Abstract

Marian Engel is a critically acclaimed Canadian novelist and short story writer. She has penned the following novels with strong feminist overtones: *Sarah Bastard’s Notebook, The Honeyman Festival, Monodromos, Bear, The Glassy Sea and Lunatic Villas*. This research was conducted under the light of feminist literary theory and criticism.

This Thesis has seven chapters. The Introductory chapter portrays the worldwide predicament of women; later, the chapter traces the evolution of feminism and literary feminism. Quite a few feminist writers from Canada and other countries have been introduced. This is followed by an introduction to the works of Marian Engel.

The second chapter makes a study of loneliness and alienation undergone by the protagonists in the chosen novels of Marian Engel. The loneliness and alienation experienced by—Sarah (*Sarah Bastard’s Notebook*), Minn Burge (*The Honeyman Festival*), Lou (*Bear*), Rita Heber (*The Glassy Sea*), Harriet Ross (*Lunatic Villas*) have been analyzed.

In the third chapter, Man-Woman relationship in the chosen novels of Engel has been examined. The novels of Engel feature mostly complicated relationships. The relationships of Sarah-Joe, Sara-Sandro, Minn Burge—Norman, Minn Burge-Honeyman, Audrey Moore—Laddie, Audrey—Max Magill, Rita—Asher, Tom—Harriet, Michael—Harriet have been examined.
The fourth chapter deals with Female Bonding in Engel’s novels. Mrs. Porlock—Sarah, Sarah—her sisters, Minn—her mother, Minn—her friends, Audrey—Aphroulla, Rita’s bonds with her mother, Christabel—her friend and Sister Mary Rose, Harriet’s bonding with Marshallene and Mrs. Saxe, have been discussed.

The fifth chapter “Search for Identity” deals with the protagonists’ (Sarah, Minn, Audrey, Lou, Rita and Harriet) self-exploration and search for identity in the chosen novels of Engel.

The chapter “Narrative Technique” deals with a variety of literary devices used by Marian Engel to project her vision. Devices like Confessional tone, first person narration, employing—Film and cinema as metaphors, fantasy, primitivism, various myths, epistolary format and fragmented narration constitute the narrative technique of Engel.

The final chapter sums up the research findings. Avenues for further research have been suggested.