

Chapter – 7

Conclusion

The present dissertation entitled “From Marginalization to Liberalization of Women Protagonists in the Select Indian English Novels: A Thematic Study” has made an attempt to critically analyze the select novels of Arundhati Roy, Geetha Hariharan Manju Kapur, Namita Gokhale, Shobha De namely, *The God of Small Things*, *Thousand Faces of Night*, *Custody*, *Paro: Dreams of Passion* and *Second Thoughts* respectively. The study focuses on the themes of conjugal relationships, marginalization of women, clash between tradition and modernity, alienation and family disintegration and finally the liberalization of women with a view of comparing and contrasting the conceptions and approaches these writers share in their art of writing. The study is confined to the woman’s perspectives.

The second chapter ‘Conjugal Relationships’ focuses on the theme of marital relationships. It explores the man-woman relationships within the age-old institution of marriage. The couples face divorce, separation, desertion, and most of the time they are mismatched couples. The women in the select novels are in less-than-happy marriages so they choose to divorce. The women characters do not hesitate to go against the social, moral values and have extra marital relationship with other men to fulfil their desires. The ability to compromise with their husbands is rare. The novelists describe the deteriorating values in the marriages of Maya and Ranjan in *Second Thoughts*, Paro and B.R. in *Paro: Dreams of Passion*, Ammu and Baba in *The God of Small Things*, Devi and Mahesh in *The Thousand Faces of Night*, Shagun and Raman in *Custody* lack mutual understanding, trust, belief in one another. They cannot be happy because they are physically attached but not emotionally. Maya in *Second Thoughts* is an educated woman who

dreams of becoming a journalist. She prefers economic independence. Marriage is a commitment. In the beginning Maya likes Ranjan. Maya and Ranjan are inconsistent in their state of mind that every sensual emotion on Maya's side meets a practical, prosaic and harsh reaction from Ranjan. Maya tries to draw her husband's attention, yet Ranjan is so self-cantered person that he finds hardly any time for her. Maya's emotions and desires do not matter to him. At last Ranjan's presence also disgusts her. Ranjan acts like an instructor of Maya and not as her husband. She makes many attempts to make physical closeness by kissing, caressing and touching him, yet Ranjan remains constantly distant and indifferent. He treats Maya like a house keeper. Ranjan's cold and indifferent attitude results in Maya's frustration. In Namita Gokhale's *Paro: Dreams of Passion*, Paro, the daughter of a Brigadier, is portrayed as a proud, courageous, self-confident, progressive woman. She is endowed with tantalizing sensual looks. The narrator Priya is the secretary of B.R., the owner of 'Bombay's Sita Sewing Machine Company. She underscores the dilemmas prevailing in the institution of marriage. Paro's marriage to B. R. disillusiones her desires, yet she conquers her hatred with determination which gives her the new way of direction to her future. For Paro, marriage is slavery. Paro decides to leave B.R. as she finds him with a girl in his bedroom. This changes the very course of her life. Paro maintains live-in relationships with Bucky Bhandpur, a cricketer, Lenin, a son of a Marxist Cabinet Minister, Shambu Nath Mishra, a fat and ugly man, Loukas Leoros, a homosexual and so on. She changes her courtship with many men for her material gains lest emotional needs. On the other hand, Priya, turns positive for arranged marriage and relies on her mother's decision. Priya's mother, a customary Indian woman, is constantly on edge about her daughter's marriage. She is incoherently happy when Priya gets a marriage offer from Suresh as though it is an awesome elevation from the disgrace of spinsterhood. To gain a victory over Paro, with a specific end goal to pick up a triumph over her, she imitates and outsmarts to be a wife of a Delhi-based lawyer, Suresh. Priya gains status in the society. She mirrors Paro's style to make

herself an exciting woman. But Suresh opposes her taking to smoking and even tries to restrain her from wearing anything but saris. Knowing the pulse of Suresh, Priya presents herself as if she is not a career woman. She takes up several jobs like sales girl and typist. Initially, she works as a typist, but later she is exalted for the higher post of secretary to B.R. She misuses the freedom given by her husband. Although Suresh is upset with her taking up a job, she is unmoved. She is extremely happy and feels that it is highly necessary for her to take up a job. Her job in the bookshop becomes objectionable to his status which he acquires in society as a legal advisor. It becomes difficult for Priya to be awake for long hours in the night as it is the practice of Suresh to come home late. After Priya's abortion, Suresh exhibits a lot of concern to his wife. However, Suresh's feelings about the abortion hurts her. It makes Suresh to get busy in his work. He leaves Priya in her grief and becomes free from the thoughts of the loss of the baby. For Suresh, all the hopes in life vanish in the form of abortion which makes him to move far from his wife. Both of them experience loneliness. The mutual understanding and love slowly disappears in their lives. The happiness turns into disaster. Priya's association with B.R. strengthens and she finds it difficult to hide her love for B.R. She manages to be happy in a double strategic way and maintains relationships with the two men. Suresh, her husband for materialistic purpose and B.R. for sexual fulfillment. Suresh discovers the hypocritical nature of Priya when he reads her diary, and this leads to their separation. Very soon Priya realizes that it is not only the sensual love which is important but also the fulfillment of life. She realizes that this fulfillment is possible only in staying together as married couple. In her words, "I am an Indian woman, I told myself, and for me, my husband is my God" (Gokhale 2011 129).

In Manju Kapur's *Custody*, Raman plays a conventional role of husband, father and the head of the family who goes out to the world to make money, he expects to be cared when he

returns home, however, he does not care for his wife and kids. He gives importance to his career. He is by all accounts married to his company and occupation. His parents could never address him. They accept that a woman's status, respectability, self-hood, and acknowledgment lie in motherhood and wife-hood. The household functions as a producing and reproducing unit. Husband goes out into the public and wife takes care children at home in the private sphere. But these prospects make Raman rather functional and put the marriage on stake. He works for extra in his organization of soft drinks. Raman is a dedicated man. His workaholic nature appears to have screened his familial life in the clouds of vulnerability. It made Shagun acknowledge within no time that there was nothing encouraging in this married life. As an after-effect of it, the marriage becomes an unanswerable question. "The dissatisfaction that occurs in most marriages was not allowed dissipation; instead, she clung to reasons to justify her unfaithfulness" (Kapur 2011 2). She anticipates leading her life in her own way with no other imposed thoughts. She even affirms this to Raman making him understand how lonely and respective life she needs to endure. Under these circumstances she develops intimacy with Ashok, Raman's manager. This extra-marital relationship of Shagun and Ashok poses a potential threat to the married life of Shagun and Raman which leads to Divorce. The family battle continues in the court fight for the custodian right of their children. The cold marital relationship that lead to divorce results in absolute disappointment to Shagun and Raman as they have to share their children. It is miserable that Arjun and Roohi live in the custody of their step father (Ashok) and step mother (Ishitha).

Ammu's marriage is subject of convenience in *The God of Small Things*. She dreams of escaping from Ayemenem, her home town where controlled by her parents. She broods over several wretched little plans to escape. In course of her plans, she succeeds eventually. Ammu encounters a strapping, pleasant looking young man of twenty-five named Baba. She is not ready

for marriage but to escape from the clutches of parental home she agrees to marry him. She thinks, “anything, anyone at all, would be better than returning to Ayemenem” (Roy 2009 39). Ammu's depicts how she finds the ways of escaping from the tyrannical norms of patriarchy. Roy describes how the individual suffers in the absence of meaningful relationship. The true nature of her husband Baba, an alcoholic with perverted nature shows his approach towards not only Ammu but also marriage as a system. Driven by abrupt desperation for having denied from higher education, and with a craving spirit to escape from her father' viciousness, Ammu marries a Bengali young man against the acceptance of her parents. In marrying a man of her own decision, she attests her right of taking choices but unfortunately, she understands it as her wrong choice. Ammu has endured the attitude of her husband who is a wife-beater and drunkard. But, finally her marriage fails when proposes her to offer to his manager to secure his job. Ammu decides to abandon her husband and wants to come back to her parent's home with her little twins. Marriage proves to subjugate and enslave Ammu. In Simon de Beauvoir's words, “aimless days indefinitely repeated, life that slips away gently toward death without questioning its purpose” (Beauvoir 466).

The Thousand Faces of Night deals with the institution of marriage, especially the arranged one. Devi in *The Thousand faces of Night* reinforced to the altar of marriage with Mahesh and enters the special world where she is identified as a wife and daughter-in-law. The cold and indifferent behaviour of Mahesh spends her time with the members in the family like Baba, her father-in-law, Mayamma, her house keeper and Parvathiamma, her mother in law. She approaches the most profound cave, crossing a second threshold she loses her father in law. When Mahesh blames inability to produce children, she feels completely dejected and tries to endure the ordeal. She decides to leave the house which means a meaningless marriage. She leaves Baba's concept of ideal femininity. She crosses the third threshold when she ends relationship with Gopal, a

musician. Gita Hariharan shows different generations and classes of Indian women who are victimized by the male dominated society both explicitly and implicitly and also depicts how they strive hard for personal space.

A critical study of marital and familial relationships in the select novels, *Custody*, *Second Thoughts*, *The God of Small Things*, *The Thousand Faces of Night*, *Paro: Dreams of Passion* reveal that many families are bewildered under various problems. Husband and wife relationships end with a breaking-point because of mutual distrust between the partners. The wrong decisions made in their marriages lead to miseries and disintegration. The ties of familial relationships loosen because of various reasons. Estrangement and dissatisfaction in man-woman relationship, inner conflicts are found to be the main reasons for disharmony in the conjugal relationships. Indian married women struggle between her individual desires and the societal restrictions. It can be understood that majority of the modern women aspire for an ideal marital relationship. These novelists focus on the small things when neglected shatter the bliss and peace of a blessed married life. The five novelists have given many insights into various aspects of marriage as a great institution in India. The disharmony between husband and wife leads to further disintegration.

The third chapter, 'Marginalization of Women' reflects how the women are marginalized in multiple ways. Namita Gokhale in *Paro: Dreams of Passion* displays the struggle of the protagonist who longs for a new environment and satisfactory relationship. The subtitle of the novel, *Paro: Dreams of Passion* puts a question mark on the cases of authenticity. A reader is compelled to think whether the things depicted are truly those that are occurring in the lives of Indian women, or they are just dreams of Indian women. Priya, in the novel is an employee in B.R.'s company and dreams of a future life with him. It is Paro who marries B.R. and becomes a target of envy to Priya. Priya understands that she cannot achieve prosperity in her life with her

job. So, she wants to use marriage as an object to her successful life. She marries Suresh but fails in fulfilling her dream of leading a luxurious life like Paro. We see the flare of modern women in Priya and Paro who use the same artistry of utilizing the opposite sex to achieve their success. Priya and Paru exercise their sexual autonomy to climb the ladder of success. The focal characters in this novel Priya, and Paro represent the modern women who are relatively less marginalized as they exercise their freedom in their personal lives. Paro becomes highly individualistic. She develops the courage. Though financially insecure, Paro is not ready to accept the domination of men based on the lines of economic superiority. Paro asserts her individuality and does everything whereas Priya longs to do but cannot do as she is bogged down by antiquated traditions and customs. Paro knows the power she wielded on men and goes ahead to dominate them. One after another from the powerful circle fall victim to her charms. She tells Priya that she has cultivated her personality in such a manner that every man feels a sense of pride in serving her. Both Namita Gokhale and Shobha De show the women who are not dedicated to the estimations of society and are abnormal from the other typical Indian. They are self-centered and master the craft of controlling the existing system for their advantages.

In *The God of Small Things*, Roy observes that Feminism has many subtleties. The voices of the women signify their secondary status in male centric society. Mammachi demonstrates her feminist streak in her entrepreneurial skills. In an interview with Alix Wibur, “For me the book is not about what happened, but about how what happened affected people” (Wibur, "Interview with Alix Wilbur). Roy has dealt with the fundamental universal problems of women. She has subtly articulated the silence of the women. The protest against the exploitation and subjugation of women represents renaissance and resurgence of women against the patriarchal hegemony to indicate her individuality.

Exploitation and suffering is portrayed through the lives of Baby Kochamma, Mammachi, Ammu and Rahel. The effacious Mammachi, is reduced to nothingness by her husband and becomes a scape goat of her husband's frustration. He even beats her, and she endures with lot patience as she considers it to be an unavoidable fate of woman in India. Internalization of patriarchal norms by woman like Mammachi is quite clear with her cruel behavior towards the workers and insensitive to Ammu's desires. It is believed that the sexual revolution has done a great deal to free female sexuality. Heights of cruelty is seen when she learns about Ammu's affair with Velutha. Her response is different when she learns about her son's affairs with the women workers of the factory. Roy makes it clear that in patriarchal hegemony, gender discrimination is prevalent where men's needs are understood and gratified whereas women are considered as sins. Roy not only probes into the psychology of women but also shows how they are transformed into victimizers. These victimizer women are in terms the real victims of patriarchal values.

Estha and Rahel, the twin children of Ammu, are deprived of identity. It is pathetic that they do not even have surname and constantly in search of a father figure. They pay for their parents' sins. They break the social laws of love and fall victims to the instinctual laws. Roy dares to portray that Rahel shares the bed with Estha. Their transgression is as equal as Ammu's union with Velutha an untouchable. Ammu experiences celestial joy with Velutha while Rahel and Estha experience repugnant grief. The incestuous relationship is a manifestation of the pre-civilization state.

Githa Hariharan's *Thousand Faces of Night* portrays women's exploitation and unending suffering. Most of the time they suffer in silence. The novel does not reflect any feministic revolution. The writer connects mythology to equate the emotions of the women. Devi marries Mahesh and feels frightened to enter an arranged marriage. She accepts Mahesh though he is not

an ideal man. She craves for husband's love but unfortunately, she fails to get it. She does not get connected to him emotionally as their union is purely based on mechanical sex act. Disappointed and dejected with Mahesh's attitude, Devi experiences unbearable loneliness and consequently enters into an extra-marital relationship with Gopal. She resists and walks out with Gopal. The elope with Gopal signifies her resistance to patriarchy however she leaves Gopal too and returns to her parental home to live on her terms. Devi succeeds in carving her niche. The three women Devi, her mother Mayamma and servant maid Mayamma suffer at the hands of men. Instead of resisting they submit themselves to fate.

Manju Kapur in *Custody* portrayed the emptiness of the present-day modern women's lives and series of disputes takes after alongside arguments, exposing the evil side of the divorce and heated discussions. Shagun, the wonderful green-peered beautiful wife of Raman had begun to look all starry eyed at her husband's manager, Ashok Khanna. In a brief time Shagun winds up attempting to characterize herself in the role of a mother, a lover and a wife altogether. At last, she approaches Raman for separation at which he is troubled. He responds viciously with his male-ego of self-hurt and injured like a dishonored. He refuses to discuss the matter agreeably and the matter turns into a sharp fight in the court. With the feeling and taste of affection from Ashok Khanna, Shagun rebels for freedom which was for quite some time denied to her. She struggled for the liberation she had since a long time ago needed yet it was at the cost of her kids and blessed married life. She sets out to leave the protective environment of the peaceful family setup. Kapur's *Custody* is a story of the hardships of women who try to satisfy their longings and desires. It throws light on the issues of remarriages and divorce. Shagun is no longer restricted to the four walls of the domestic life and conventional values.

Shobha De, Githa Hariharan, Arundhati Roy, Manju Kapur and Namita Gokhale have

portrayed the contemporary women characters who have struggled to a great extent in asserting their own identity. Their protagonists, Ammu, Maya, Shagun, Devi and Paro have come out of the rigid rules of the male-dominated society. These women characters likewise hold fast to the idea of women's liberation as propounded and engendered by the French scholars, however they have been adroitly put in the post-modern day situation. The depiction of different facets to these questionable connections of marriage grants a component of universality to the works of these novelists. In all ages and climes, human communication has illuminated individuals. The psychological and sociological directions of the essential ties make their works an engaging investigation of the individuals who explore the truth of human joy.

The fourth chapter 'Clash between Tradition and Modernity' focuses on the women who are sandwiched between the traditional ideologies and modern ways of life. Shobha De is observed as a shrewd spectator of moral, cultural and social changes, which are changing with great pace in the society. De does not give much significance to the conventional. She trusts that everything is in the condition of change and it is incomprehensible for people living in advancement to stick to set dogmas and doctrines. De, as a social critic challenges the established norms of the day. A repeating theme of romantic thought versus traditional thought is rehashed in both its semiotic and mimetic planes. They give significant insights into vital social meaning and dispositions of the characters working inside the social preview. Her characters portray the socio-psychological reason behind the rebellion of the women characters. Namita Gokhale shows how the psychology of Indian women has its own imbued parameters and limits.

Arundhati Roy's fresh perspectives in *The God of Small Things* created waves as rebellious novel against the age-old traditions and social injustices. The author overtly criticizes how hypocrisy and longing for power destroys the people who do not submit to the established and

dominant norms. Roy, by telling personal stories, questions the power structures and attempts to charge them through the power embodied in literature. Patriarchy is the way that, power best functions and works on women children and the powerless. Untouchability is a major theme in the novel. Velutha who can be viewed as the central figure is made to suffer over the main reason that he is an untouchable. Velutha's uprightness and high self-regard which is dreaded by his father, is disliked by his employers. "He dares to love Ammu, a woman having a place with an upper caste, upper class family. For this he is made to pay with his life. His dad Vellya Paapen, who has seen the times of 'walking Backwards' to remove pollution of touch, goes to Mammachi to grumble about his child being torn between Love and Loyalty [...] As a paravan and a man with mortgaged body parts he thought of it as his duty" (Roy 2009 225). This shows how the low-class people have gratitude for their benefactors. The social taboos not only ambush Velutha and Ammu but also trap the twins in the plot of hushing up the murderous assault on Velutha. This incident leaves Estha emotionally injured and mentally wounded, and his sister utterly insecure. In one of the interviews on caste-based discrimination in India, Arundhati Roy calls attention to that: "the treatment of Dalits in India is by no means any less grotesque than the treatment of women by the Taliban" (Roy 181). There are a few novelists who deliver themselves to the contemporary political and social issues. In *The God of Small Things*, it can be said that Roy is very successful as an author whose eyes and ears are completely open to see and hear what goes ahead around her.

In *The Thousand Faces of the Night* Hariharan has depicted the sufferings and anguish of Devi, an Indian woman as the conventional heir of thousands of obligations. In spite of her intelligence and education, she often feels disappointed and distanced. The women characters, in Githa Hariharan's novel, represent to three generations, with their mentality, ethics and relationships. Devi listens to the stories told by her grandmother of the novel that incorporate ideal

women like Gandhari, Sita, Parvati, Kritya and Amba to take retribution. Devi, Sita and Mayamma do not surrender to suffering, despair and sadness. They show the strength of their femininity in their fight for survival. Manju Kapur's *Custody* reveals the incredible uncertainties. Shagun's feeling of suffocation, Raman's fear of loneliness and the confused children. The harmful effect of divorce on children and the burden to individualism are aptly projected. Shagun, a modern woman speaks through space, satisfies her individual dreams rather than family satisfaction. She is an ambitious woman, dominated by individualism and her own well-being. The novel speaks of the life of a changing woman during the time of globalization. It portrays the different complexities encompassing the disintegration of a marriage and a family in modern India.

The fifth chapter 'Alienation and Family Disintegration' focuses on alienated women whose state of separated from environment, peer group, family or self. The sufferers are typically uncertain and unhappy, frequently turning to alternative ways of life in quest of meaning. It is a conceivable early symptom of identity crisis or schizophrenia; may contribute suicide and violence. In her *Second Thoughts*, When Maya comes to think about Nikhil's engagement, she breaks up her relationship with him. In similarity with the conventional pattern of Indian life, Maya comes back to her husband and her monotonous world. But, she realizes that she had already set her marriage bond in fire by having enjoyed herself in those minutes of forbidden joy with Nikhil. In this manner De practically indicates the conventional lifestyles of a typical Indian woman who is instructed to preserve and conform the pious bond of marriage. Maya obviously conforms to the norms of society, yet furtively breaks them when she finds them unacceptable and unjust. It is an example of challenging alienation by the protagonist like Maya, who holds up the mirror of confusion, dilemma and recognition.

In Arundhati Roy's *The God of Small Things*, the protagonist Ammu experiences

outrageous feeling of estrangement. She is often oppressed by the society to carry on with a life of estrangement and separation. Ammu's alienation happens when she stops to identify her surroundings simply like Hegelian 'social substance' i.e., alienation from the political and social institutions. Ammu from her childhood encounters the feeling of alienation from her social condition. She is ill-treated by her family members and the police and deserted by her brother. Thus, she remains fundamentally withdrawn and isolated. In fact, Ammu encounters her first experience of dejection and alienation at a very young age as a little girl. In the author's terminology, she is a 'Mombatti' of a big house.

Namita Gokhale in her *Paro: Dreams of Passion* gives the emotional graphs of women when they develop feeling of alienation on account of separation from their spouses. All the characters in Namita Gokhale's fiction are victims of depression. *Paro: Dream of Passion*, is a novel about human passions. Feeling of loneliness is essentially present in her characters. Her characters are influenced by their psychological state which cause separation, dissatisfaction, hostile feelings, despair amongst themselves that leads them to the circumstance of dejection. In the novel, death lurks continually in the background and the central characters also encounter death through the terrible act of suicide. Paro's self-obsession is the reason of her flaws. Namita Gokhale points out as, "Paro and Priya are depicted in contrast to each other in terms of attitudes to morality, amorality and opportunism. Paro can see through the drama of Paro's self-obsession to the flaws in her personality, but at the same time has both admiration and affection for her" (21 March 2017).

Devi in Githa Hariharan's *Thousand Faces of Night* elopes with her lover Gopal feeling that her life will be happy than with Mahesh, Sita is shocked and thinks that her respectability and reputation are burnt up, however, she realizes that Devi would eventually return to her because dissatisfaction with her lover was bound to come in very soon. Sita revives her missing relationship

with her disposed of Veena which a significant step towards Sita's inward healing. It would free her from just playing assigned roles. The intriguing call of Veena that Devi hears on return, suggests restoration of a new, positive relationship with the self and with her daughter, and the renewal of life itself. Rather than succumbing to societal pressures, Devi walks towards her mother to find out about her womanliness in *The Thousand Faces of Night*, she has in her own way, rejected the idea of being reflections of the male dominated society, however as opposed to sinking into a despairing isolation, she made plans to rewrite another bond, the female-female one. For Devi, there is a hope and sense of rejuvenation as the past is erased and the present turns into an experience to build a future. After finding her life miserable with Mahesh, Devi shows her resolution of leaving Mahesh. When her assumptions about Gopal turn out to be awry, she exhibits her firm decision in leaving Gopal. When she cannot connect emotionally with Mahesh and Gopal, she does not strive for another relationship. She exercises her decision to stage to come back her mother. Any relationship neglects to be a wonderful one when there is no compatibility between the two partners. Thus, *The Thousand Faces of Night* is the narrative of Devi's search for self -identity. Having decline to delineate her individuality as a good wife or even as a defiant lover, she finally comes back to her mother and wants to start from the very beginning. It is in her relationship to her mother that Devi hopes to find an identity for herself.

In Manju Kapur's *Custody* Shagun feels alienated as Raman fails to understand the expectations of Shagun. He never tries to understand her longings, her desires and expectations and he hardly realized and respected. He did not try to go to the terms with the way that men and women co -exist and flourish. He had to break out of the deep-rooted shell, and accept, and recognize the importance of woman in his life and house as well as in the society. The main problem with Raman is that he leaves no space for her to relax. Due to their incompatibility, they

feel that divorce is the only solution. They are strong in their decision of separation is sure however the custodian authority of the children was to be decided, and one evening adding the fuel to fire Shagun takes the children stealthily. To them the children are more like play toys whosoever willed, took them. Shagun and Raman not only alienate themselves but also become the strong cause of their children's alienation which leads to the disintegration of their family. Kapur's portrays in *Custody* with the Indian marriages that collapse, social hypocrisies and fights for kids that intertwine with conflict and anguish in order to depict a worldwide reality politics of unequal power relations and possessiveness in normative patriarchal families which is a site for oppression, constraint, violence, disintegration and possessiveness.

The sixth chapter 'Liberalization of Women' Challenges the norms assigned to a woman in the patriarchal hegemony. *The God of Small Things* has universal, political, domestic themes that cross boundaries. Ammu in *The God of Small Things* attempts for sexual autonomy. This assertion clearly indicates the feminist agenda of the novelist. Ammu refuses to conform to the rules of motherhood and divorce hood. Ammu's unspoken and forbidden love for Velutha, the untouchable, the incestuous union of the twins can be considered as the silent desire. Ammu's rebellious attitude and unspoken assertion speaks about her liberty from the conventional norms of patriarchy.

In *Custody*, Shagun, as "new woman", understands the capability of her "being" through a process of conversion by propelling into a private fight with society under the premise of the priority of natural inclinations over social properties. As a woman in her relationship with Ashok of her decision is a significant and new artistic construction, aware of the choices exhibited to her and awakens the complex and personalized patterns of live and love against the overwhelming hostile and undermining vision. A new woman must be conscious and self-controlled, autonomous

and self-reliant. Kapur projects emerging woman in her protagonists Ishita and Shagun who dares to cross the restrictions of age-old social codes and proved as a modern woman and Ishita gets up after her broken marriage emerges as a strong woman and independent.

In Githa Hariharan's *Thousand Faces of Night*, Devi decides to take a very bold step to liberate herself and elopes with Gopal. This act of her's she does not merely resists patriarchy but defies altogether. Devi is compared to Maya (second thoughts) Married to Ranjan, Maya aspires to be an ideal house wife, but she discovers that her husband is rigidly conservative and completely indifferent towards her desires. She begins to feel like Devi the utter loneliness. Not only Devi but her mother, too, is a victim of male domination. Her aspiration of becoming the Veena player is snubbed at the early stages of her marital life with Madhavan. For the cause of not providing flowers to her father in law, he reminds her responsibility as a house wife and a dedicated daughter in law. Out of frustration she tears the strings of the vena and since then she leaves playing music.

Women are trapped in loveless marriage and strike extramarital relationships. The new women exercise her economical, psychological, emotional and sexual autonomy in leading her life according to her priorities. The new woman, sexually uninhibited, intelligent, confident, assertive poses a profound psychological threat to male dominance. The protagonists in the novels selected do not look at marriage as the be-all- and end-all of their lives. They view liberation as not yielding to oppression and cruelty. They question their traditionally assigned roles in the fast-changing new world. The women in all the select novels show the behavioral characteristics of new woman. They all are daring women and have great stamina to confront society they live in. Fame, power and money are the three greatest goals of the modern women. They decline to look on men as their superiors. They challenge customary idea of morality which never implies to the demarcation of accepted sexual limits.