This is an exclusive work, entitled An Appraisal of the Protagonists in Margaret Atwood's Novels in the world of New Literatures. Margaret Atwood is reckoned as one of the pre-eminent fiction writers, hailing from Canada. She is considered remarkable as a feminist and has risen to the status of a champion of Amnesty International Society. Margaret Atwood was one among the foremost to garner the idea of feminist gender discrimination, globally, through her fiction. She has grappled with the socio-aesthetic aspects related to the crisis of identity and created feministic awareness as appraised through this modest research study of Atwood's critiques in contemporary Commonwealth Post-Colonial fiction. She bears all the hallmarks of name and fame as a creative scholar and an accomplished critic. This research analysis discloses a graphic and pervasive survey, besides an examination of some of her internationally acclaimed novels like The Edible Woman (1969), Surfacing (1972), Lady Oracle (1976), Life Before Man (1979), Bodily Harm (1981), The Handmaid's Tale (1985), Cat's Eye (1988), The Robber Bride (1993), and Alias Grace (1996).

Margaret Atwood is a dedicated and prolific writer, apart from being a versatile social critic. She is designated to be one of the most discerning and keen observers of life. Margaret Atwood has produced nine novels, ten books of poetry, three collections of short stories, two books of literary criticism and surprisingly, compiled and illustrated two children’s books. She has served as an editor of The Can

Margaret Atwood is attributed to bear a charming and magnetic personality, being by and large the most human of humans. She also gained popularity through her involvement in National and International cultural socio-economic-politics, reflected through her protagonists seeking identity in her fiction.

Margaret Atwood's fictive world reveals a comprehensive picture of the different issues and problems confronted by her women protagonists aspiring for gaining recognition and a right to enjoyment of fundamental freedom. Through her protagonists in her novels, she has pondered beyond these issues and problems and addressed herself to the International Commonwealth Feministic Movement. The majority of her concerns are intensely humanitarian, which tackle with the basic rights of women and their infringement by socio-politico-economic oppressive forces. Herein, Margaret Atwood transcends and writes with a sense of total justification. As such, Atwood's feminist ideology may be defined as a larger, non-exclusive one; as provided in her Second Words, which seems to endorse and broaden the findings of her Survival thesis.

Violation of women's rights, be they physical, sexual or mental, direct or indirect, are reflected as a dogmatic pose, in the women protagonists of Margaret Atwood's novels. Among the several
acts of omission or conduct, happen to be deceit seduction or threat, or even coercion of her heroines with the purpose of intimidating, punishing or humiliating them. They are seen as characteristic sex-stereotype types, depicting the denial of human dignity, sexual self-determination, full bloomed integrity affecting the overall personality, in terms of security and self-respect.

The first chapter is entitled Post Modern Feminist Consciousness, while the second chapter is captioned A Counsel for Feminism. The third chapter is a projection of Margaret Atwood's earliest work of fiction, known as Evolution After A Revolution. Chapter four, Claustrophobia of Exposure discusses about her novel Bodily Harm, regarded to be the best known post-feminist narrative to date. A Linguist's Haven is about The Handmaid's Tale, forming the apex of research deliberations in the fifth chapter. The sixth chapter, named A Nocturnal Vision exposes male prejudice vis-a-vis women's creativity and talent, unfolding the value of art as a weapon against tyranny in all its manifestations. Towards a Gender Equitable Global Community forms the conclusion. As a humanist thinker, Margaret Atwood pleads for a unified theory and her fiction deals with a comprehensive range of social issues and perspectives, which eludes the simplicity of any single feminist position. In terms of global Post-Modern aesthetics, Margaret Atwood vies and challenges fairly with several contemporary women writers of this era.