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TECHNIQUE IN THE SELECTED NOVELS OF MARGARET ATWOOD

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ABSTRACT

In the world of fiction 'idea' and 'technique' reciprocate each other. Narrative techniques supplies deeper interpretation for the reader and help them to use vision to envisage situations. The literary elements in narratives include theme, character portrayal, structure of narrative, manipulation of images and symbols along with the dexterity of language as literary techniques are best apprehended in the context of one of these elements. Margaret Atwood has applied various forms of technique to express her ideas effectively. The present paper discusses her reflections on various techniques depicted in her selected novels.

Key Words: Idea, technique, theme, character, portrayal, structure

In the fictional art 'idea' and 'technique' are the complementary of each other. The totality of human experiences with a comprehensive realization of the innumerable variables integrated in the text must be organized with a strong command over technique. It includes theme, character portrayal, structure of narrative, manipulation of images and symbols along with the dexterity of language. Sundell in his analysis of the distinction of the language of science and the language of fiction accepts the "transformational power" of the language of fiction. To quote:

Whereas the language of science seeks to describe the evidences of human experience and generalize them into universal laws, fictional literature attempts to represent and to recreate concrete human experience in such a way and with such an impact as to bring out meanings invisible to the strictly scientific observer. (Sundell : 7)

The structure of fiction depends on the writer's natural and social environment. However literary technique and structural conventions provide a rare internal harmony to the raw material drawn from life and make a literary work, a work of art. It is said, "The basic structures of human emotions and feelings demand suitable techniques and patterns of expression in the work of art" (Pandey : 1) Joseph Conrad in his critical formulations stresses the mimetic element in his novels rather than the formal. The inherent unity of different elements with the central theme makes a work of fiction authentic and artistic. Joseph Conrad in his "Preface" to *The Nigger of Narcissus* defines fictional art as, "a single minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one underlying its every aspect." (17) The structure of novel or romance expresses some kind of quest whether with romantic tonalities as in romance proper with ironic tonalities in parodist adaptations of the structure in a more realistic context. The structure of the novel as a whole has rhythm in E.M. Forster's sense "repetition plus variation." (Forster : 149) George Orwell looks forward in the form of synthesis of perception of beauty and the desire to share experience as the basis of the art of fiction. "Perception of beauty, external world or on the other hand in

words and their arrangement. Pleasure in the impact of one sound on other, in the firmness of good phrase or the rhyme of good story. Desire to share an experience which one feels is valuable and ought not to be missed." (Orwell: 183) Orwell's emphasis on the idea "to share an experience" suggests that the technique in the narrative must establish a balance between the social reality and emotional reality springing from the consciousness of the reader and the consciousness of the character. In this context Legget emphasizes, author's capacity of judgment. Francis Vivian acknowledges the importance of nine elements in narrative fiction - title, opening, paragraph, theme, motif, situation, character, setting and climatic paragraph. (57) The cumulative conclusion of these critical foundations of fiction suggests that writer can achieve desired aim of his text with the balance and harmony of these elements corresponding with the central idea of novel. In modern fiction with the advent of psycho-analytical paradigms of fiction, critics also admit the importance of the unconventional language, the position of the narrator and the dexterous use of symbols and images.

Margaret Atwood and Shashi Deshpande with their pre-occupation with the predicament of women made serious efforts to organize the authentic experiences with a fine control on the various dimensions of narrative including the structure of the plot, shifting of the time, growth of the character, easy sweep of language and the suggestive use of images and symbols to externalize the hidden terrains of feminine consciousness.

The novel *The Edible Woman* is a highly complex and suggestive piece of realistic fiction from the pen of Margaret Atwood. T.D. McLulich appreciates the novel as "a series of haunting images, a sequence of dream – like hallucination with flicker through the mind." (McLulich : 111) In this novel, Atwood makes efforts for the deconstruction of the gender politics and the consequences of the impact of the exploitation of woman on their psyche. The novel *The Edible Woman* is structured as a journey through the consciousness of the protagonist who witnesses the mechanism of woman's exploitation in male-oriented social structure. The plot of the novel is structured as the series of experiences to construct the inner self of Marian, the protagonist. To suggest the idea of power struggle, Atwood presents a symbolic arrangement of the situation like the stage setting of drama. Spaces and social hierarchies have been organized in a symbolic order. Marian, is a researcher working for Seymour surveys. The organization is arranged in three storey building. Two top floors of the organization were exclusively occupied by men and the lower level was given to old housewives and Marian was kept between these two spaces. It is a "metaphoric parallel for woman's place in society. The three layers represent three layers of reality – mind, body and matter – the men are minds and women are bodies." (Salat : 95) Marian's access was prohibited at the executive level. This middle point of office structure becomes symbolic order for woman's position in society and Marian's position in the organization in particular. Further her interaction with Ainsley and Clara are like the pictures that bring exposure in life regarding the issues of female sexuality and pregnancies. In contrast of her female counterparts, she comes in contact of Peter who wants to be her saviour. If the company of female friends makes her aware of the anticipated weakness of female sexuality, Peter's association makes her realize how male sexuality uses the strategy to devour female autonomy and female freedom. At this stage, Atwood makes use of the image of the killing of birds and it contributes to constitute an antagonistic vision in the mind of Marian. Peter's habit of killing and shooting animals becomes a symbolic representation of 'hunters' image and it helps to give a definite direction to the consciousness of Marian. Further her nausea for these habits of Peter is a psycho semiotic expression of her aversion for male sexuality. Her decision of eating non - vegetarian food is an image to decode her protest against socially constructed images. In the novel the cocktail party has been manipulated in the narrative as an objective correlative of the mental state of different characters and it helps to develop the plot to a conclusive end. In the party Marian appears in a new red dress, heavy make up and gold earrings. Party and her artificial make up vitalize the image of 'artificiality' and 'amusement' that are the cardinal core of consumer society in which there is no space for the real self and identity of woman. In accordance with the image of 'hunter', Peter's camera is an extension of hunting image. When Peter intends to take her snapshot with his camera, she screams and covers her face with her arm. With this effort of Peter, Marian becomes conscious of her passivity and her unconscious surrender to his male authority. Her aversion comes in the form of her desperate efforts to run away from her engagement party. She considers marriage as a 'trap', a 'hunting' to empower her identity. She becomes more unwilling to eat the food. Eating and hunting are collective

metaphors to expose the mental state of Marian, Emma Parker says, "Her non eating is a physical expression of her powerlessness, and at the same time, a protest against that powerlessness." (Parker : 350) She identifies herself with the objects of consumption. In *The Edible Woman*, Marian's effort to bake a cake is a major event and it is used as a metaphor to manifest the internal crisis of Marian and her mechanism of the rejection of passivity. Marian explains her own mission behind her effort of creating the cake woman, "the price of this version of reality was testing the other one." (271) It is said that the baked cake woman is "the surrogate of her own artificial self presented at the Cocktail party." (Prabhakar : 45) Symbolically the cake woman represents an object of male consumption. It confirms the notion of hunting and cannibalism developed in the earlier parts of the novel. Atwood in *The Edible Woman* presents feminine images with the exclusive control on the growth of the consciousness of the protagonist in context of the central metaphor taken in the novel. It is a part of social reality as well as psychological reality. In context of the significance of woman shaped cake in *The Edible Woman*, Howells admits :

Marian's perception of woman's condition and fate as decreed by the feminine mystique so that her cake baking is both a gesture of complicity in domestic myth and also a critique of it. (Howells : 43)

Marian admits that cake woman is a "substitute" of her real self and Peter can better enjoy it. It is a mockery of the sexual politics operating within the social system and it helps Marian to deconstruct the image of woman as has been conceived and appreciated in society. She makes efforts for the "reconstruction" of her image beyond male oriented social image of woman. George Woodcock appreciates it as Marian's release from "emotional cannibalism". (Woodcock : 153) In contrast of her pathetic realization the sense of greedy consumption of cake by Peter and Duncan is a symbolic relationship of consumption and power. Marian's cake woman is her negation of a social image where woman is and can be devoured by man. She perceives the possibilities of the positive transformation of the social order. It has become a comic satire "as one young woman rebels against her feminine destiny." (Howells : 39) Throughout the novel, Atwood uses first person narration to make a fine balance of external reality and the corresponding flow of consciousness. The consistency of the image is for the unfolding of the consciousness and also the unfolding of the horrors of victimization. The objective reflections and projection techniques help to trace the growth of the novel with confidence and insight. It has been defined as a "social satire" (Mickey Pearlman), the entire cake woman episode has been used as a parody of the illusions of gender relationship Marian seems to have reached a stage where "subjective impressionism" gives way to the objective assessment of reality. In one of her interview, Atwood confessed that "*The Edible Woman* is a circle, the heroine ends where she begins". (Sandler : 14)

The novel *Surfacing* is related with the issue of the suppression of artistic sensibility and the killing of maternal sensibility of a woman in the form of abortion by force. In context of the issue of abortion, M.F. Salat defines as a "socio-political novel" (50) and Sushila Singh appreciates it as a "nationalist and feminist work of art." (88) In this novel, the protagonist appears as a nameless woman artist. The strategy of 'nameless identity' is a justification of the fact that woman's individual identity defined in the form of name has no relevance. Besides, it also helps the protagonist to examine the issues with a more emancipated identity. Atwood takes the vision that artistic integrity and motherhood, both are the part of essential creative self of a woman but unfortunately its growth depends on the choices of man. In her nameless identity, the individual experience of the narrator assumes the proportion of universal relevance. Like several other novels in *Surfacing* also, Atwood uses painting and short stories as the unconscious revelation of her own suppressed psyche. Her exposure to the artificiality in the island of Quebec in the background of female oppression works as positive foil to construct a psyche of discontent and the ravishing artificiality in nature and personal relationship. In this respect, idea of eco-feminism has been coupled with the idea of post feminism. The protagonist concludes that both nature and women are at the mercy of industrial traps and the traps of masculinity. She adopts rejection and negation as the mechanism to resist the politics of oppression. In *Surfacing* plot is structured as a journey from awareness to rejection and from rejection to reconstruction. Defining the norms of social order, she conceives the plan to reconstruct her identity as a woman. Pregnancy is projected as a method of woman self-actualization. In *Surfacing*, Quebec Island is used as a major metaphor to expose the creeping conflict going on within the consciousness of the protagonist. A cathartic stream floats within her consciousness with

the creeping realization what man could do to woman, could also be done to nature. The collective influence of the all pervasive victim and victimizer dichotomy operating at different levels – personal relationship father's message, mother's guidance and the destruction of nature contribute to strengthen her consciousness to be the new champion of the mute and vulnerable. Instead of withdrawal, she adopts resistance as a mechanism to resist oppressive mechanism of modern industrial society. Like a true post modern novel, the novel *Surfacing* has no conclusive end. The critics are divided on the structure of the novel. Grace admits that at last, the protagonist "has found what she needs to begin a new, complete and free life." (109) John Moss has defined the structure of the novel in context of the mental condition and growth of the psyche of the protagonist who "has achieved the integration of head and body resolving the amorphous parts of herself into a single coherent identity." (30) The divided consciousness achieves a balance to resolve the conflicts of her fragmented self. On the contrary the post modern critics like Eli Mandel and Rosemary find that by the end of the novel in *Surfacing*, nothing is to be resolved. Eli Mandel concludes that in the end "nothing is resolved." (169) Robert Lecker considers that the novel *Surfacing* is a "parody of all the conventions, associated with 'search for identity' literature." (191) However the narrative of *Surfacing* is organized with the multiplicity of vision in which theme admits of infinite probable interpretations. The consciousness of protagonist has become kaleidoscopic reflection floating in diverse directions in the post - modern society and therefore the personal dilemma of the protagonist transgress the limitations of conventional feminism and it becomes a parable of the destiny of man where neither natural surroundings nor social conventions are of any consolation. The psyche of the protagonist and the sight of Quebec Island work upon each other to design the fabric of the narrative. Philip Kokotailo comments, "one foot" of the novel is "anchored firmly in modernism, the other in post modernism." (155) The protagonist seems to develop a positive vision, a clam stoicism sacrificing the cult of "antagonism" operating within the social order. In this respect the structure of *Surfacing* can be defined in three segments – first phase of passivity and oppressive speculation, the second phase is the phase of self reflection and identification and the third phase is the phase of consolation and acceptance. Atwood in her own observation about the structure of the novel admits that the narrative moves in accordance with the mental growth of the protagonist. She admits that, the protagonist registers "some kind of harmony with the world... a productive or creative harmony rather than a destructive relationship towards the world." (Gibson : 27) With its distinctive structure, *Surfacing* has become novel of affirmation. In this respect female passivity becomes an instrument of accumulation that can transform the nature and structure of the novel. In her affirmative strategy the protagonist looks forward her motherhood as the real exposure and affirmation of autonomy. Her artistic talent and her craving for motherhood are united with the creative principal. Her dream of giving birth to a "human child" is her challenge to male centered social order and she perceives the possibilities of a better future in the form of the birth of the child. Through the reawakening of the consciousness of the protagonist, Atwood perceives the possibilities of the reincarnation of "human community." (James : 180) The narrative is organized to communicate the message of a world free from exploitation and oppression.

Under the fabric of feminist perspective, Atwood in *Bodily Harm* takes the issue of violence perpetuated on human body as a part of sexual politics. In this novel 'Female body' has been used as a major metaphor to deconstruct the position of woman in patriarchal society. Female body is symbol of weakness that is bound to be mutilated in the hands of the custodians of gender ideologies. The second major metaphor used in the novel *Bodily Harm* is 'pen'. Pen that is associated with the power of expression has been projected as a tool to control and subdue male authority. The structure of the narrative is organized in context of the Freudian canons of creativity. He accepts that the suppression of individual's will and the sexual urges leads to a neurotic compulsive urge that can transform suppressed energy in creative sublime. According to Freud, unconscious is the source of all creative impulses. He admits, "The impulses are either frustrated by reality or redirected through the artists' extraordinary capacity for sublimating the primitive instincts or reversed by reaction formation or over compensation. Of these three endowments, the artist or the writer seems to have a special ability to sublimate." (Holland : 9-10)

Atwood in context of the creation of *Bodily Harm* admits, "the act of writing" is not "a mere frill", it is a subversive weapon or a tool which projects the alternative reality. The protagonist of the novel, Rennie

adopts writing as a strategy to register the voice of protest against the calculative violence heaped on human body. In contrast of it the 'Camera' in the hands of Peter in *The Edible Woman*, in Rennie's hand it becomes a tool to make a survey of the oppression and violence that is an all pervasive phenomenon in social context. As a narrator, she moves with the vision of a 'tourist guide.' The novel has been defined as "a prison narrative" (Howells : 111) because she reflects on all those experiences from behind the wall of prison cells. She exposes the events like the situation of rape, Rennie's mutilation by cancer and heartless mutilation of Lora leading to her death inside the jail. In *Bodily Harm*, Rennie's pen is used as the nucleus to expose all pervasive consciousness to explore human body within different institutions like hospital, politics and jail. For "Rennie the pen is phallic, the page the female body." (Gubar : 247) Rennie's passion for her creative impulse lies in her own childhood insecurity that she passed in suppression and was deprived of the love and shelter of her own mother. In *Bodily Harm*, Peter's efforts of arranging Rennie's apartment with naked picture to provoke her sexuality and to reveal his own rapist fantasies becomes a background to give a direction to her consciousness. In her bedroom Jack hung two provocative postures, one showing "brown skinned woman wound up in a piece of material that held her arms to her sides but left her breasts and thighs and buttocks exposed." (105) Such scenes in the novel are arrayed in accordance with the spirit of impressionistic drama involving multiple layers of suggestions. In *Bodily Harm* this posture scene becomes an unconsciously revelation of unsaid humiliation of Rennie's own sexuality. It provokes her consciousness subsequently to organize the mission and vision as a creative writer. Like the dramatists of post-modern era, Atwood manipulates the narrative to make a balance of internal reality and external reality. It works a background for the working of the consciousness of Jack and Rennie moving in the opposite hemispheres. In *Bodily Harm* Rennie in the second encounter with Dr. Daniel, looks at Daniel as "the man with the knife, the bringer of death." (Jones : 91) For Rennie, as a patient of cancer surgeon's knife becomes a symbol of molestation and sexual violence. In her surgery there was a 'scar' on her breast. She identifies the scar on her breast as a mark of castration. For her damaged breast is like a "diseased fruit" (60) and "cut open melon". Another significant metaphor in *Bodily Harm* is that of a coil of rope on her bed. It occurs after Jack's departure from the place. Rennie's conscience immediately gets entangled with malignancy – the image of malevolent sexual attack. "The coil of rope left on her bed is a sign that she has long been confined and fettered by her situation as a woman. (Prabhakar : 73) It is suggestive of her bondages with sexual acts. However it helps her to construct her idealism beyond sexually entrapped roles. Her passion to expose ugly and horrible pornographical pictures is suggestive of the objective representation of the pervasive passion operating within sexually determined roles. The obscurity and horrors in the narrator of *Bodily Harm* has become a sign of the oppressive contempt towards male sexuality. Rennie's consciousness is finally shattered by a specific film clip in which she finds "the head of a rat" (210) that move in and out of a woman's vagina. In order to continue the sustained tension like tragic tension in dramatic structure, the last episode in the novel where there is revelation of Lora's pathetic death and the brutally heaped conflicted on her body with prison administration, prepares a final background for the shelter of the ego of Rennie. However Lora's death becomes a stimulus to stir the response of her slumberous and suppressed spirit. Her own body becomes a metaphor of the prevalent corruption in the social order. The events and the growth of Rennie's consciousness have been organized in a circular order to make the narrator generalize the mechanism of oppression. The plot of the novel follows a dramatic uniformity tracing the growth of events from slumberous state to awakening, from submissiveness to resistance and from heart rendering anguish to calm stoicism. The title of the novel in a comprehensive context denotes the idea of infliction of pain in medical metaphor the redemption of malady. The entire structure of the novel is organized like a series of events or scenes described in the novel. As a narrator, Rennie has become three dimensional, a person who pays attention, "she will pick her time, then she will report." (301) It is said, "the novel begins with first person narration but quickly switches to third person suggesting objectivity, and it is narrated in very short scenes like a journalistic piece." (Pearlman: 58) Atwood in *Bodily Harm* successfully traces the moral growth of the character and consciousness of Rennie, when Rennie grasps the hand of the badly beaten Lora, trying to bring her back to consciousness. Rennie has learned that "no one escapes bodily harm and that there's no such thing as a faceless stranger." (Keith : 160) The survey like attitude of Rennie helps her to seek a catharsis of her own suffering in the form of the generalization of situation.

Atwood's novel *The Handmaid's Tale* can be defined as a "novel of protest" designed to explore the hidden strategy of political and religious institution for the oppression of women. It has been appreciated as a "cautionary tale, illustrating the consequences of refusing the lessons of Bodily Harms." (Kolodny : 102) The narrative organized is not so much for the exploration of feminine inner consciousness but to make investigation of a system that sanctions such inhuman treatment of the entire generation of womankind. Lucy M. Frieburt calls the novel "political science fiction." (280) *The Handmaid's Tale* dramatizes the obscurities of totalitarian society where women are treated as the personal property of man. The narrative in *The Handmaid's Tale* is organized in the first person narration where the protagonist, Offred, through the revelation in her 'diary' exposes the 'fate' of women in Gilead where women are treated only as the passive breeders and are at the constant mercy of the Commanders of the Faith. The narrative is exposed in the form of historical description of the foundation of tradition. Time and space are coordinated in a systematic order. In the novel "language" the sign of the liberty of expression has been used as a major metaphor to ensure the freedom of woman. Social history becomes a part of feminine experience and collectively contributes to organize the events. Offred constructs her voice and attains efficiency in expression as a mode of resistance. In *The Handmaid's Tale*, Scrabble game is used as a major metaphor to expose the power politics corresponding with sexual politics. She steals into commander's study to learn the mystery of the game of scrabble. It was her method to construct her voice in the state of Gilead. Through the *wooden* in letters of the game, "literacy is literally materialized and letters can be "touched". The game evokes memories of reading experiences which could broaden one's horizon and make the unknown familiar. (Klarer : 134) Offred realizes the centrality of language to the process of self realization and the struggle for equality. Language which is initially an intimidating silence for Offred is converted into the phenomenon of the conversion of power. She reconstructs her voice for the regeneration the entire female kind. In *The Handmaid's Tale* female voice is constructed through self revelation of the protagonist but her exploitation of the societal forces that are responsible for silencing the community of women.

The novel *Cat's Eye* is structured as penetrating review or exploration on the organized strategy of female exploitation in male-centered ideology. Again the effort has been made to expose the malicious effect of gender ideology manipulated to destroy the creativity of woman and their feminine sensibility. In this novel 'art' is used as a central metaphor to deconstruct and reconstruct female identity. The narrative in *Cat's Eye* moves with 'art' as a subject of centrality of the issue of female emancipation. The narrator, Elaine Risley is a middle aged painter who returns to Toronto for the retrospective show of her paintings. This "retrospection" is employed in *Cat's Eye* as a mechanism for the retrieval of the past to set the direction of the present. The retrospection constitutes one part of the narrative comprising of recollection of the memories of her school days, adolescence and her involvement in art movement. She constructs her career as a "socio-cultural agitator who seeks to change oppressive or stagnant language and laws" (Sharpe : 175) through her paintings. Here paintings are used as a background to expose gender politics. For Elaine painting becomes a method to break up the patriarchal art history in order to produce new spaces. The narration in *Cat's Eye* develops through the exhibition of paintings is organized to trace the growth of the mind and consciousness of the Elaine. It has a complex structure in which individual and social, artistic impulse and feminine sensibility, creative and rebellious strength goes simultaneously. Elaine paints different situations on the basis of her memories and it suggests that Elaine's art is extremely personal, even when it seems to be objective. In *Cat's Eye* also the unconscious has already played a significant role in selecting and shaping the images of life. As novel begins, Elaine finds herself in the middle of life's journey like Dante on his pilgrimage, a position she images as "the middle of a river, the middle of a bridge." (*Cat's Eye* : 24)

Atwood in the exposure of Elaine's consciousness focuses on her childhood passion of the collection of feminine paintings. Her method of collection of paintings revealing women in their obscure domestic roles like knitting and washing suggest how 'spaces' and 'work' are closely related with the sexual politics in society. On her adolescence, she develops the habit of painting and takes snapshots of women with her camera and places them into her album. Further the support of father as a zoologist helps her to develop her insight into the inner organism. Her paintings cover a period of 50 years. Atwood has defined it as a "space time" novel. She states :

....the combination of science with private symbolization in her paintings challenges the language and conventions of linear time and challenges the limits placed upon women's communication. Elaine's paintings bridge the gap between herself and other women; they communicate visually instead of verbally by depicting the objects and symbols of her own world or space-time. (Sharpe : 177)

Atwood skillfully unites her passion for painting with the realization of the oppression of woman. Art also seems to be under the domination of patriarchy. The various paintings painted by her art teacher become an objective exposure of the erotic fantasies operating within his inner psyche. In contrast of the sadism displayed in those paintings, Elaine identifies her own ego, self respect and brutalization inflicted on female body. In this respect in *Cat's Eye*, paintings seem to have assume the proportion of battle ground of sexes: the two dimensions of sexual politics working in society. The sight revealed in the painting exercise a strong psychic impact on Elaine's consciousness and gives a direction to the development of her consciousness as a feminist and her passion for painting to explore more feminine experiences. If paintings on the one hand were a method to explore male oppressive mechanism her passion to be female painter faces the absurdity and obscurity of male dominated social order. Her paintings are like disjointed episode collectively contributed to prepare the entire edifice of male oppression. Her vision in all the paintings was surrounded by the fact that the history of women artist is submerged in the history of masculine order. In *Cat's Eye* Elaine's series of paintings about the domestic life of her mother is an annal of the domesticity and female subjugation. She presents different tools of the kitchen as a method to decode the pressure of human passion. The whole series is captioned as *Pressure Cooker*. Pressure cooker that retains the pressure of gas has become a symbol of seething discontentment among women owing to their subjugation. In this series of paintings, the six projected images are arranged to stereotyping of women in negative and trivial domestic roles. 'Kitchen' has become a major space for female slavery in patriarchy. The recreation of the various images through her personal experiences becomes an organized effort to generalize female suffering. Besides of *Pressure Cooker*, through the images of Silver Toaster, Washing Machine, Coffee Percolator, she reveals the anxiety and insecurity lying in those things which are symbolic of feminine roles. *Cat's Eye* symbolizes the keenness, sharpness and penetrating insight in a woman's vision and paintings. "Metaphorically speaking, the cat's eyes are not the eyes of cat's but the eyes of Elaine, a woman painter who is unnoticed in her native city of Toronto, but exists and paints in Vancouver like, "the green eye of the radio or like the eyes of aliens from distant planet." (61)

Margaret Atwood with her pre-occupation with feminine sensibility made serious efforts to organize the authentic experiences with a fine control on the technique. The following inferences can be drawn out of this study :

- a. Atwood has adopted self-reflective mode and have used first person narration. Woman in their novels occupies the position of subject and not a silent object.
- b. In order to have a generalized speculation on the issue of female oppression and exploitation of female sexuality she mingles first person narrative with point of view technique. The protagonists survey their lives and lives of other women around there and draw conclusions.
- c. The plots of Atwood's novels are complex and she refers to various institutions that she considers responsible for the exploitation of women.
- d. Atwood use wide range of symbolism as feminine experiences are a part of deeper psychological consequences. They use symbols and metaphors which reveal her inner psyche – marriage as a 'cage', woman as a 'cake' and 'meat' etc.
- e. Atwood adopted projection technique for suppressed desires and identity. The protagonists assert their identity not only by speaking but by adopting various other means.
- f. In character portrayals, Atwood's approach is concentrated in this regard as she moves in one direction only.
- g. Atwood exposes them in relation with different men.

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