The prolific writer Margaret Atwood is one of the most famous and talented feminist writers of Post Modern Canadian Fiction. She is not only a novelist, but a critic, a story teller and a poet also. Through her writings has set a new trend in Canadian literature. As a Feminist writer Margaret Atwood's aimes to explore woman's inner psyche, their conflict, search for identity, identity of selfhood, identity of womanhood, national identity, cultural identity and religious identity.

'Though Poet,. Cleve Critic, Brilliant Novelist, Feminist, Nationalist our Chief literacy heroine Margaret Atwood a Superbwriter.

Atwood is a feminist novelist. Her novels deals with the conflict between self and society and conflict between individual awareness & national consciousness —

Search for identity is the major theme of Atwood's novels. What is the woman's existence in Modern Canadian society? Why is she unnamed? Why does she suffer in this 'Male Dominated Society? These are the major problems in Modern Canadian society. A Feminist writer is also a sufferer in Canadian society. Artist Charles Pachter, a friend of Atwood asked. 'Is 'It true that artists have to suffer to be creative?'

In this question Charles Pachter asserted that artist also suffers for creation. Artist should be struggle for their existence in World literature
like Atwood has done. Atwood says about the real identity of Canadian women in literature.

'Women can not be ignored in Canadian literature. You can't ignore them.'

Margaret Atwood is an interesting and skilful feminist writer. She is born on November 18, 1939, in Ottawa, Ontario, Canada. She is the second of the three children of Carl Edmund Atwood and Margaret Killam Atwood. Her brother, Harold, was born in 1937; her sister Ruth, was born in 1951. Her father was an entomologist (one who does scientific study of insects). Atwood feels to wonder, why Canadian writing and literature, considered second rate in Toronto? was not studied in Canada:

'It was at Harvard then that I first began to think seriously about Canada had something shocking about it. Seriousness and Canada just didn't seem to go together. It was almost revolutionary.'

Atwood adds that she and other Canadian of her generation went back to Canada to publish their own works.

'Instead of trying to publish in New York or London or Paris. We started thinking in terms of Canadian publication for a Canadian audience.'

These are Atwood's very good attempts to prove the Canadian identity in the world. Atwood's writings since have amply demonstrated
her talents as a passionate and intelligent observer of Canadian life. A constant focus in her works is on the potentially destructive nature of human relationship. Atwood in her writings systematically thematizes the personal quest for cultural identity. She is an incomparable observer both of the many textures of contemporary life and of the logic of irrational behaviour.

Since 1961, Atwood has been the recipient of many literary award and honours not only from Canada and U.S.A., but also from other countries such as Great Britain, Italy, Norway and Sweden. Presidents Medal Awards, Governor General's Award, Giller's Award and to top it all, she got Booker Prize for her tenth novel The Blind Assasion in the year 2000.

Atwood in her early years as a writer was deeply influenced by her predecessors - A. T.M. Smith, Dorothy Livesay and Al Purdy. The poem of Pratt and book of Poetry by Jay Macpherson Margaret Avison and P.K. Page also attracted her attention. Northrop Frye's impact on Canadian writing was very strong.

The new feminism, a myth centered poetry. Frye's criticism and the growing nationalism of the early sixties—all helped to shape Atwood's literary inheritance.

In fact, the Canadian tradition in which questions of identity have always been stressed and where a darwinian habit of seeing and placing the human as an animal has already been established, may have uniquely
equipped. *Atwood describes the contemporary battle of sexes* and struggle for identity. Most of the Canadian writers of Atwood's generation found of 1970s decade of confrontation. But Atwood believes that literature performs the function of a Mirror - a Mirror which enables the readers to see 'himself and his world' according to Atwood:

*Literature is not only a Mirror, it is also a map, a geography of the mind.*

Atwood has published thirteen novels. Her first novel *The Edible Woman* was published way back in 1969. In this novel Atwood focusses her attention *Search for Identity* Protagonist of the novel *Marian Me Alpin*, who is an intelligent woman. Her latest novel *Oryx and Crake* came out in the year 2003. In each of her novel she is a writer, who is always aware of the fragility of the world, In which we live. Her novels are often organized thematically around images of both cultural and individual issues of survival. Like other writers, Atwood has made systematic use of *the Journey metaphor*, both as a quest of identity. Atwood had suggested that the *powerlessness and silence go together*. So woman should break old structure of the society and find a new order.

Almost all novels of Atwood deals with a similar situation; the problem of achieving a sense of wholeness and integrity in a modern technological society. They are also very topical, the *Edible woman, the first novel reflects the conservatism of the 50s and 60s* of the twentieth century as the main character battles against *consumerism and sexism*. The
late 60s its concern with environment, the growth of nationalism and the attempts of many to discover the true selfhood emerge clearly in *Surfacing* and *Lady Oracle* is the product of the 70s, when society seemed to loose its sense of direction and entered phase of confusion and apathy. *Life Before Man* and *Bodily Harm* reflect the 80s, a time of revision of traditional roles and a time of concern about the death of individuals or of society. *The Handmaid's Tale* and *Oryx and Crake*, the latest novel are in the mould of dystopian future fictions, but not science fiction.

*Edible Woman 1969* is the story that chronicles the fantastic and dramatic ego disintegration of *Marian Me Alpin*, who seems at first to be a perfectly conventional young woman, with friends a successful and attractive man in her life, a good job etc. Even since her engagement, the strangest things start happening to marian. She can not eat first meat, then eggs, vegetables, cake pumpkin seeds and almost everything worse yet. She has the crazy feeling that she is being eaten. Marian ought to feel consumed with passion, but really she just feels consumed just as Marian seems ready to fulfill every woman's dream of marriage and new life at home with children. The edible woman happens to be the very first novel of Atwood. *Marian says to Peter*,

'You've been trying to destroy me, haven't you've been trying to assimilate me. But I've made you a substitute, something you'll like much better. This is what you really wanted all along.
When Marian prepare a lady cake and first offers it to Peter 'Only a Cake' a suggestion of cannibalism, albeit self cannibalism. In Duncan's most traditionally gnomic statement he insults her 'Search your Soul he already knows that she has learned to search her body. He can enjoy as his physical reward.

'Surfacing is a novel of self realization, but it also possesses an element of self identity. At the end of the novel there is sanity a real understanding of reality.'

Surfacing 1972 is an extremely complex work which lends itself to several interpretations. It is a novel about search for identity and self discovery. The unnamed Protagonist the young divorcee of the novel comes back from Toronto along with her friend David, Anna and Joe to northern Quebec Bush to look for her father, who is reported to have vanished mysteriously. The search for her missing father is accomplished by the narrator, but she is not ready to believe it. However when she is informed by the people who find his dead body, she has to believe them. During their stay at the island, the friends try to find themselves through a bit of interaction. David and Anna are husband and wife, going through a Patch of the Marriage blues and Joe is the lover of the narrator to become his wife, when in the end her friends leave, she is left all along on the island, she tries to shun all trappings of civilization by removing all her clothes just covering herself in a dirty blanket. She goes through a number of rituals and gets the vision of her mother and her father.
Surfacing is a Canadian fable in which the current obsessions of Canada become symbols in a drama of personal survival: nationalism, feminism, culture, art, nature and pollution.

Atwood in 'surfacing' is seriously concerned with 'the country's predicament' as a political victim. She is trying to show what being a victim in the colonial culture feels like. She puts her anguish into words by saying that the United States as an imperial master is the cause of Canada's victimisation. The novel voices Atwood's border relationship with the United States of Canadian consciousness - the threat of Americanism to Canada's national identity. Of course, the novel presents a slice of Canadian reality.

Lady Oracle 1976 is a comic narrative about a writer of costumes gothics who becomes a guru on the side, by accident. It is designed to term, 'the author' into a multiple personality. Joan Foster, Alias Louis K. Delacourt has faked suicide in order to get out from under her visionary identity. The novel is a way of staging the resurrection of a mutated author someone who is not the author at all. Someone who wants 'to have more than one live'. At the time of writing this novel Atwood was anticipating certain. large scale shifts in feminist theory. In short, the novel is an exploration of the boundaries of sanity through the life of a young woman menaced by her secret obsessions imprisoned by walls of their own construction. There are three peoples, each in mid life crisis, forced to make choices — after the rules have changed. The novel is a social comedy in which the heroine once again 'escapes' from the
consumer society.

*Life Before Man 1979* is a novel about a sexual triangle, three people in thrall of the tragi-comedy we all love, *Elizabeth, Monstrous* yet pitiable; Nate, her husband; and Lesice, a young woman at the natural history's museum, for whom dinosaurs are as important as man. It is a sort of *Menage of trios* situation (a husband, wife and lover) which Atwood tries to unfold in her own way and manner. Imprisoned by walls of their own life, in Midlife crisis, forced to make choices after the rules have changed. Atwood applies her special kind of perspective to materials that might have been the stuff of a solidly realistic novel. The characters are confronted with the spectre of the death of the 'species' to which they belong, but who are allowed to concentrate on their personal relationships.

*Bodily Harm 1981* is a thoroughly gripping novel of suspense. The enigma unfolds, not as it would for a clockwork professional spy, but as it would for an innocent bystander swept by the events, bringing along the biases, the scruples and fears of the past. It is an poignant account of a brave woman's attempt to come to terms with her situation and recover her spirits.

*The Hand Maid's Tale 1985* is a futuristic dystopian tale set in the Republic of Gilead and is about women whose only function is to breed. In the novel Atwood is imaging that North America is controlled by fascists, breeding women in pens like chickens. The Republic allows
offered only one function to breed. If she deviates she will like all dissenters, by hanged or sent out to die slowly of radiation sickness. But even a repressive state can not obliterate desire. The novel was first short-listed for the Booker Prize, England and then it was made into a major film. The novel is set in the near future and is a science fiction allegory which comments on the rise of right wing fundamentalism of the 1980s.

*Eat's Eye 1989* presents the memories of a painter Elaine Risley, who is hounded by a childhood tormentor who was also her best friend. It is the story of a woman painter's family tree, the family tree she descends from and in it the role of Cordelia, her childhood best friend and her worst enemy, Cordelia's role is the central one. She is the 'other woman' in an entirely new guise, the one who comes between you and the old scenario of imprisonment in man's world. The torturer Cordelia ultimately becomes the victim. The novel displays again Atwood ability to present the inner world other characters. It is one of Atwood's remarkable achievements. The novel was short listed for 1989 Booker Prize of England.

*Alias Grace 1996* is a novel of extraordinary beauty like all great novels. It transports us to a fully realised self contained world that beguiles and haunts Grace Marks subtly altering our view of life. The novel is based on a real story of sex, crime and revolves around the most engimatic and notorious woman of the 1840s, it is a sensuous and a perplexing book about a femme fatale or a weak and an unwilling victim. The Book has won for Atwood Canadian Giller's Prize in 1996. The
novel is a potent tale of sexuality, cruelty and mystery. It is a work of fiction woven from historical events that have been developed through a writer's intuition, names taken from the trail transcripts become fully rounded characters in the novel.

Robber's Bride 1998 is a trenchant gaze in virtuoso wit at the tale of three women. Who once were classmates at the university of Toronto and influence wielded upon them by a fourth classmate the seductive, destructive Zenia - why systematically befriends and betrays each of the woman. The novel enables Atwood to romp and rampage through the sexual and cultural history of the past thirty years of Canada.

The Blind Arrassin 2000 is the story of two sisters Iris and Laura Chase, born in a family that became rich through a button factory, but there is something waif-like about them. A pious mother who dies early and a father driven to drink after scarring war experiences throw them entirely on each other, with Iris dutifully being the Protective older sister to the innocent and other worldly Laura. With the depression, the family fortunes being to fail, a process hastened by the father's refusal to lay of his workers.

In this world enters Alex Thomas, an idealist young man and the evil duo of Richard Griffen, a rich industrialist and his socialite sister Winifred Richard soon gains control of the chase family factories after marrying Iris. There is a fairy tale quality of this story and its bare bones spell out a stereotyped romantic tale- the doomed heroine, her older
sacrificing sister, the faithful retainer the idealistic poor hero, and the two villainous figures. The sharp separation of the innocent from the wicked gives this novel, a simplistically moral tone, but in the hands of Atwood it becomes a many hued complex story through a skillful intermeshing of three narratives. First there is the story of the two sisters, told by an old and close to dying Iris, then there is Laura's Novel The Blind Arrassin (A Novel within a Novel, Published Posthumously by Iris) and the third the stories that from part of this novel - Stories told by a young man in hiding, to a woman with whom he is obviously having an adulterious affair. The Blind Assassin finally got the coveted Booker Prize for 2000, for Atwood.

Oryx and Crake 2003, is her eleventh novel Atwood returns with a cautionary tale set in futuristic wasteland where genetically engineered creatures run riot. As Man loses control over science and technology, it is apocalypse nightmares of the last man. The Hanemaid's Tale and Oryx and Crake are future fictions but not science fiction, dystopian novels that belong to the same tradition as Aldous Huxley's The Brave New World and George Orwell's 1984.

Oryx and Crake (a reworking of Rip van winkle story) is narrated by showman, Aka timmy, naked, hungry and sleeping in a tree to protect himself from the wild (genetically altered) wovogs, rakunks and pigoons, he is possibly the sole human survivor of whatever catastrophe has befallen the world. His only companions are the modified human known as crake. Slowly, history is pieced together as Jimmy embarks on a
journey that takes him back to paradise, the launching pad of the apocalypse.

Jimmy though compound-bred is something of a rebel-good with words rather than numbers. He is sidekick to Crake, the genius nerd who develops the secret paradise project that eventually leads to the destruction of the world. The relationship between Jimmy and Crake and their shared obsession with the beautiful and enigmatic Oryx, add real depth of this futuristic novel. Atwood in this novel presents a brave new world that is all too recognizable and that is frightening.

Atwood has discussed in her novels not only a family but a society and nation. Through her characters the writer has tried to build a better persons. She believes that woman will have to come forward to change their social and national situations even if the final situation worked out in the novels of Atwood.

Margaret 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 the grimmer aspects of entrapment. Often Atwood’s protagonists are writer or artists themselves and therefore have particular creative resources to help or even hinder them, Joan Delacourt in Lady Oracle is a writer of costume Gothic, Rennie Wilford in Bodily Harm is a lifestyle journalist; Elaine Risky in cat’s eye is painter. What will be considered here in greater detail is the voice of the most obviously entrapped artist writer in Atwood’s novels.
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