodogune; the spirit of mischief and reckless adventure inspiring the hero to stake everything for love as shown by Bappa in the Prince of Edur; the lofty ideal of the good of the nation held high in Eric; and the importance given to love and laughter, music and women in all the plays.

The story of Vasavadutta may be traced back, in its main outlines, to the Udayana-Vasavadutta legend as mentioned in Gunadhya’s Brihatkatha. Brihatkatha is now available only in the versions of Somadeva’s Kathasaritsagara or Brihatkatha Manjari of Kshemendra or Brihatkatha Shloka Sungrah of Budhasvamin and in the Buddhist and Jain works. Bhasa, a famous Sanskrit dramatist, in his Svapnavasavadutta, gave a dramatic rendering of this legend.

Chapter VI CONCLUSION

This would be the last part of the thesis titled as ‘Conclusion’ will offer certain analysis, study and summary of the projected research project. It will summarize the present research work by announcing the result and termination regarding Sri Aurobindo’s leading themes in the plays of Sri Aurobindo.