Abstract

Chapter I - Introduction:

In this chapter, first emergence of Indian English drama is discussed in detail. Also including the further main points as the folk drama in India, its importance and Indian English drama in the pre-independence and post-independence era are discussed with reference. Also, contemporary Indian dramatists such as Asif Currimbhoy, Mohan Rakesh, Vijay Tendulkar, Mahesh Dattani, Badal Sircar, and their literary contribution in Indian English drama are discussed in detail.

Also, in this chapter, image of woman in Indian society is explored in the sociological context and it is discussed that modern concept of womanhood is altogether changed. Present order of civilization envisages a society where the women enjoy a higher status. The influence of feminist movement during the 19th century made deep impact on the status of woman. The process has been slow yet the women’s liberation movement has strengthened the upliftment of women in the Indian society.

Image of woman in Indian English Drama is discussed and explored how Indian dramatists project the rebellious image of women and breaking the barriers of age old image seem to be slowly blurring and gradually shedding of into a new image. In this context, main focus is on how Ravindranath Tagore, the most brilliant creative genius of the Indian renaissance and the maker of modern Indian literature, strongly rejects the submissive role of women. Rather he feels the undeniable presence of women in the male-dominating society, and their significant role in the life of men. Tagore’s women boldly come forward to maintain their individuality and do not hesitate even to fight for their equal rights and position in the society. Chitra, Sumitra, Nandini, Aparna and Malini are all his female figures who seem to be breaking the age old tradition of womanhood, enrolling themselves in different backgrounds. And the journey of modern woman which was started in the pre-independence era with R. Tagore reached at its acme in the post-modern period with the dramatist like Vijay Tendulkar, Mohan Rakesh and Girish Karnad is discussed in context of proposed research.
Chapter II - Women in Hayavadana and Naga-Mandala:

In this chapter, first of all the women characters are discussed in detail. The play, Naga-Mandala is discussed from the feministic point of view. Position of Rani, the central character in the play, is a symbol for the situations of the young Indian brides in the joint family where she finds her husband in two opposite roles. Breaking of shackles by Rani in various situations is discussed.

Chapter III - Women in The Fire and The Rain and Bali: The Sacrifice:

In this chapter social and historical background of female characters is depicted. Vishakha, the central character in The Fire and The Rain, is aware of her strength as a woman. So she fights whole heartedly for her rights in her family. Also, main focus is on the various aspects of female characters to find out their quest for equality and it is analyzed the reasons of woman’s quest and her boldness. The Queen Amritamati in The Bali: The Sacrifice is more asserting as well as impulsive. She is self-possessed and complicated enough not to surrender to the pressures of conformity. She controls and dominates behaviour of her husband. All these aspects are discussed on basis of women characters.

Chapter IV - Inter-textual Study of Women in the four play:

As far as Girish Karnad’s plays are concerned, the present research work bears strong relevance to the modern image of woman who is aware of her strength. The selected plays of Karnad are discussed in this chapter inter-textually to find out whether female characters get their rights in society. Similarly, their relevance to the present-day conditions of women is discussed. It is seen that Karnad wants to give message as to the scenario of man-woman relationship in today’s context.

Chapter V - Conclusion:

In this chapter, findings are given. Conclusions drawn on the basis of the research study, are given in this chapter V.