Chapter VI

6. Summing up

Atwood’s preoccupation with examining gender politics remains constant as does her concern with de-constructing the processes of feminine search for a distinctive female identity. Atwood’s universe includes social realism with Man, political realism with Harm and so on. In Tale, she is concerned with the damaging consequences of imperialistic and colonizing power structures in interpersonal relationships. She does not provide any re/solutions or alternatives. In fact, she discovers the possibilities of reckoning with the hegemonic power structures because she believes as she states
in Second Words: “fiction is one of the few forms left through which we may examine our society not in its particular but in its typical aspects” (346).

In all her works, Atwood is trying to assert that women can refuse victimization and can gain transcendence from the male–defined world. Atwood is of the view that “Everything from history must be eliminated” (S 205) because history situates woman as an object and deprives her of the subject position. Towards the end of the narrative Surfacing, the protagonist comes to realize that she has to refuse to be a victim and that she has to “give up the old belief that I am powerless and because of it nothing I can do will ever hurt anyone. A lie which was always more disastrous than the truth would have been” (S 222). She feels so confident about her own powers and that she needs “No Gods to help me now, they’re questionable once more, theoretical as Jesus. They’ve receded back to the past” (S 219). She needs no god because “the gods are demanding, absolute” (S 219).

Atwood’s works deal with, as Coral Ann Howells in Margaret Atwood observes: “a comprehensive range of social issues and from such a variety of perspectives that it eludes the simplicity of any single ‘feminist’ position” (14). Her concept of feminism is very comprehensive. It is concerned with all modes of victimization of women and their liberation from the shackles of oppression and bondage. Atwood, in fact, examines gender-based violence which is directed against women in patriarchy. Prabhakar in Feminism / Postmodernism: Margaret Atwood’s Fiction avers:

The god of her feminist perspective is to establish a gender equitable ‘global community’ to empower women who are not in a position to assert and protect their human rights through her fictional world of Marians, researchers; Joans, writers; Rennies, free-lance journalists; Offreds, narrators; Nameless women artists; Elaines, Painters; Elizabeths, dragon ladies; Zenias, guerilla fighters; Rozs, [...] and Tonys historians. (155)
Atwood as a feminist describes body parts of men and women. In *Tale*, Offred describes the commander’s Penis as a tentacle blind like a slug. The sexual politics of Gilead foregrounds sexuality as reproduction.

Atwood portrays her women as artists who have been married to death. Sharon Rose Wilson in “The Artists Marriage to Death in *Bodily Harm*” says that “all women wear means atleast amputation of talent, goals, or desires : a psychic death” (50). Further, she is of the view that Atwood’s artists thus become not just victims but “robbers” of life colluding in their own and their world’s ‘cannibalism’ and ‘dismemberment’.

In fact, Atwood identifies human failure as acquiescence in those western dichotomies which postulate the inescapable, static divisions of the world into hostile opposites: culture / nature, male / female, straight line / curved space, head / body, reason / instinct, and victor / victim. Lois C. Gottlieb and Wendy Keitner in “Colonialism as Metaphor and Experience in ‘The Grass is Singing’ and ‘Surfacing’” aver:

In Atwood’s novel, a generation later, the woman’s image, though in constant, distorted and fragmented, is nevertheless, perceived by the heroine, as flexible and capable of further change. The destructive image of the colonized woman, submissive and inferior, is not total because the heroine’s consciousness rises above that of her society; she finally pierces through its stereotypes of women by means of her new critical insight. Atwood’s woman, then, is infected only partially by her society’s sickness. Once she recognizes the value and tactics of sexual colonialism, she refuses to be trapped by them and so is psychically reborn. (313-314)

Sunaina Singh in *The Novels of Margaret Atwood and Anita Desai : A Comparative Study in Feminist Perspective* also admits: “According to Atwood, society limits the choices of women, and she prefers
to portray women who make clear cut dramatic choices” (121). In Atwood’s fiction, beginning from Marian to Rennie with the possible inclusion of the mythical figure Penelopiad, women undergo a slow transformation. The mutation extends from naïve and ignorant about the male worlds motive and outlook to awakening to the realization that it is time for them to be on guard and to be alert. Marian’s journey through powerlessness and inaptitude to aptitude, she chooses her own freedom and offers the symbolic cake to Peter. She refuses to be the edible woman. Rennie in Harm is proud of her liberated and independent existence. But once she steps into the Caribbean, she becomes aware of the still traditional male attitude. She realizes that woman has not progressed at all, and, also, that men are basically dangerous: “She’s afraid of men and it’s simple, it’s rational, she is afraid of men because men are frightening” (BH 290). Women, be it in Canada or Caribbean, are physically mutilated, as Lora is, just for the carnal pleasure of men. Both Marian and the nameless protagonist of Surfacing are seen as crazy because the way they react to the male opposition is completely out of the range of what is considered normal. The protagonist of Surfacing decides to refuse to be a victim. Joan and Elizabeth, both as wives, take recourse to extra-marital relationships. The dramatic choice affects their lives. The protagonists are thus identical in refusing to be victims and merely survive giving in to the jungle rule of strong and powerful men. Survival for them means that there should not be dominance or submission, but that all individual be free to determine their own lines as equals.

In her novels, Atwood emphasizes the fact that women need to recognize their inner potential and empower themselves. She also further suggests that women artists can create the new myths necessary to depict the integrity of a female who is both courageous and womanly. In fact, Atwood endorses the struggle for freedom without anarchy and order and without oppression.

For all Atwoodian heroines, the search for selfhood is symbolized by the search for something satisfying to eat. Marian poorly eats. She lives on snack food, frozen meals, and Tvdinners. She is hungry throughout Woman. In Surfacing, the narrator’s search for physical sustenance in the natural world becomes symbolic of her lack of spiritual sustenance in the social world. In Oracle, Joan has
nothing to eat except some biscuits. She has failed to escape her old life. At the end of the novel, she is still trapped in the role of victim. In Harm, Rennie searches for a decent food to eat. In Eye, Elaine never eats substantial or nutritious food. Her intention to eat health food signals her desire for a positive sense of self. In all these, food is seen as a form of female self-expression and a medium of experience.

Atwood’s protagonists show that sanity is possible although it is to be reached by madness. Marian in Woman and the nameless protagonist in Surfacing go through the period of neurosis in an attempt to forestall the threat of an identity annihilation. Both of them are resurrected by their short lived insanity. In their madness, they give birth to themselves anew. Marian exerts her will and makes decisions. Hers is the symbolic neurosis. The protagonist of Surfacing refuses to be bogged down by the meaningless relationships and the modern brutality. She chooses to return and cope with them.

In Atwood’s fiction, the protagonists escape the chains of convention and social behaviour to identify with the animal urges that have been repressed in a patriarchal culture. In doing so, they demonstrate the necessity for a rediscovery of the unexplored forest of the human mind and the resultant rebirth of a complete human female self. Atwood’s is not a simplistic vision of withdrawal into nature, but a plea for a fresh look at the misunderstood arena of the wilderness of the human psyche.

The nameless narrator in Surfacing succeeds in her quest for self-realization but others like Joan of Oracle descend to the abyss but are unable to ascend, often fail. In other words, a descent into the unconscious realms and encounters with archetypal images does not guarantee increased awareness of self as Elizabeth, Nate and Lesje, of Man, Joan of Oracle continue to survive in an alienated state. They have a tremendous zest for life. They have a few glimpses of their authentic self. However, on account of the costume–oriented mentality, they fail to act in accordance with the insights gained from their inner journeys and remain alienated from self and others. However, in Tale,
Offred is able to overcome her alienation. Moreover, unlike Elizabeth, Nate, Lesje, and Joan, she rebels against her society with both words and actions.

With *Surfacing* and *Eye*, Atwood turns from the life of buried and smothered women to deal with the women who have fought their way to freedom as artists against the gender bias of male art history. In fact, *Surfacing* decries man’s imposition on woman in matters of profession, marriage, and motherhood which cripples her intellectually, emotionally, and morally. “The distinct feminist voice of *Surfacing* is heard through the desperate and anguished voice of the protagonist who surfaces from the depths of exploitation and oppression by an art teacher. Her artistic integrity and motherhood are destroyed due to the atrocious misdirection of her male art teacher as well as her fake husband” (Prabhakar, *Feminism / Postmodernism* 101). Marian, Joan, and the narrator of *Surfacing* all need to escape, but their relations to this common plight are confused and confusing. Marian plays the archetypally feminine role by baking a cake to assert her protest against the good-housekeeping codes that consume her. Joan’s death in *Oracle*, although carefully planned, does not save her from a multi-layered existence. Her rebirth is not to a new life but to a new narration of the old. In *Surfacing*, the emergence of the narrator and her action announce that she has simultaneously become submerged.

In *Second Words*, Atwood suggests three ways for women’s liberation:

1. ignore victimization
2. think it’s the fault of biology
3. recognize the source of oppression; express anger; suggest ways for change. (145)

Atwood has consistently written about women who are both powerful and vulnerable, strong enough to endure and retain a sense of self, yet unable to elude entrapment in various forms. Her protagonists are writers or artists who have creative resource: Joan in *Oracle* is a writer of costume Gothic, Rennie in *Harm* is a lifestyle journalist, Elaine is a painter in *Eye*, and Offred is the entrapped artist-writer in *Tale.*
Atwood’s intention in her fiction, however, is not merely to expose woman’s complicity in the processes that lead to her colonization and victimization. She intends, rather, to explore the possibilities of combating patriarchal structures of power and domination that disallow woman’s equal claims as an individual in society. In Woman, therefore, she de-constructs Marian’s fictional journey from an adopted posture of self-negation and self-effacement towards one of self-certitude and self-assertion. The journey-motif is skillfully structured by subtle monitoring of the narrative mode that provides an index to Marian’s progressive evolution. Atwood’s Woman is a proto-feminist novel which “delineates the symbolic cannibalism of woman, and how it takes a long time for a well-trained but passive woman to over throw her frailty and susceptibility” (Gupta, “The Feminist Quest...” 109). In fact, Marian in Woman is evaluated as “a young woman of growing manipulativeness and cynicism” (Davie 34), for her revolt, whether in the form of baking the cake or refusing to eat. Marian’s reaction is her protest. The creation of cake reveals Marian’s consummate control over herself and a complete confidence that she cannot be handled with skill by any men.

Woman contests the traditional story of female experience with its prescribed ending that insists on marriage. Instead, it shows how female passivity and submersion in the traditional wife and mother roles can lead not to self-fulfillment but to an intensifying sense of self-diminishment. It focuses on the sexual objectification and potential victimization of Marian as she consents to femininity. In fact, Woman depicts intensifying Paranoid of Marian as she becomes romantically involved with Peter. J. Brooks Bouson in “The Edible Woman’s Refusal to Consent to Femininity” says: “speaking a kind of body language, The Edible Woman reflects both the cultural identification of women with body and the pervasive fear of the uncontained, uncontrollable female body as it puts the ‘mature’ female body on display and scrutinizes its isolated parts” (77). As a woman, Marian has changed from the meek, docile, traditional woman to the bold, conscious, and rebellious feminist. She has become a representative of modern youth against the system of gender and its oppression. She wants to become neither a man nor a machine but a woman who quests for a meaningful human
identity. The novel Woman is “an indictment of the male authority, hierarchy, competition, double standards of morality and discrimination, the governing elements which victimized women for centuries” (Prabhakar Feminism / Postmodernism 47-48).

In Woman, Atwood raises many questions concerning the biological realities and the gender psychology issuing out of male domination. Peter decides to get married because that is what his other friends have done. Atwood writes: “[…] marriage itself would be a kind of respectability […] the clients like to know you’ve got a wife; people get suspicious of a single man after a certain age, they start thinking you’re a queer or something” (EW 89). Peter likes Marian because she never demands anything from him. She is all submissive, At one time in the novel, Peter explains to Marian why he wants to marry her. Peter briefs:

I can always depend on you. Most women are pretty scatter brained but you’re such a sensible girl. You may not have known this but I’ve always thought that’s the first think to look for when it comes to choosing a wife. (EW 89)

Atwood’s Woman deconstructs the process of hegemony enhancing an exploitative power structure. Patricia Goldblatt in “Reconstructing Margaret Atwood’s Protagonist” says: “Atwood creates situations in which women, burdened by the rules and inequalities of their societies, discover that they must reconstruct braver, self-reliant person in order to survive” (275). Woman presents Peter as a hunter and Marian as a prey. When Marian retreats into the washroom, she sees the cubicle as a ‘cell’ and the roll of toilet paper as the rabbit. On returning to the lounge, she feels an overwhelming sense of claustrophobia; the looped curtains are “concealing things” and the air is “filled with a soft menace” (EW 70-71). In fact, to Marian it is a matter of life and death. Marian surrenders her freedom and identity. Rationally, she submits to Peter, the symbol of society. Emotionally, she inclines towards Duncan who symbolizes total withdrawal into the self. Duncan is dehumanized and even grotesque. He is the guide who accompanies Marian on her downward journey, her descent into
the dark side of self. He is both playful and animal. As a guide, he permits her to free herself from Peter and society. However, Marian must reject him. “A cake is a cake, an edible; a woman’s a woman, not edible. The dark voyage, downwards and inwards, is over. She has returned to life and to consuming” (Mclay, “The Dark Voyage” 138). Marian’s loss of individuality is indicated by the silencing of the inner self and her rejection of food is caused by her subconscious rejection of the victim role. Thus, **Woman** is about women and their relationship to men and society. It is also a young woman’s rebellion against a modern, male dominated society.

Atwood’s **Woman** is a profeminist novel which exhibits the influence of Friedan’s **The Feminine Mystique** and Beauvoir’s **The Second Sex**. It is because the novel illustrates woman as the ‘second sex’ being marginalized. It lays bare the ruthless and hypocritical postures of patriarchy through the dramatization of identity crisis of Marian. It pleads for radical changes in the gender relations in the society and indirectly indicates a way out of the gender power-struggle. It drives home the message that women are not mere objects for carnal consumption of men. It is done by Atwood by making Marian’s fictional journey from an adopted posture of self-negation and self-effacement towards one of self-certitude and self-assertion. However, in **Woman**, most of the characters like Len, Emmy, Lucy, Millie, Clara and other older ladies are the victims of the society.

In **Surfacing** one can notice the split between the nameless protagonist’s feminine self and the feminist self. Her feminine self is all for peace and harmony in married life. It is her feminist self which suggests Anna that instead of suffering humiliation, she should walk out of marriage. Her feminist self wishes her to reject passivity even if it leads to divorce. But, her feminine self instructs her that “A divorce is like an amputation you survive but there is less of you” (S 47). In fact, **Surfacing** takes woman as an existential condition, the condition of being powerless and manipulatable. According to Ken Goodwin, “**Surfacing** is greatly concerned with dying and with struggling to be born. The act of surfacing is one of emerging into the present, into waking, into self-recognition, into acceptance of motherhood” (17). Similarly, E.V. Ramakrishnan in “‘To Trust is to let go’ : Vision and
Reality in Atwood’s *Surfacing* says: “Surfacing is about the need to recover one’s memory and history in order to escape the urban distortions of selfhood” (107). While comparing the protagonists of *Surfacing* and Anita Desai’s *Where Shall We Go This Summer?* Vikram Raj Urs is also of the opinion that

Like Sita, the nameless narrator rejects her oppressive environment. She rebels against the false materialism and vulgarity of the American society. She rejects her marriage. She distrusts love as a form of male possessiveness. Sita too does not want love to be an aspect of male domination. The nameless narrator is a divorcee with a sense of guilt. The dead body of the child under water brings a sudden memory that she had had an abortion. She travels back to the lonely island disgusted with the false notions of floating on the surface life. Similar to the agitated self of Sita who is fed up with the ugly life of Bombay, the nameless narrator has a strong desire to find out an order, a balance to her inner fury on the island. She tries to explore the rock paintings beneath the lake. She wants to understand the secret language. She plunges into the lake and many realizations occur to her. In the process of knowing her past, she is transformed into a new beings. (84-85)

In *Woman*, Marian learns to live meaningfully but she does not endeavour to change her society but Joan in *Oracle* wishes to transform the society through her writing and thus deconstructs male discourse in which the victimization and trapping of women are romanticized. Atwood portrays Joan as a female writer in order to allude to the obstacles that a woman writer faces in a phallocentric culture. Joan becomes the portrait of the writer as a woman and a survivor in a patriarchal culture. It further shows how identity and individuality of a woman writer is destroyed by the invisible authority of male writers and her writing is gendered and classed on the basis of sex. In *Oracle*, by narrating her tale of *Lady Oracle*, Joan is released from the stifling cocoon of privacy faced from the cruel canons
dictated by the patriarchal culture and metamorphosed into a creative writer. Joan fails in her relationship with men as she is unable to transcend the negative aspect of the animus archetype and see them as representing the basic contrasexual component of her own psyche. She regards all men as killers. In *Harm*, Rennie resembles Atwood’s heroines in many ways. “She fantasizes like Lesje; fabricates like Joan Foster; allows herself to be subjugated like Marian; [...]” (Tandon 122). Like all the heroines of Atwood, Rennie allows herself to be influenced by culture, and by being passive allows herself to be mutilated and exploited. Rennie is a double victim, of both disease and male exploitation. In fact, the partial mastectomy on her breast reinforces the idea of Rennie’s incompleteness and her fractured identity. Rennie’s first worry in the story comes back at the end: “she will never be rescued”. But immediately the paradoxical realization, “she has been rescued. She is not exempt. Instead she is lucky, suddenly, finally, she’s overflowing with luck, it’s this luck holding her” (BH 34). It is because as Jacob George in “Of Grandmothers and Fisher Kings: Images of Canada in Margaret Atwood’s *Bodily Harm*” says: “Rennie who has neither the Calvinism and the commitment to the land of the Grandparents, nor the undefined guilt of her mother, represents the new Canada” (168).

Rennie’s relationship with Jake, Dr. Daniel, and Paul is not satisfactory. They make her feel that love is not possible between male and female as male always takes body as a territory to be conquered. She fails to enjoy love. She admits: “being in love was running barefoot along a street covered with broken bottles” (BH 102). She fails to establish a meaningful relationship with men. She cries: “I should take my body and run. I don’t need another man. I’m not supposed to expect anything” (BH 227). Sharon Rose Wilson in “The Artist’s Marriage to Death in *Bodily Harm*” is of the view that “Massively involved, not only by literal and metaphorical cancers but also by consciousness, Rennie becomes a cell in the global body: she must ‘turn inside out’ to connect the personal and political in order to create and to speak rather than to colonize and consume” (51-52). Rennie in *Harm* exposes that in society bodily harm is everywhere in prison, in civilized and uncivilized society, and in political and personal life. So, she rejects her submissive role as a woman. It is Rennie’s optimism that dictates the ending of the novel.
Griswold in *Harm* disapproves, represses, and holds on to outdated things. It appears to be clausrophobic with its rigid morality with a resonance of two lessons of endurance and survival. W.C. Morton in *The Canadian Identity* elucidates these two qualities and links them to the Canadian experience. He says: “Canadian experience teaches two clear lessons: endurance and survival” (112). In *Harm*, Griswold thus becomes a dominant symbol through which the Canadian ethos gets concretized.

In *Tale*, Atwood makes Offred a fully liberated woman. She reclaims power / liberty by utilizing the three attributes that power-mad regime cannot tolerate—human imagination, power to communicate and hope. *Eye* primarily deals with the uncomfortable subject of childhood and adulthood and the problems of growing up. It includes childhood bullying and the psychological wounds it inflicts on a woman. It essentially deals with the development of woman-as-artist / artist-as-woman in a society where both these roles are marginalized. It is the story of Elaine, the middle-aged painter, who returns to Toronto, after many years of absence for a Retrospective shows of her paintings. The Retrospective becomes a metaphor as the novel depicts Elaine’s retrospection of her own life right from her school days to her present career as a painter. She has an early involvement with a feminist art. It makes her a sharp “sociocultural agitator who seeks to change oppressive or stagnant language and laws” (Sharpe 175). It also deals with interaction between adulthood and childhood as well as the relationship between art, artists, and interpretation. In fact, it attempts to expose male prejudices against women’s creativity and talent. It shows how art can be used as a weapon against tyranny in all its manifestations. It condemns, questions, and challenges the gender bias of male art history. It also shows the feeling of woman’s revolutionary power as a painter and ridicules and deflates the chauvinistic male-art world. It gives a dimension of heroism to a woman painter.

Hence, Atwood’s concept of feminism is very comprehensive and is chiefly concerned with all the modes of victimization of women all over the world and their liberation from the chains of
oppression and bondage. In her novels, Atwood has chosen to examine gender-based violence, which is directed against women in patriarchy and their struggle for change. Thus, Atwood questions and challenges the concept of gender, sexual status, role and temperament because women’s oppression is ingrained in the gender system of patriarchy. The goal of her feminist perspective is to establish a gender equitable, ‘global community’ to empower women who are not in a position to assert and protect their basic human rights.

The point is that Atwood’s protagonists are not averse to ‘human technological intelligence’ to restructure and improve the world. What they mistrust is the technologically oriented people, who direct the technological assault on women by means of cameras, guns, medicine, law and language. In fact, Atwood has not exaggerated the problems of women, but holds a mirror to women’s grievances through her protagonists, who are true to life. She has painted her canvas with the portraits of realistic protagonists. As the author of realistic fiction, Atwood cannot claim for her characters greater autonomy that actual women can reasonably claim. Thus, Atwood has practised what she professed in her *Second Words* by creating believable characters in her fiction. She is alive to the social matrix in which her characters and readers exist.

The fictional world of Atwood reflects various modes of gender victimization of women in the name of tradition, modernity, technology, and marriage. Her protagonists emerge from the elite section of the society. In the course of their interaction with the world around them – nature, men and women-their experiences are enriched. Their enlightenment is sharpened. Their horizons of understanding are widened. They learn the cruel lessons of life and subject them to a careful scrutiny in order to derive lessons for their future. The rebellious streak in each of the protagonists checkmates effectively the designs of male-centered society to manipulate and exploit her. In the ultimate analysis, Atwood’s protagonists confront all the adversities with courage and fortitude. They are involved in a grim struggle to attain freedom and full human status after millennia of deprivation and oppression. They are conscious of their own power and proclaim that they are no longer victims.
Thus, one can find ‘unprecedented growth’ and ‘release of energy’ in Atwood’s protagonists, who are long suppressed. Their feminist consciousness articulates the hidden and suppressed voice thereby generating power in the victimized women, out of their own victimization. They also have a reverence for life. Through these protagonists, Atwood suggests the following strategy for women’s liberation:

a. Ignore your victimization, and sing song like “I Enjoy Being A Girl”.

b. Think it’s the fault of Biology, or something, or you can’t do anything about it; write literature on How Awful it is, which may be a very useful activity upto a point.

c. Recognize the source of oppression; express anger; suggests ways for change. (Second Words 145)

In other words, Atwood teaches women to refuse hobbles and deformity and take possession of their body and glory in its power as they have something to desire, something to make, something to achieve, and at last something genuine to give and to claim the virtues of magnanimity and generosity and courage. Thus, Atwood attempts to instill pride, confidence, and dignity in women through her novels. She pleads for the need to create a conducive atmosphere for the development of the personality of a woman corresponding to her tastes, interests, and sensibility. She also castigates the social system that assigns roles to women.

Atwood can be called a feminist, nationalist, modernist, postmodernist and so on. However, Atwood shows a preoccupation with examining the question of the woman’s space/place in society vis-à-vis the patriarchal structures of dominion and power. A careful scrutiny of Atwood’s fiction from Woman to Penelopiad shows that her novels are feminist texts that rise above gender. They do not widen the gulf between man and woman. They hold promise to real, healthy, and balanced human relationships – the relation of man to woman, the most natural relation of human being to human being. Atwood claims human equality and human freedom of choice for women as one is not born a woman, but becomes a woman. Therefore, Atwood, in her novels, advocates human rights of women.
She gives a clarion call for the destruction of gender-based social system which is “a most ingenious form of inferior colonization” (Sexual Politics 25). What she proposes is a ‘holistic’, ‘anti-militaristic’ and ‘life-affirming’ society. It aims at the all-round human development of women. Feminism, in her fiction, emerges as a point of view to reorganize the unpleasant realities about women’s predicament. In other words, her feminist approach is a ‘human rights’, ‘survivalist’ and ‘holistic’ approach to life—a step towards sanity in human relationships. In this way, Atwood’s feminist vision is quite broad, comprehensive, and offers a fresh perspective on women’s problems.

Works Cited


Prabhakar M.  **Feminism / Postmodernism : Margaret Atwood’s Fiction.**  New Delhi : Creative Books, 1999.

Ramakrishnan E.V.  “‘To Trust is to let go’ : Vision and Reality in Atwood’s Surfacing”.  **Perspectives on Canadian Fiction** : 106-12.

Sharpe, Martha.  “Margaret Atwood and Julia Kristeva : Space – Time, the Dissident Woman Artist, and the Pursuit of Female Solidarity in Cat’s Eye”.  **Essays on Canadian Writing.**  50 (Fall, 1993) : 174-89.


Urs, Vikram Raj S.N.  “Discovery of the Self : An Interior Journey in Margaret Atwood’s Surfacing and Anita Desai’s Where Shall We Go This Summer?”  **Critical Responses to Anita Desai.**  Vol. 1.  Ed. Subha Tiwari.  New Delhi : Atlantic Publishers & Distributors, 2004 : 82-86.

### Bibliography

#### Primary Sources


Secondary Sources:


Ahern, Stephen. “‘Meat Like You Like It’: The Production of Identity in Atwood’s Cat’s Eye” Canadian Literature. 137 (Summer, 1993): 8-17.


Givner, Jessie. “Names, Faces and Signatures in Margaret Atwood’s *Cat’s Eye* and *The Handmaid’s Tale*” *Canadian Literature*. 133 (Summer, 1992): 56-75.


“Creating a Female Space in Patriarchal / (Colonial) Power Structures: A Study of Margaret Atwood’s *The Handmaid’s Tale*”. *Canadian Literature Today*: 135-47.


_______. “Feminism and Femininity in a Colonial Context : Margaret Atwood’s *Surfacing* and Margaret Laurence’s *The Diviners*”. **New Commonwealth Writing : A Critical Response** : 102-08.

Parker, Emma. “You are What You Eat : The Politics of Eating in the Novels of Margaret Atwood”. **Twentieth Century Literature.** 41.3 (Fall, 1995) : 349-68.

Prabhakar M. “Pen as a ‘Weapon’ in Margaret Atwood’s *Bodily Harm*”. **Canadian Literature Today** : 126-34.

_______. “Language as ‘Subversive-Weapon’ in Margaret Atwood’s *The Handmaid’s Tale*”. **Canadian Literature Today** : 166-73.


_______. **Feminism / Postmodernism : Margaret Atwood’s Fiction.** New Delhi : Creative Books, 1999.


Quartermaine, Peter. “Margaret Atwood’s *Surfacing* : Strange Familiarity”. **Margaret Atwood : Writing and Subjectivity** : 119-32.


Ramakrishnan E.V. “‘To Trust is to let go’ : Vision and Reality in Atwood’s Surfacing”. Perspectives on Canadian Fiction: 106-12.


________. “A Delicious Fare: Margaret Atwood’s *The Edible Woman*”. *Perspectives on Canadian Literature*: 94-105.


Sharpe, Martha. “Margaret Atwood and Julia Kristeva: Space – Time, the Dissident Woman Artist, and the Pursuit of Female Solidarity in Cat’s Eye”. Essays on Canadian Writing. 50 (Fall, 1993): 174-89.


_____________. “The ‘Crazy’ Ones in Anita Desai and Margaret Atwood”. Indian Women Novelists: 36-49.


Urs, Vikram Raj S.N. “Discovery of the Self: An Interior Journey in Margaret Atwood’s *Surfacing* and Anita Desai’s *Where Shall We Go This Summer?*” *Critical Responses to Anita Desai*: 82-86.


Williams, David. “‘Where is the Voice Coming From?’: Bilingual Parody in the Canadian Novel”. Canadian Literature: Perspectives: 1-20.


