ABSTRACT

Shakespeare and Kalidasa belonged to different age, country, culture and language. But as great literary luminaries, they thought alike. Both as poets and dramatists they dealt with universal themes. Hence, an attempt is made to compare Shakespeare’s *The Tempest* and Kalidasa’s *Sakuntalam*.

In the first Chapter the researcher traces the origin and development of drama in English and Sanskrit. Then an analytical study is made on the life and the works the two dramatists and the universal theme they have dealt with.

Chapter II deals with the theme of love in *The Tempest* and *Sakuntalam*. Both the dramatist had similar concept of love- that is love at first sight and love is blind. The concept of love has been glorified. The heroes of Shakespeare and Kalidasa are steadfast in their love. The idea of service enters into true love that is capable of undergoing self-suffering.

Separation and reunion of the lovers are similar in these plays. In order to test the purity and constancy of love, there is a separation for a considerable time and then the reunion takes place. The theme of reconciliation has also been beautifully dealt with.

Chapter III deals with the similarities found in the two dramas in handling supernatural elements skillfully. In *The Tempest* the supernatural elements work in every action through the magic of Prospero. His magic is essentially white magic, doing no harm to others. In *Sakuntalam*, in the very first Act Sakuntala is shown as a semi divine, being born of the union of Menaka, a celestial nymph and the great Vishwamitra. The supernatural curse may pass off for a dramatic device.
Because of the supernatural machinery, the characters suffer but later in the end, there is a great recognition and reunion. To bring such a happy ending, supernatural becomes vital and it activates the action of the play interestingly.

The IV Act examines The Tempest and Sakuntalam as metadramas. It shows how The Tempest contains all plays of Shakespeare and how within the frame of The Tempest three theatres namely, Theatre of Comedy, Theatre of Tragedy and Theatre of Romance can be seen. It also studies the playwright’s consciousness in Prospero, Antonio and Caliban.

Similarly, on a close examination of Sakuntalam, it strikes the reader that it is the two worldly manifestations of Srngara-rasa, namely Sangama and Viyoga that Kalidasa apparently dramatizes in Acts I-III and V-VII respectively. In Acts VI and VII the drama within the drama defines the metadramatic structure of the play.

Chapter V, the concluding chapter, sums up the discussion proving that Shakespeare and Kalidasa have many similar traits. The theme of love, reconciliation, nature, philosophical truths, humour, pathos, values of life, artistic device and stage techniques are similar in the dramas of Shakespeare and Kalidasa. Their characters are real human beings with common human weaknesses and virtues. They are veritable living men and woman. As accomplished literary personalities, Shakespeare and Kalidasa have effected a perfect fusion of themes and styles.