CONCLUSION

It is known to all that the Sanskrit literature is mainly divided into two Drśva Kāvyā and Sravvakāvyā. There are so many poetic elements like Guna, Rāti, Alāṅkāra, Dvani, Rasa etc., which help a Kāvyā to be an excellent. Among all these elements Rasa is considered as a principal element without which a Kāvyā is not recognised as a perfect one. Therefore, Rasa is considered as the soul of a Kāvyā (Vākyam rasātmakam kāvyam).

Thus in the tradition of Indian drama Rasa is accepted as a vital point. Drama is called the mirror of the society. Hence all the good and evil functions of the society are reflected in a drama. The plot of the drama has been taken from the society, therefore, it may be happy ending, sorrow ending etc. In the English literature there are many tragedy, but in the Sanskrit literature tragedy is forbidden. In the Sanskrit drama, many tragic scene have been seen, but it can not be called a tragedy. A drama to be a tragedy there should have pity and fear and it will come to the purgation at the end of the drama. In the Sanskrit drama tragedy is not available at all. But there are some dramas in which Karuṇa rasa is depicted as a principal rasa. Most of the dramas in Sanskrit are dominated by the Śṛngāra or Vīra rasa.

Though Viśvanātha
and D'nananjaya told that the Śṛṅgāra or Vīra rasa should be principal rasa in a drama, yet Ānandavardhana's view is different from them. He told that any rasa will be principal in a drama which makes the drama a excellent one (Eko rasoṣūgikartavyastēṣāmutkāraṣāmicchatā). From this point of view Karuṇa rasa will be principal in a drama.

In this thesis the dramas are divided into two groups. In group one - Karuṇa rasa is applied as āṅga and in another it is taken as āṇgī. Most of the dramas Karuṇa rasa is represented as an Āṅga and there are a few dramas where in Karuṇa rasa is depicted as an Āṇgī. Karuṇa rasa is used as an Āṇgī in the Dūtachatotkaca, Urubhaṅga and Candakauśika. In the Karnabhāra, Madhyamavāyogā, Pratimāṇāṭaka, Svapnavāsavadattām, Čārudattām, Pratijñāvaugandharāyana, Dūtavākya, Malavikāgnimitram, Vikramorvaśīvan, Abhijñānaśakuntalam, Mudrārāksasam, Mrccchakatikām, Ratnāvalī, Nāgānanda, Venīsamhāra, Malatīmādhava, Mahāvīraçarita, Uttara rāmacarita, Anārgharāghava, Āścaryacūḍāmani, Kulamālā, Probodhacandrodaya, Hanumāṅnāṭaka, Prasannarāghava, and Saṅkalpasūryodaya there Karuṇa rasa used as an āṅgā.

The dramatist Bhasa who is considered as the predecessor of Bharata as he did not follow the rules and regulations of the dramaturgy of Bharata's Nāṭyaśāstra. Sometimes he used the word 'Sthāpanā' for 'Prastāvanā'. He had shown the death of a person in his drama which is
prohibited by Bharata. Ēhāsa displayed the death of Dur-
yodhana in his drama Īrūbhāṅga and the death of Abhimanyu in the Dūtaghāṭotkacā. These two dramas broke the tradition of the Sanskrit drama Kṣemīśvara also had shown the death of Haris'candra in his Candakausika Nāṭaka. He also wanted to create a new tradition in the Sanskrit drama. Kālidāsa the greatest dramatist who depicted the intensity of Karuṇa rasa in his Sakuntalā Nāṭaka, but it is not reflected as angī rasa, because he made reconciliation between the hero and heroine in a peaceful situation. Bhavabhūti's Uttararāmacarita is also a very famous and popular drama which has immortalised the name of Bhavabhūti. In this drama he displayed the intensity of grief. Seeing the pathetic situation of Sītā rocks also shed tears and sympathised for her. There are some contradiction which may be seen regarding the principal rasa of Uttararāmacarita. According to one group Karuṇa rasa is principal rasa and other told that Vipralaṁbha Śringāra is the principal rasa. But Bhavabhūti himself claimed in the third act of Uttararāmacarita that Karuṇa rasa is principal in it. In our opinion Bhavabhūti is not the author of dramaturgy, but he is a dramatist. As a successful dramatist he expressed sorrow of the innocent Sītā. Therefore, we are unable to accept the view of Bhavabhūti regarding the principal rasa in the Uttararāmacarita.
Some critics wanted to say that *rasa* is of two 
varieties, one is sorrowful and other is pleasurable. 

Karuna, Raudra, Bibhatsa, Bhayánaka, are the sorrowful 

sentiment and Sr̥ngāra, Kāśya, Vīra, Abhūta and Sānta 

are the pleasurable. Other say that all the rasas are 

pleasurable. That is why Karuna rasa 

is also treated as pleasurable.

In the history of Sanskrit dramaturgy in fact 

there is no Chāyā Nāṭaka at all. No body defined the 

structure of Chāyānāṭaka. But it is considered that 

Dharmabhyudaya and Dūtāṅgada are the examples of Chāyā-

nāṭaka. Allegorical drama is not recognised by the 

author of dramaturgy. They did not give the definition 

of an Allegorical play. But in the history of Sanskrit 

Literature there are a few of this class; these are 

Probodhacandrodaya, Moharrājaparājaya, Saṅkalpasūryodaya, 

Caitanyacandrodaya, Amṛtodaya and Vidyāparināyā, etc.

It is accepted by all the author of dramaturgy 

that *rasa* is one. According to some it is Sr̥ngāra, say 
it is Sānta and another say it is Abhūta, other rasas 
produced from it. Bharata also used the word *rasa* in 
singular form - as 'na hi rasādṛtekaścidarthaḥ pravartate'.

It is a general presumption that in the Sanskrit 

Literature no such type of drama where in Karuna rasa has 
been applied as a principal one, because a large number of
dramas are ended in a happy ending. That what is done in our thesis it will not be last and final decision. There are so much scope of study in the field of Karuna rasa in Sanskrit drama. Now we conclude our thesis with a saying that 'prajñā nava navonmeṣaśālinī pratibhā matā'.