5.1 Conclusive Comments:

1. Girish Karnad projects his women characters struggle as struggling for achieving their equal rights in male dominated society. He shows women oppose patriarchal principles thus in doing so they feel lonely and sometimes are instate of despair.

2. Women protagonists of Girish Karnad are very ambitious and they search for perfection which leads them to tragedy in their life. Karnad’s female character like Padmini wants to get perfect husband in *Hayavadana*, Queen Amritmati in *Bali: the Sacrifice*, Vishakha in *The Fire and the Rain* are passionate to achieve completeness in their life.

3. Girish Karnad presents his women protagonists keep extra-marital relationship in their conjugal life. This leads them to give up their lives. Girish Karnad uses his own creativity while portrayal of women characters to expose flaws of modern life.

4. Girish Karnad presents through his female protagonists an image of modern woman who breaks the shackles of traditional orthodox beliefs. He presents woman’s desire to achieve her equal rights and her self-identity in family and social life. In the modern age woman is aware about her equal rights and she has right to take decision in conjugal life. Karnad projects his female protagonists like Padmini, Mother of *Hayavadana*, Vishakha, Queen Mother and Queen Amritmati who strive to achieve and dominate their male counterparts.
5. Girish Karnad portrays his woman protagonist Rani as an image of traditional Indian woman to criticize orthodox principles of patriarchal society in *Naga-Mandala*. For example, Girish Karnad presents ‘Snake ordeal’ for Rani to prove her chastity in Naga-Mandala. The concept ‘ordeal’ is related with only women from very ancient age to modern age. Also such incidents show the reality that women in Indian society have very secondary place and they have to suffer on the name of purity in marital life. On the other hand, Karnad presents his female character Nittilai to focus on the suffering and humiliation of the lower-class people in Indian society in *The Fire and the Rain*.

6. Karnad’s women characters are courageous enough to express their sex related emotions without giving much respect to traditional morality and patriarchal notion of chastity. For example, Vishakha expresses her deep desire of sexuality. In the absence of her husband Vishakha meets Yavakri to fulfil her physical desire in Karnad’s *The Fire and the Rain*. But according the norms of rich tradition of Indian morality she has to keep control over desires and she must not express and share her sexual desire with another person. She breaks social code and conduct and eventually gets ruined in her conjugal life. In this way Karnad proves that traditional Indian culture is of great importance to save the family institution from collapse.

7. Girish Karnad presents his male characters as traditional husbands try to command over their wives in many ways in the conjugal life. They believe that wives are physical and emotional slaves.

8. Female protagonists of Karnad keep love-triangle in their conjugal life because their male counterparts fail to understand their love and emotions. For example, Paravasu does not
care Vishakha’s physical desire when he leaves for seven years to perform Fire Sacrifice.

So Vishakha breaks the rich Indian tradition of pious woman and she meets Yavakri.

9. Girish Karnad gives importance to rich Indian traditions and values. He shows faults of it like woman as a victim of the patriarchal order, women as secondary to men in the patriarchal culture, similarly the caste based difference and conflicts related to inter-caste marriage are also focused.

10. Girish Karnad projects triangular relationships in the plays under study. Triangulation between two men and a woman comes again and again in Karand’s plays while portraying conjugal life.

11. Girish Karnad presents traditional Indian family and conjugal life in patriarchal social situation. Some times he lays bare the shortcomings of the age old patriarchal system.

12. Through the character like Nittilai, Queen, Queen Mother, Arvasu and Mahout Karnad exposes the social problems like class system, orthodox religious principles and hypocrite nature of males. Some of women characters are derived from Indian myth, folklore and folktale by Girish Karnad.

13. Karnad presents the conflicts of the ego in conjugal life and its consequences to prove that men should provide some kind of free space to women.

14. It is observed that women characters like Padmini, Vishakha, Queen and Queen Mother are derived from Indian myths but these characters are not portrayal as they are in original source. Karnad poses some kinds of modern women’s qualities in his women characters like bold nature, dare to break the traditional shackles, oppose the rules of patriarchal culture, indulge in extra-marital relationship and quest for material life.
15. Karnad uses myths in order to create his women characters trapped in patriarchal tradition. Girish Karnad has drawn stories from mythology and introduced them in a new way. Girish Karnad went back to myths and folktale, folklore then made them a tool of a new vision. By using myths and folktales, Karnad tried to present the futility of the modern man’s life.

16. Karnad uses Bhagavata as the narrator, commentator and a participant in the play. He would be called Sutradhar in the tradition of Indian drama. Also, the Bhagavata becomes Girish Karnad’s mouth-piece on the some of the myths and beliefs.

17. Karnad uses female chorus in the play to give hidden information and ideas of human relationships. Female chorus becomes symbolic to express the hidden intents of human mind and the situational referents. Sutradhara as a connector between audience and play, who keeps connectivity to audience with the relevance scene of the play.

18. Girish Karnad introduces his own dramatic device the dolls in his play Hayavadana. The dolls inform the audience of the gradual physical change in the body of Devadatta as well as the inner thought-process of Padmini. They also suggest the idea of meaninglessness and nothingness in human life. The dolls make fun and comments on familial life of Devadatta and Padmini.

19. Karnad’s plays are based on myths and folklore. The playwright seems to convey a moral as we see in the Esaap’s Tales. Almost all stories of esaap give reader a moral. Karnad’s select plays do have hidden morals as regards Indian family system.