



# INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

## TYRANNY OF FATE IN "RIDERS TO THE SEA"

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### Abstract

Dramatic conflict may arise between characters pulling in different directions, between an individual and the environment in which he lives, or between him and the society he belongs to. It gives us a sense of pity and fear of human suffering, which makes us feel that this play is great and tragic. Riders to the Sea has the deep pathos of Maurya the mother. The tragedy in the play is simple, straight forward, but profound and universal in its appeal. This play depicts the utter tragedy of humanity pitted against a powerful, cold, unrelenting natural force- the sea. Here, the sea becomes almost like fate for human suffering and death.

Key words: **Tragedy, civilization, naturalist drama, cultural identity, dramatist movement**

### INTRODUCTION

Synge's best play has been attributed to his second visit to the Aran Islands. "Riders to the Sea" takes place on Inishmaan, the middle island of the Aran group. While Synge was on Inishmaan, he heard about a guy whose body washed ashore on the coast of Donegal. As depicted in the play, he was recognized as an Inishmaan native, and his burial is described in Synge's book "The Aran Islands." Synge's second tale aspect is also real. Celtic races have several second-sight stories. People aren't surprised by them because they're so common. Synge heard a similar story, which looks plausible, and titled his play "Riders to the Sea." The dramatist's high merit is that he took the materials at hand and, through sympathy, fashioned them into a tragedy without parallel for dramatic irony and noble sorrow. Modern life, with its tangled tangle of interests and creature pleasures, has supposedly eliminated great tragedy. A highly developed civilisation, with its associated specialism of culture, tends to lose sight of those elemental energies, those basic emotions, naked to wind and sky, from which tremendous drama is sculpted by the artist, but which appear to be leaving us.

### BACK GROUD OF THE PLAY

Only in the far locations, where solitary communion with the elements may be gained, is this dynamic life still to be found continuously, and it is thither that the dramatist who wishes deal with spiritual existence unengaged from an intellectual maze must seek for inspiration for his work. The Aran Islands, which inspired Synge's masterpiece, are losing their solitude and self-reliance. Whether or if Synge finds a successor, "Riders to the Sea" has historic value in English theatrical literature due to its accomplishments and prospects. A writer in The Manchester Guardian shortly after Synge's death called it "the tragic masterpiece of our language in our time; wherever it has been played in Europe from Galway to Prague, it has made tragedy mean something more deeply stirring and cleansing to the spirit than it did." The play's impact comes from its

ability to stand back and mix pity and relentlessness. Every character's words have a beautiful underlying power of suggestion. In the large world, old people leave things for their sons and children, but here, young men leave things for the old. In the quavering rhythm of these phrases, we see the strangeness and remoteness in beauty that defines Celtic literary creativity. The play's asceticism has given it a strength that raises it above the Irish literary rebirth and into a timeless mood of global activity. Characters die. It's their virtue to be lonely, and the only wonderful man in tragedy is lonely. He dies, and the women moms, spouses, and sisters must be big in their loneliness, as Maurya is in her dying word." By God's grace, Michael is buried in the far north. Bartley's white boards will make a lovely coffin and deep grave. What's more? We must be satisfied because no one can live forever." The pity and dread of it all have brought a tremendous peace, the peace that passeth understanding, and because the play holds this timeless peace after the storm that has bowed down every character, "Riders to the Sea" may well be called the greatest modern English tragedy.

## THEME OF THE PLAY

"Riders to the Sea," the one-act play, was written by JM Synge, an Irish dramatist, author, and poet, who contributed greatly to the Irish dramatic movement. The play is fatalistic. A sense of inevitable fate has brought a tragic impression in the play. Also, the most important symbol, the sea, stands here for the mystery of fate. In the play's opening, we can see the protagonist, Maurya, an old lady waiting for the dead body of her fifth son Michael, who has been last in the sea for nine years. Her only surviving son, Bartley, is preparing to go to the sea. Consolations of the priest that the Almighty God won't leave her destitute with no son living" but Maya dismisses;"It's little the like of him knows of the sea...." Bartley will be lost now.... neither the priest knows the sea nor the religion knows the ways of nature. So the preachings and prayers would be in vain before Maurya had already lost her husband, five Sons, and husband-in-law.

A tragic inevitability characterizes the play. Burnley acts like a man driven to carry out a predestined task. He ignores the warnings of Maurya, who had a premonition of the death of him and also herself. All the menfolk in the play seems to be passive victims of the arbitrary fate. Sea symbolizing the inscrutable fate seems to be preseroives and a destroyer. Like the sea, fate takes the rate of tyranny, in the play. So, even if Bartley had considered Maurya's advice, he would have lost himself in the sea because fishers folk are destined to live on another occasion. in perpetual fear throughout their life.

The fate of Maurya, (Nora and Cathleen) was such fatal that she has been waiting for the death of her dear and near ones throughout her life, till Bartley's death. Bartley was the remaining son, and Maurya asked him: What is the price of a thousand horses against a son where there is one son only?

She has gone out of her senses for a while, but she got realization this towards the end. As the worst of all had happened, she need not pay or why anymore. So she completely prepared herself to embrace the most tragic fate. Her final realization goes like this: What more can we want than that? No man can be living forever, and we must be satisfied".

Mercedes fate had taught himself the lessons of life to the Maurya's.

Thus, fate serves as a silent villain in the play where there exists an unequal struggle between man and nature. And man will always be a loser. Even if there are no elements in the play, like a tragic flaw or severe conflicts, to satisfy By Aristotle's concept of tragedy, we can still say that the play is too fatalistic to be a tragedy as it affords every scope for conflicts; both internal as well as external.

## CONCLUSION

A comparison can be made between Riders to the Sea and the great Greek tragedies because of its symbolism, its universalization of the theme of human suffering and loss. As a result of her calm surrender to her fate, Maurya attains a king with a noble grandeur that can only be attained by the heroes of Sophocles.

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