CONCLUSION
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In South India, the form which contains a story through songs and verses with intermittent prose passages in conversational and indirect speech is called by Late Prof. P. Sambamourthy as 'Opera' and in vernacular they are known as Issanātakam or Geyanātakam or Sangeetanātakam. It is couched with classical Carnatic music. The dramas were of operatic type in India. In the second stage, there arose minor plays or Uparūpakās which consisted of mainly music and dance. The provincial theatres originated in South India from the Uparūpakas, the Sanskrit minor plays. These South Indian traditional provincial theatres later on paved the way for the 'Opera' forms in South India having the difference mainly in the handling of music and dance. The provincial theatre consisted of either religious or folk music and Nrutta and Nrutya were used. In the Operas of South India which evolved from the provincial theatres of South India, only classical type of Carnatic music and 'abhinaya' alone are used. There is no place for either Nrutta or Nrutya in these Operas of South India.

In South India, the vernacular dramas evolved out of the operas. Hence the dramas were of operatic type with full of songs until the past thirty years. When the songs in the dramas were composed in Carnatic music people were familiar with Carnatic music and enjoyed it. For
For the past thirty years, dramas aimed at reality and have completely abandoned the songs. Therefore a deterioration in the taste of people to enjoy Carnatic music has come nowadays. The staging of the Classical operas which have songs in the style of Carnatic Music will familiarise people to hear and enjoy Carnatic music.

An Opera is a theatrical performance completely clothed in music. Music did not begin as concert music certainly. Music and dance started with Theatre. The origin for theatrical performances goes as far back as the Vedic ritual in India. During Bharata's period, the drama was of operatic type with songs and dances. His treatise 'Natyasastra' or the science of dramaturgy has chapters on Music, Musical Instruments and Musical Forms apart from the details about Dance and Drama. After Bharata, his successor Kohala is the first person to speak about the 'Uparupaka' or Minor play.

Kohala was followed by Abhinavagupta, Hemachandra, Dhananjaya, Ramachandra, Viswanatha and others. It is Viswanatha who has first used the term 'Uparspaka' to denote the minor plays which consisted of dance and music. They were called 'Kruthyabheda's, 'Cayarupaka's, Anyanai Rupakani etc by the former writers. Then came the form known as 'Sangeetaka' which consisted of a story set with songs. This term is mentioned first in 'saturbani' a Sanskrit monologue. From these 'Sangeetaka'
form arose the 'Keertaniya Hatak' and this form paved the way for the provincial theatres.

In South India, the provincial theatres paved the way for later operas. Kādiyanattam from 10th Cent., Krishnattam and Kathakali, Yakshāgāna traced from 16th Cent. while the form Pallu, Kuravanji from 17th Cent. The classical operas of South India can be traced only from 16th Cent. Saint Thyagaraja can be regarded as the father of the South Indian Classical Operas and his two operas are invaluable contribution to the field of opera. Arunachala Kaviyar is the earliest opera writer of South India and his immortal work 'Raman៍ttakan' paved the way for the outcome of innumerable Tamil Operas. 'Mandaparn Charithram' of Gopalakrishna Bharatiyar is regarded as the finest opera of Tamil language. An unique feature of South Indian Operas is that they contain both the musical form such as Daru or Keertanai and literary forms such as 'Seesapadyam', 'Kandapadyam' etc. if it is composed in Telugu language and Kattalaiturai, Asiriyappa etc. if it is composed in Tamil language.

The opera composer in South India should have a good knowledge of music and poetry. He should have also the ability to visualise things and high imagination to set the songs to portray a story. The operas in South India are based mainly upon Puranic themes. There will be a very slight modification on the story by the composer.

Bhakti Rasa permeates the operas of South India but the Bhakti may be either of Madhura Bhakti or Vishishtavaya Bhakti.
The two Tamil operas were performed as discourses by the disciples of the composer and by the composer himself. As the production of opera requires a large sum of money apart from the cooperation from actors, instrumentalists and other stage technicians, the maiden performance was done as discourse or Harikathakalakshepam by the authors Arunachala Kavirayar and Gopalakrishna Bharathiyar. But Saint Thyagaraja did not perform his operas as Harikathakalakshepam and he has also mentioned in his Prahlada Bhata Vijayam that the play is enacted with Abhinaya.

The dramas aim at reality nowadays and songs do not figure in the present day dramas. Therefore an attempt to produce the opera on the stage can be made which will not only earn a name for South India for having produced the opera which has not been so far produced on the stage though there are excellent operas by our composers but also help in developing the taste of the public to hear Carnatic music which is at present slowly vanishing in South India. Theatre is no doubt the best medium for propagation. Thus opera production in South India will enrich the popularity of Carnatic music and will be one more good entertainment and recreation for the public.

To produce the opera for South India, first an Opera School has to be established to train the actors to take part in the classical operas of South India.
The school must train the voice of the performers first and secondly acting, pronunciation of words and interpretation of the words of the particular language in which the opera is composed should be taught. The field of Orchestration with reference to Carnatic music must be developed. The Orchestra is indispensable for Opera production; in South India, the field of orchestration has not been developed so far to use in operas.

Producing Opera for South India will not be an unimaginative imitation of the Western Opera. It is very unfortunate that many people in South India think of the Western Opera and Western Orchestra whenever the English word 'Opera' and 'Orchestra' are used to denote our 'Sangamātakam' or 'Iscinātakam' and 'Vādyabrūndā' respectively. In the opera of South India, songs set in Carnatic music composed by our composers and orchestra based on melodic music with the tunes in Carnatic music will be used.

Opera enhances the emotional impact of a stage drama by adding music to it and intensifies the expressiveness of music by surrounding it with dramatic action. The audience's interest is sustained not only by the music but by the stage pictures and by the succession of ideas expressed in the libretto or sahitya part which enables him to follow more easily the changing moods of the music.
The present study reveals that Operas are not unknown to South India and they are part of the priceless treasures of our musical heritage and they can be very well produced on the stage if the requirements are carefully fulfilled. It is also necessary because they not only provide a novel entertainment to the public but also indirectly promotes the growth of Carnatic music. Finally it should be well remembered that Opera in South India is entirely different from Western Opera. The Sanskrit term 'Sangeetapitakam' will be a more appropriate word to denote the types of musical forms of South India which are interpreted as Opera by late Prof. P. Sambamoorthy and his successors from the year 1936.