In my dissertation I have examined the "educated" Hindu women characters in the Indian English Women's novels written from 1947 to 1990s and seen how they tackle the three issues of "marriage", "career" and "divorce" in their daily lives. I am sure such a study will be useful to readers, "educated" women in general, and to men who are also a part of the above issues. I am of the strong opinion that women have to be "educated" irrespective of their parents' capability. When parents can give birth to a girl child, it is their moral duty to make their daughter "educated".

Coming to the issue of marriage, "educated" women may go through love marriage, love-cum-arranged marriage or arranged marriage. In the above three types of marriages, love marriage is agreeable to the couples but not to the parents. A long standing marriage depends on how the couple leads and lives its life. So love marriage is the best marriage from the couple's point of view. Leila in Cry, Simrit in The Day, Devi in A Situation, Tara in Clear Light, Saru in The Dark, Indu in Roots, Paro in Paw, Anjali in Socialite, Aasha Rani in Starry, Apama in Snapshots, Ammu in The God, Sumi in A Matter and Virmati in Difficult have love marriages. I do support this marriage, as this is the ultimate goal of lovers falling in love. In this context I would like to give one example. In most of the films, irrespective of language, religion, caste, or nation, the theme is based on love leading to marriage. But love-cum-arranged marriage is the best from the couple's point of view as well as from the parents' point of view. Devaki and Kusum in A Time, Pinky in A Situation, Tara in Clear Light, Urmila in The Binding, Gudia in Gods, have love-cum-arranged marriages. Among these, except Gudia the other three characters are happy with their marriages. I strongly advocate this type of marriage. In the above two types of marriages, first of all
there should be two lovers either for love marriage or for love-cum-arranged marriage. Then the third type of marriage is the most common type of marriage. It has been a "times immemorial" type of marriage. Rukmani in Nectar, Premala in Some Inner, Uma in This Time, Pramila in Sultry Days, Maya in Strange, Monisha in Voices, Gauri in Storm. Sita in Where Shall, Manasi in Alphabet, Geeta in Inside, Priya and Paro in Paro, Jaya in That Long. Karuna in Socialite, Malini Arora in Starry Nights, Devi in The Thousand, Amrita in Strange, Parvati in A Himalayan, Maya in Second and Uma in Fasting have arranged marriages. Parents and some women prefer arranged marriage. Sometimes even boys prefer to go for this kind of marriage. I think the reason behind this type of marriage is that the couple is the responsibility of the parents of both sides. In case of disputes, differences, clashes or misunderstandings, parents from both sides will enter and try to solve them or to dissolve the married life of the couple. Whether one recommends this type of marriage or not, it will continue to dominate as far as marriage is concerned.

However, I stand for an uninterrupted and peaceful marriage. To me this is represented in a love-cum-arranged marriage. Such a couple is really lucky as there will not be any problems with regard to their married life. The second choice will be love marriage. There is a responsibility on both the man and the woman in a love marriage. They have to retain their love throughout their lives. It is challenging as they may or may not have the support of their family members. To me the last option would be an arranged marriage. Even if there are problems there are parents to intervene and set right the problems.

I hypothesized that as the decades progressed from 50s to 90s there will be lot of love and love-cum-arranged marriages, but surprisingly the total number of arranged marriages are more than the love or love-cum-arranged marriages. Among the novels I have looked at, there are six love-cum-arranged marriages, twelve love marriages and twenty arranged marriages.
The next issue is of career. As I have already mentioned, "educated" women should have a career of their own choice. One should never listen to or blindly follow someone else's suggestion with regard to career. Of course, one can listen to suggestions. Ultimately the decision should be one's own. Job is not a career for Veena in A Time, Nita in This Time, Shree in Forever, Indu in Roots, Priya in Paro, Karuna in Socialite, Kalpana in The Binding, Mikki in Sisters, Pramila in Sultry, Virmati in Difficult and Padma in Listening. These women do jobs out of compulsion. And a career is not a job for Amla in Voices, Leila in Cry, Simrit in The Day, Geeta in Inside. Ila Das in Fire, Jaya in That Long and Aparna in Snapshots as they do jobs out of their interest and not for their parents' sake or for their husband's sake. Career is a passion for Manasi in Alphabet, Devi in A Situation, Bim in Clear Light, Saru in The Dark, Sonali in Rich, Anjali in Socialite, Amrita in Strange, Urmila in The Binding, Vaana in The Binding and Nisha in Sultry Days. In these novels, if we look at the number of career women who have opted for their work on their own, there are sixteen, whereas women who have chosen jobs but not careers are just nine. As far as the issue of career is concerned, my hypothesis is correct that there will be more career women than women who have jobs. Career is one's own dream. These women put as much effort as they can in order to make their dreams come true.

I have hypothesized that many educated women would choose modelling as their career but there are not more than two in my study. Another surprise to me in this study is that the second highest number, four, is of educated women opting for writing as a career. I have not expected these many women opting for writing. However, as per my expectation, the highest number of educated women, that is six, have taken up teaching.

The last issue is that of divorce. As I have suggested it should be the last resort. It should not be due to an emotional break down as in the case of Rashmi in This Time who does not understand her husband's busy schedules with his business. Her parents' disapproval of Rashmi's divorce is a strong point for Dalip. Devi in
*The Thousand* leaves Mahesh and elopes with Gopal and ultimately goes back to her mother. She lives neither with Mahesh nor with Gopal.

On the other hand Rohit in *Snapshots* leaves his wife for illogical reasons. Gopal in *A Matter* leaves Sumitra as he is unable to look after his daughters. Sociologists like Judith S. Wallerstein and Joan B. Kelly have conducted a study and presented to us the effects of divorce on children. Simrit and Som in *The Day* and Pramila and Vilas in *Sultry* are examples to show the effect of divorce on their children. If there are no children it is not such a problem as it happens between Arjun Mitra and Uma in *This Time*, Jaya and Sarla in *Clear Light* with their husbands.

Divorce takes place mainly due to an extra-marital relationship as in Priya and B. R. in *Paro*, Karuna and her husband in *Socialite*. In the case of Anjali in *Socialite* it is mainly due to extra-marital relationships between her husband and her friends. B. R. divorces his wife Paro in *Paro* because she is involved in an extra-marital relationship with "Bucky" Bandipur.

I do not mean to say that one has to adjust to any kind of adverse situations and that one should not hesitate to punish a man who has no human values as Nila in *Cry*, Shree in *Forever* and Ammu in *The God* do. In the interesting case of Ida, in *Difficult*, she divorces her husband for not allowing her to retain her pregnancy.

The divorce may also lead to a possibility of another marriage as it happens with Saroj in *Storm* who leaves her husband and goes to live with Vishal. Even in this, one should be very cautious. The first experience should not be repeated. One ought to make sure that the divorce will not create any problem in the second marriage. Virmati in *Difficult* is a different case as she marries Prof. Harish and becomes his second wife. Harish married Virmati without divorcing his first wife although it is illegal. Virmati does not mind whether Harish has a wife already. She is ready to accept being a second wife. Similarly Mira in *The Binding* marries Kishore's father to become his second wife.
I had hypothesized the reasons for divorce as follows: emotional break down, extra-marital relationship, punishing the husband, second marriage etc. I have not found a single case of divorce not happening without a problem between the couple. I thought I would find more than one but surprisingly I did not come across a single case. The best examples for this are couples like Premaia and Kitsamy in Some Inner and Gautama and Maya in Cry. This could be the result of an understanding between the husband and wife. Moreover, they are educated.

The educated women who take divorce from their husbands do not regret the outcome, because they find that there is so much in life apart from married life. Married life is not everything. One can do a lot of service even as a single woman or as a single parent.
Afterword

Although I have restricted myself to look at novels from 1947 to 1990s, I am aware of novels like Shashi Deshpande's *Small Remedies* (2000) and *Moving on* (2004), Jaishree Mishra's *Ancient Promises* (2000), and *Accidents Like Love and Marriage* (2001), Nayantara Sahgal's *Lesser Breeds* (2003), Githa Hariharan's *In Times of Siege* (2003), Manju Kapur's *A Married Woman* (2003), Anita Desai's *The Zig-Zag* (2004) published in 2000 and after. I will of course look at these recent novels and include them in my analysis when I plan to publish this thesis in a book form.

I am sure some of the issues I have dealt with in this thesis have a place in the 2000s' novels. Research is a never-ending discovery. It is a continuous process. There can be no stagnation. As long as there are serious researchers, that is "passionate academic" researchers, they will continue to look at recent developments and consolidate on their findings.