Summing up
The present work is an attempt to analyze and hence highlight Girish Karnad's endeavors to search the potentialities of the Indian dramatic tradition. His plays are a serious attempt towards shaping post independence 'serious theater' in India whose basic concern was to define its India ness. For Karnad, drama is essentially a ritual and consequently his plays contain properties, modes and techniques of the traditional Indian theatre.

Karnad portrays basic qualities and facets of human life. His basic concern has been the projection of human life and its aspirations Karnad's deep humanistic responses are reflected in all his plays. As a humanist he has a profound concern for man especially those who are oppressed and downtrodden and a compulsive return and to reinterpret the past mythical historical and oral stories. Not only has he a sympathetic understanding of physical and earthly life but also has an insight on contemporary relevance.

Girish Karnad's plays are a celebration of life in agreement with nature o they are. His plays are the mirror nearer to life. Image of his perception of life and nature Life is a mirror, what we give to it is what we receive from it: always in dividends but never in a loss. Drama, too is a reflection of life, a dramatist presents and offers his views of life, of the happenings around him and. The readers receive aesthetic pleasure from it and a feeling of contentment and
satisfaction. Our traditional dramatists hold this belief. Our tradition of Drama dates back long from the Vedic ages. Brahma created the Natyaveda which according to Bharata, the supposed author of the Natyashastra, is the "Fifth Veda". Theatrical tradition in India has been very old and rich. The Natyashastra is the most voluminous book of dramaturgy and the only evidence of India's long past glorious theatrical history. Indra requested Brahma to create an object of diversion for the sensual people of the times who devoted their time and energy to materialistic advantages. The Natyashastra which literary means "drama science" is the most Important text on dramaturgy, an encyclopedia of the Dramatic Tradition in India. The Natyashastra has remained since long the only text on dramaturgy, because we do not have concrete evidence. Since our plays took place on a temporary stage, we could not preserve them like the Greeks did. The scope of Natyashastra is not only limited to drama but most of our understanding of the musical system of ancient India and of dance forms, gestures come from it.

After being called by Brahma to learn the dramatic art from him, Bharata took over the task with his hundred sons. Bharata composed the treatise on dramaturgy in about 200 B.C. & 200 A.D. Sanskrit was the language in practice for writing plays. According to Sten Konow, Classical Sankrit drama came into existence as a result of the coalition of the epic recitation display of shadow images.

In the Natyashastra, Bharata has dealt with all the aspects of the drama in deep details. Bharata explores all facets of drama, dance and music and the different parts and forms of drama are deeply
dealt with. In the very first chapter of the Natyasastra he being with the assertion on the Nature of drama. He says, "The drama as I have devised, is an imitation of the actions and conducts of people, which is rich in various emotions and which depicts different situations."

The salient features of Sankrit Drama can be studied under following headings.

(I) **Nature of Drama:**

The Natyaveda, as Brahma states was created neither to please gods of condemn the demons. Abhinavagupta elaborates Bharata's concept of Imitation by saying that he (Bharata's) does not consider imitation as a mere replica or mimicry. It is a significant branch of the Vedas, which aims at instructing by raising the consciousness of the Spectators in a pleasing manner. It is thus a re-creation of the emotions and feelings.

(II) **Function of Drama:**

Bharta says that the function of drama is to entertain with the purpose of instructing the spectators. In this context he refers to the word "rasa" and explains it in Chapters VI and VII of the Natyasastra. Here Bharta's Natyasastra makes a landmark in the interpretation of the theory of Rasa. Replying to the inquiry of the sages on Rasa, Bharta says "That which is relished is rasa". He implies that any work of art which is complete in itself, which is in proportion and which is in accordance to the universal truth reaches a height of accomplishment and provides delightful experience referred to as Rasa.
(III) Structure of Drama:

(A) Theatre Organization

We have no concrete evidence of the stage we had in the past & whatever knowledge we have gained, is gained from the Natyasastra.

(a) Bharata gives detailed information about theatre hall (natyagraha, natya-mandap, prekshagraha) in the IInd Chapter.

Various features of dramatic composition are

(1) Plot

(a) Bhárata defines plot (itivrtta) in chapter XXI of NS, as, "the body of drama". If 'rasa' is the soul of drama plot is certainly the body of drama through which the entire revelation has to be made.

(b) Plot consists of five arthaprakrits (components) five avasthas (Stages of development) and five sandhis (junctures).

(c) Plot consists of two Kinds principal (adhikarika) and subsidiary (prasangika).

(d) Principal plot is directly concerned with the activities of the here cohere as the rest is considered to be the part of the subsidiary plot.

(e) Principal plot is concerned with the Main goal which subsidiary promotes the principal object.

(f) Five elements of the plot are-the germ (bija) the prominent point (bindu), the episode (pataka) the episodical incident (Prakar) and denouement (karya).
First three deal with the principal plot while the rest two are needed when the dramatist has to introduce a subsidiary plot.

(g) Plot development involves the hero's endeavours to attain an objective for the purpose five avasthas or stages are suggested.

1. Begining-arouses curiosity.

2. Effort (praytana)-refers to the hero's Zeal & effort for the attainment of the goal.

3. Prospect of success (praptasya)-Attainment of the object is slightly suggested.

4. Certainty of success here becomes sure of his success and the objective appears within his reach.

5. It is inferred that these stages are put together in a unified relation so that drama has a proper beginning and the expected logical end thus achieving a unity of action.

(h) In order to produce a harmonious work in plot & stages of plot development Bharta suggests the use of five junctures (sandhis) & their 64 sub-divisions. Dramatists use them freely according to the requirements of the sentiments, time, place and situation.

(2) Theme regarding theme, it is prescribed that it should be taken from the legends. The here must being to antiquity & not to the contemporary period. After such a selection the dramatist proceeds further to prepare a full sketch of the plot with the subdivisions.
(3) Bharta further discusses the construction of drama. He believes that for the development plot there is a need for act or series of acts depending on the demand of the story. He assignes the word an ka for an act. There many be more than five a acts, sometimes even ten.

(4) No other text on dramaturgy deals with every aspect of dramatic representation as the Natvasastra. Bharta has developed explanatory devices on many major incidents, which are essential for the development of the plot.

(5) Regarding the three unities Bharata does not assign an important status. He regards unity of action (impression) alone as important, the other two go according to the requirements of the story.

The Appearing persons.

1. Hero: Bharata has dealt with the qualities of the hero as well as other main characters in drama in Chapter XXIV of NS. Sanskrit term for hero is nayak. According to A.B. Kelth hero is in fact a person who, leads the events to the conclusion which he has set before him

2. Bharata refers to the four categories of hero on the basis of their conduct and that no points out their characteristics separately four categories are (1) dhirodatta (the self controlled exalted) (2) dhiralolita (the self controlled & light hearted) (3) dhiralolita (the self controlled & vehement) (4) dhiralolita (the self controlled & colm).
3. Later explains their distinguishing features Beauty of character (sobha), Vivacity (vilasa) equanimity (madhurya) poise (gambhirya), feriness (stharya) spense of hour (tejas) Right hearted ness (lalita) & maganinity (audarya).

4. The hereions or the nayika, like the hero, also contributes no less than that of a hero in giving to the drama its particular charm. There are four classes of heroine's goddessesses, queens, women of high family and courtesans.

5. Besides the hero and the heroine there are a no of persons who are constant companions.

**TYPES OF DRAMA:**

Bharata has devoted chapter XX of his Natvasastra to the discussion and classification of ten kinds of drama. Classification is based on the delineation of particular emotional content. Mr. Ghosh has classified them into two types-the major & minor types. Major types being nataka and prakarna & the remaining eight types are minor types.

1. **Nataka:**

Most perfect kind of dramatic composed subject-matter from-myth, legend, established tradition and so on. These sources may be purana, Ramayan and Mahabharata.

2. **Prakarna**

2nd type of ancient Indian drama follows the pattern of the Nataka in everything except the nature of the plot & the condition of the here. Plot is derived from the writers own imagimative creation.
Here is man from the society like a Brahmamin, minister or a merchant.

(a) Natika (2) Samavakara (3) Ihamr角 (4) Dima (5) Vijayoga (6) Uttarstinkanka or (7) Prahasana (8) Dhana (9) Vithi Anka

**Language of Drama:**

In the Natyasastra Bharta deals mainly with the discussion of what type of language is to be used in a particular context in the drama,. He further deals with what kind of metrical & figurative form is to be adopted in order to heighten the charm of the language and which style is to be preferred. According M. Ghosh, "there should be adopted other means to get the maximum benefit from the speeches for furthering the representation of the character.

Bharata has devoted four chapters exclusively to its elaborate discussion namely 'Fiction' (vlagabhinaya), 'Rules on the use of languages (bhasavidhaman), 'Modes of a address and introduction and 'styles' (Vrthivikalpah).

The **Natyasastra** has for long time offered tremendous guidance to Sanskrit dramatists. The Sanskrit dramatists have enriched Indian classical tradition. There have been eminent Sanskrit dramatists in India who have produced rich drama through centuries. Chief amongst them are Asvaghosa, Bhasa, Sudraka Kalidas and Bhavabhuti. They have left behind a rich tradition of Sanskrit drama but with change of time drama showed a decline Sanskrit drama did not remain that sophisticated and the works became meagre in quality and quantity.
Indian literature being one of the oldest literatures of the world has undergone diverse invasions or intrusions of race, religion, culture and literature. But Indian history reveals that Indian literature has stood the test of time. Indian writing in English is the fruitful response of the Western impact on a India during the nineteenth and twentieth century. Indo Anglian literature is linked and is highly influenced bay the spread of English language and of western culture in India. In fact English came along with the rule of the British in India, they had social and cultural impact on the Indians. India was active in the field of literature since earlier times and had produced considerable writings in all forms of art.

The colonial rule influenced writing in English In the words of K.R. Shrinivas lyengar, "The exhausted, almost sapless native soil, received a new rich fertilizer from the West and out of this fruitful union, as happened in Elizabethan England, a new literature was born." All forms of Literature flourished in pre and post-independent India. Indo Anglian drama made a humble beginning with the publication of Krishna Mohan Banerjee's. "The persecuted or Dramatic seen's, Illustrative of the present state of Hindu society in 1831. It was a social play, earliest on the east-west encounter.

India produced, few dramatists who produced their works in pre-independent India. The Big three of Indo. Ang dramatic scene was Shri Aurobindo, Tagore & H.N. Chattopadhyay. Other notable playwrights were T.P. Kailasm A.S.P. Ayyar and Bharati Sarabhi. After Independence, institutes like National School of Drama, and Sangeet natak Academy encouraged and influenced playwrights. The establishment of the National school of drama gave an added
impetus to the development of theatre in India. The Shri Ram cultural centre, New Delhi, organises National drama festivals which feature plays in Urdu, Sanskrit, Kannada, Marathi and Bengali.

There are various trends in modern Indian theatre. There is the theatre in English which caters to a select audience and produce adaptations of Brecht, Becket, Shaw, Ibsen, to name a few. The theatre in English also takes up light comedies or musicals that have been successfully produced in the west. Another trend is to revive classical Sanskrit plays, not as adaptations but by reconstructing medieval stage sets and trying to approximate to the spirit of the original. The use of folk forms for providing a commentary on the current social and political situation is also popular. Yet another trend in modern theatre the engagement with problems of social inequality and the anguish and disillusionment of modern life. Rather than providing escapist fare by projecting a romantic or comic attitude to life, most contemporary playwrights display social concern and commitment. They highlight the place of the individual in a society that is becoming increasingly highlight individual aspirations. These playwrights are courageous enough to expose the evils in political institutions.

In the late 60's Indian English theatre gave way to an 'indigenous' 'national theatre. Plays written in various Indian languages have been translated into English and other languages. They have been produced and appreciated in the various parts of the country. Major language theatres that have contributed to the new have in modern Indian theatre are Hindi, Bengali, Marathi and Kannada. Mohan Rakesh, Badal Sircar, Vijay Tendulkar and Girish
Karnad respectively are the prominent playwrights of the new experimental theatre.

Mohan Rakesh has always aspired to find and project something which challenging and new. Rakesh's technique of taking support from historical themes and then throwing light on the realities of life is quite his own.

Badal Sircar of the Bengali theatre uses contemporary situations and social problems to project the life-in-death attitude of modern life. In Evam Indrajit he recaptures the intellectual dilemma of the urban middle class youth of the 60's with its roots in the city. Sircar broadens the vision of his protagonists in subsequent plays like Baki itihas and Shesh/naei in which the urbanized, arm chair middle-aged intellectuals wrestle with their guilt for failing to do anything concrete for the less fortunate ones.

Vijay Tendulkar, started as an apprentice in a bookshop, read proofs and managed a printing press and later took up journalism as a profession. Tendulkar's plays alongwith Girish Karnad's have changed the face of Indian theatre by demolishing the 3-act play and creating exciting new moulds. For developing this form, he took up folk forms, modes of recitation and story telling specific to his region. He has managed to bridge the gulf between traditional and modern theatre by creating a vibrant new theatrical form. Girish Karnads creative genius lies in taking fragments of historical legendary experience and fusing them into a forceful statement. Karnad's work arises from the very depth of the Indian tradition. He relies on myth and history in his dramatic works and presents
characteristic Indian settings. He has drawn his plots from such ancient texts as Mahabharata and Kathasaritsagara and from oral tales. Karnad is basically concerned with eternal truths. His protagonist urge for perfection in an imperfect world. His characters want to prolong the reign of youth and beauty. And thus ignore the conventional ethical moral bondage.

The present work is an endeavour to highlight the traditional aspect of Karnad's plays. He is a writer, who has presented before his readers ancient myths, legends, history and traditional folk forms. Not only this, his plays are rapt with Indian thoughts and concepts.

Karnad employs myth and history for his dramatic works and presents characteristic Indian settings. Thus, he draws his plots from ancient texts as Mahabharata and Kathasaritsagara and from oral tales. He observes the Natyasastra tradition, which is evident from the choice of his plots. Neither of his plots is from contemporary settings. His protagonists are also from mythical or historical figures. He has pervasive and Profound concern for man in Karnad's play. It is this deep understanding that has directed Karnads' attention and concern for the helpless, the trapped, the inarticulate, the handicapped, the oppressed, the downtrodden, the exploited and the confused ones in the ladder of existence. He later suggests through for a better world his dramas. He has compulsively returned to myths and has presented the situation of modern man in contemporary world. Karnad's creative genius lies in taking fragments of historical legendary experience and fusing them into a forceful statement.
Through a study of the contemporary dramatic scene in India it is interpreted that more efforts from playwrights are needed to highlight the Indian classical tradition. Girish Karnad has shown a novel path for the playwrights to follow. The plays of Karnad under the heading themes convey his inclination towards his own tradition. The protagonist, the characterization, the stage settings, the language all have the Indian flavour. But it is not that he has been indifferent to the tendencies of the West. As a writer of modern sensibility he has written plays with a fruitful amalgamation of Western techniques.

He has profound Knowledge of the Indian classical text of dramaturgy, i.e. the Natyasashtra. The motive behind the creation of the natyaveda has been well understand, analyzed and executed by Karnad. He not only provides pleasure but his plays have suggestions for modern man. Karnad conveys this through his characters, which are mythical, legendary and historical.

Karnad's contribution is immense to the dramatic art. He is distinguished for his Indianness. His mainstay is in the age-long tradition of Indian drama: the art of dramaturgy as propounded by Bhartmuni and practiced by distinguished Sanskrit dramatists.


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