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Place:
The present study seeks of critically examine the dramatic art manifested in the world of Modern Drama. Modern drama may be defined as beginning with ‘the realities and their new competitions of literariness’ that shows discrimination between the form and the content of the historical discourse. A systematic and balanced account of the literature is perhaps the need of the hour.

Harold Pinter soon established and has consistently maintained a reputation as Britain’s leading dramatist. Although, he was commonly identified with the dramatists like Ibsen, Anouilh, Osborne and Wesker, Pinter was in many ways different, and his work, is now seen to stand apart from theirs.

There are number of modern playwrights, but I have selected Harold Pinter and Girish Karnad: A Comparative Study of their dramatic worlds) because they are some what different from the contemporary dramatists. This story is based in the assumption with the dramatic abilities of modern playwrights like Harold Pinter and Girish Karnad.

Their character move around like real characters, feel pain, anguish, anger, isolation, insomnia, and fight for the identity or existence of the self. These characters are the victims either of tradition, or system, or psychological maladies. They endeavour hard to
look for an identity in the society; they are either lost in the wilderness of the concrete world or vanish abruptly.

Who are they? Why are they here? Where do they go ultimately? What do they desire? Are the futile questions to be asked? Because it is a dramatic art and world of the dramatists i.e. Pinter and Karnad.

Looking to the vast varieties of the plays of both; British Theatre and India Theatre, I have chosen and confirmed my research work as was fascinated by the modern philosophical thought of existentialism and its exponents like Dane Soren Kierkegaard, Martin Heidegger, Jean Paul Sartre, Albert Camus, Kafka and others. Girish Karnad and Pinter were also influenced by these modern philosophers. The present research is divided into five chapters: First chapter deals with the Modern Drama and Theatre with a modern philosophical thought, according to which, man is hold responsible for the consequences of his action and projected in the state of fix, the state of ‘to be or not to be’, like Arjuna of Mahabharata and Hamlet of William Shakespeare. According to the western thinkers, the situations or predicaments project was to the theatre of ‘Absurd’ which means ‘ridicules’ or the ‘purposelessness’. Men become lonely, estranged, rootless, homeless, outsider and stranger to his world. He is always in search of his ‘self and he feels the sense of loss to his world.’

Through second chapter, the psycho-cultural analysis, I will know about the plays of Harold Pinter and Girish Karnad like (The Birthday Party, A Slight Ache, The Room, Landscape, Tughlaq, Hayavadana, Yayati, Wedding Album, lets which are the successful exercises in presenting the least and evoking the most. They are also remarkably suggestive about confused, shifting, screaming and agonizing states of mind of the modern man.
Third Chapter concentrates in the existential concern in the plays of Karnad and Pinter. Search for identity, quest for completeness, protest against all forms of rationalism, against, mechanism and naturalise; where the mass mentality stifles the spontaneity and uniqueness of the individual, the distinctive feature behaviour subjective and objective truth and predominant stress for freedom. It perceives that the human situation is filled with contradictions and tension that cannot be resolved by means of exact or consistent thinking.

Fourth chapter deals with feminism/famine sensibility in the plays of Pinter and Karnad. Childless mothers and dependent Sons, disregard of Institution of Marriage, Marital harmony and happiness outside marriage and outside home, despicable sexual practices, abnormalities and obsessions, adulterous relationships. In the plays of Karnad like Yayati, Tughlaq, Hayavadana, Naga-Mandala, Bali: The Sacrifice, Tale-Danda and those of Pinter like The Room, The Birthday Party, The Homecoming, No Man's Land, Betrayal, The Dumb Waiter there components of modernism are not carried on covertly but overtly.

In the conclusion an attempt has been made to summarize the achievements, the style and the dramatic technique of the two thinkers as well as dramatists. Like all great artists they have presented the best thought of modernity in their own way/manner and represented truthfully the human condition in the modern society. In modern society, the interest in beauty, charm, grace and feminine qualities was no more in demand. No one is satisfied with the present condition. Sense of dissatisfaction, unrighteousness, and problem of identity were some of the prevailing factors on the society. As an expert psychologist, both Harold Pinter and Girish Karnad depict the mindset of the modern men. In his psychological observation, he catches the social, political, moral and
economical conditions of the surroundings. He has successfully depicted the psycho-
humanitarian analysis of the common men of modern society.

Bibliography includes all the tasted, trusted and treasured works, articles, pamphlets
and critical writings in connection with some aspects of Modern Theatre, culture,
drama, existentialism, feminism and psycho-cultural analysis of the plays of Harold
Pinter and Girish Karnad.
CONTENTS

DECLARATION
CERTIFICATE
ACKNOWLEDGEMENT
PREFACE

1. CHAPTER: ONE  1 - 45
INTRODUCTION

2. CHAPTER: TWO  46 - 95
PSYCHO-CULTURAL ANALYSIS

3. CHAPTER: THREE  96 - 143
EXISTENTIAL CONCERNS

4. CHAPTER: FOUR  144 - 204
FEMININE SENSIBILITY

5. CHAPTER: FIVE  205 - 233
CONCLUSION

BIBLIOGRAPHY  237 - 287