CHAPTER X CONCLUSION

This chapter attempts to provide a conclusion to the study undertaken in the thesis. Yet a brief summary of the entire previous nine chapters is presented before drawing a conclusion. In Chapter I Introduction, the aim and objectives of the research undertaken were provided. Then the plan of study by dividing the study into different chapters is given. Since the research is on feminism in Karnad’s plays, a detailed survey of Indian Drama in general and Indian Drama in English is rendered.

The study of feminism in Karnad’s plays was divided into three major sections and nine chapters. In the first section three mythical plays were studied with reference to feminism. The first play in this section was Yayati. King Yayati is a hedonist. He seduces Devayani and Sharsmita. His betrayal of Devayani brings him a cure of premature old age. He wants to exchange his old age with his youngest son Pooru. It is an evidence of male-chauvinism. But the patriarchal authority was questioned by Chitrakshetra in which the play exposes the exploitation of woman and the protest of woman against such exploitation. The second mythical play is The Fire and the Rain. The aspects of feminism are traces in the portrayal of Vishaka and Nitrilai. Vishaka is deprived of marrying her lover Yavakrida and is married to Pavarasu without her willingness. He treats her as an object of sexual experiment. Her father in law also tries to seduce her. As a protest, she agrees for love-making with her old lover Yayakrita. Nitrilai is a tribal girl but is loved by a Brahmin boy called Arvasu. Their proposal for marriage is rejected and Nitrilai is married to a man of her own community. She leaves the community and returns to Arvasu. In the both portrayals, there is an explosion of exploitation of woman and woman’s protest against such exploitation in her own way. The third mythical play is Bali-The Sacrifice. The Queen becomes unfaithful to her husband in having liaison with the mahaout. She does so because she was married to the King without her willingness. The extra-marital relationship of the queen with mahaout
is not condemned but glorified in order to oppose the institution of marriage which is always against the interest of woman.

In the second section which takes up three historical plays, the first historical play studied is *Tighlaq*. The depiction of Step-Mother of Tughlaq shows the tendency of feminism. The first aspect is that though it is the woman character she is included in all the major actions of Tughlaq. It also breaks the myth of step-mother as being wicked and redefined her as more motherly than his own mother. She lose her life for the sake Tughlaq’s welfare. The historical second play *Tale-Danta*. Two kinds of womankind are created in this play. The first kind is the ones who are traditional and conventional who tolerate the domination of man whether husband or son. It exposes the stereotypical Indian womankind. The second kind is of the ones who express their objection, opposition to male domination. Basavanna’s wife Ganganbika and Bijjala’s wife, Rambhavati oppose the male domination

In the third section in which folk plays are studied, the folk play is *Hayavadana*. In the portrayal of Padmini, feminism is found. It exposes the oppressive system of marriage and Padmini’s protest against such oppression. The other folk play is Nagamandala. It shows the male chauvinism in the extra marital affair of Appanna. In the protection of Rani in the ordeal, the play shows its protest against male domination with regard to purity and chastity. On the basis of these finds, it concluded that although the sources of the plot of all these plays had a different preoccupation and orientation, the author has purposely included the unfair and biased treatment of woman and the subtle revolt against such treatment which complies with the basic and fundamental aspect of feminism.
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