

From Immersion to Emergence: A Study of Atwood's *Surfacing*

RAMESH K. MISRA

Perfection for human beings is a myth as only God is perfect. There is a fascinating, although controversial, reading of *The Old Testament* which treats Adam as an androgynous being, self-complete. However, even Adam needed Eve to be complete. Since then, the history of man has been the history of the duality between Time and Eternity, and his life on this planet, a perennial quest for the unification and integration of the two halves into a single being.

The Biblical version of the mystery of creation explains that 'God created man in his own image, in the image of God created he him; male and female created he them'.¹ This indeed, was the state of Adam at the time of his creation. He was created androgynous, a symbol of perfection till the female aspect, Eve, was removed from him to be developed into another form. This removal is read as symbolic of the beginning of the fall from perfection into the duality of good and evil. Consequently, Man (now man and woman) was exiled from the garden where God walks on earth. The wall of Paradise constituted the coincidence of opposites by which Man stands completely cut off from God. He can neither have a vision nor even the recollection of the image of God.²

This represents 'the devolvement of eternity into time, the breaking of the one into the two and then the many, as well as the generation of new life through the reconjunction of the two'.³ Therefore, to find the divine form and regain wisdom, dissolution of the wall of Paradise is essential.

Again, 'the Great Original of the Chinese chronicles, the holy woman T'ai Yuan, combined in her person the masculine Yang and the feminine Yin'.⁴ In Buddhism, it is known as *yab-yum*, where *Yab* is regarded as eternity and *yum* is time. 'The union of the two is productive of the world, in which all things are at once temporal and

eternal, created in the image of this self-knowing male-woman female God.⁵ In Hindu mythology, 'Shiva appears united in a single body with Shakti, his spouse—he the right side, she the left—in the manifestation known as *Ardhanarisha*, 'The Half-Woman Lord'.⁶ Thus the union of the divine male and the female principle (Shiva-Shakti) has to be achieved; a harmony and equilibrium between opposites (*anima/animus*) is essential.

One way of seeing the history of man is to see it as man's efforts to overcome the duality between Time and Eternity and his constant quest to unify and integrate his divided, warring aspects. In Jungian terms, these aspects are subsumed within the two opposing principles, masculine and feminine, in one's personality. In order to become a complete being, both these principles need to be developed and reconciled to an optimum equilibrium. The degree of attainment of individuality or wholeness of being will depend on the degree of harmony achieved by the individual.

In life, it is difficult to establish a complete *coniunctio*⁷ of these two polarities. As a result, the individuals suffer from lop-sidedness in their personalities. The phenomenon generally manifests in the imbalance between reason and emotion where reason or intellect can be equated with the masculine and the instinctual with the feminine principle of creativity. It is interesting to see how these two polarities influence the course of life of the protagonists in literature and how they try to bring about an equilibrium of these polarities, making their entire lives a quest for wholeness of being.

Thus, it can be safely said that the search or quest is as old as mankind. One finds it in Mesopotamian epic *Gilgamesh* as also in the Upanishads, in medieval Sufism—in all cultures, and climes in one form or other. In the present day world, because of erosion of values and the wreckage of institutions, cohabitation of attitudes and latitudes, because of the marriage of continents and races, the search motif has become more pronounced and poignant. It has become all pervasive.

Joseph Campbell in *The Hero with a Thousand Faces* unfolds in depth and detail the quest of the hero in terms of three units, three phases in hero's life: 'A separation from the world, a penetration to some source of power, and a life-enhancing return.'⁸ Each stage further includes a number of sub-stages. Separation or departure consists of the following:

1. 'The call to Adventure', or the signs of the vocation of the hero;

2. 'Refusal of the Call', or the folly of the flight from the god;
3. 'Supernatural Aid', the unsuspected assistance that comes to one who has undertaken his proper adventure;
4. 'The Crossing of the First Threshold', and
5. 'The Belly of the Whale', or the passage into the realm of night.

The stage of the trials and victories of initiation consists of:

1. 'The Road of Trials', or the dangerous aspect of the gods;
2. 'The Meeting with the Goddess' (*Magna Mater*), or the bliss of infancy regained;
3. 'Woman as the Temptress', the realisation and agony of Oedipus;
4. 'Atonement with the Father';
5. 'Apotheosis'; and
6. 'The Ultimate Boon'.

The third stage, the return and reintegration with society is divided into six substages:

1. 'Refusal of the Return', or the world denied;
2. 'The Magic Flight' or the escape of Prometheus;
3. 'Rescue from Without';
4. 'The Crossing of the Return Threshold', or the return to the world of common day;
5. 'Master of the two Worlds'; and
6. 'Freedom to live'. The nature and function of the ultimate boon.⁹

The kinds of issues that are crucial in the Campbellian schema are evident from his terminology itself.

Campbell illustrates the cartography of this across cultures and citations from literature, mythology, folklore, religion and history. Hence this hero's quest is called by him a monomyth because it is common, shared and pervasive irrespective of countries, cultures and climes. This monomyth is the background to be kept in mind in my specific analysis of *Surfacing* in this paper.

In *Surfacing*, Margaret Atwood 'explores a contemporary problem, the search for unity in a self which has become divided'.¹⁰ Annis Pratt; a feminist archetypal critic, considers the novel as an 'archetypal narrative dealing with a quest for rebirth and transformation,'¹¹ while for Francine du Plessix Gray, the 'Heroine of the thousand faces, she descends, like Persephone, into the world of the dead; she tests, like Perseus, the extreme limits of human endurance; she finds her ultimate vision in the self-enforced solitude'.¹² Paul Delany emphasises on the heroine's 'psychic voyage' and affirms that 'she is ready to take an identity, and to

bear a child'.¹³ Roberta Rubenstein argues that 'the narrator completes the journey to psychic and spiritual rebirth',¹⁴ while Atwood, herself has viewed *Surfacing* as a 'ghost story'.¹⁵ Josie P. Campbell sees *Surfacing* as 'a sort of psychological thriller, where the protagonist searches for or comes in conflict with that fragmented self, which appears as a ghost',¹⁶ and finds the influence of Campbell on *Surfacing*. Thus, even though the text has been approached from a variety of perspectives, including Jungian and Campbellian paradigms, no attempt appears to have been made to apply the Campbellian model in an exhaustive manner. The present paper is a modest attempt in this direction.

The nameless narrator-protagonist of the novel reaches the self by bidding farewell to her nine-year-long, inauthentic living in the city of Quebec and her cheating lover who is already married and who had forced her to undergo an abortion. Her 'call' to the self comes from this trauma of abortion and she embarks upon a backward journey to her childhood home in a small lake island. In the course of her journey, she discovers the relationship of David and Anna, her friends. It is phoney, and is based on power and exploitation on the side of David. This paper is not primarily concerned with a feminist perspective as such, but the fact cannot be ignored that her journey to the self is along the axial feminine lines. Being a woman she relates to nature and bemoans the ravaging of the countryside by the Americans and the Canadians in the name of industrial growth. As the journey progresses, she discovers her bond primarily through hallucinatory memory with her mother who used to live in accord with the rhythms of seasons and would lavish her maternal love not only on her children but also on animals and birds. Her mother becomes her *Magna Mater*.

Seen thus, *Surfacing* happens in the country of the mind. Apparently though, the unnamed heroine is dissatisfied with her present job in the city and is in search of her missing father, yet on a deeper level, her quest is for her lost self, lost due to her traumatic experience of undergoing an abortion. She considers herself a killer of her child. Her guilt weighs heavily on her mind as she cannot afford to share her 'secret' with either her parents or her friends. Her forced stay in the city is a sort of compromise as she never feels happy in the city and hates its values. The protagonist's state of mind is revealing: 'A section of my own life sliced off from me like a Siamese twin, my own flesh cancelled. Lapse, relapse, I have to forget.'¹⁷ Thus, the unfortunate incident becomes an integral part of

her psyche. To evade the memory of the abortion episode, she invents a lie by constructing a false memory of her wedding, husband, child, and divorce. Ultimately, it is only her confrontation with her unconscious that enables her to 'find' her self.

The tripartite structure of the novel suggests the Campbellian paradigm of Separation, Initiation, and Return as the first part prepares the heroine to separate herself from her familiar surroundings, the second part pushes her to the depths of her being, i.e. initiation, and the third part is devoted to her return to the society.

In the first part of her journey, even though a message about her missing father sets her on her odyssey, the 'call to adventure', in fact, comes from her own volition. The adventure signifies her quest for wholeness of her split being. By answering the 'call', the heroine has taken the first step in the right direction as she has been able to resist her initial ambivalence at the opening of the novel: 'I can't believe I'm on this road again' (7). Her 'home ground' (12) appears to her, as 'foreign territory' (12). She is terribly afraid of her father as she knows that he will never understand or forgive her. As the journey progresses she finds that all 'the forces of the unconscious'¹⁸ are on her side and her parents will come to her rescue in imparting her necessary instruction in terms of knowledge. Thus 'supernatural aid' for the heroine comes from her parents and her brother. Elizabeth Brar avers:

From her father, she gets a map, a map to a genuine sacred place where each person confronts her/his personal truth. This is the gift of knowledge, from the head, how to see. From her mother, she receives knowledge from the heart, how to feel: a picture she has drawn herself of a pregnant woman, a sun, and a moon. Accepting these gifts allows her to join her masculine and feminine halves and become whole.¹⁹

Thus, from her parents she gets the power to know and the power to act, along with a good respect for life in all its forms. From her brother, a sadist, she gets the negative sort of wisdom which imbues her with an understanding of the ways of the world. These gifts endow the heroine with the transformative powers which enable her to integrate her split personality.

The denuded landscape serves as a metaphor for her inner turmoil. Images of violence and death in Nature become projections of her diseased psyche. She starts living in the cottage on the island. Thus the unnamed protagonist, by returning to the village of her childhood, has taken the first step into the unexplored. This 'passage of the

magical threshold is a transit into a sphere of rebirth and is symbolized in the worldwide womb image of the belly of the whale. The hero instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died'.²⁰

Prompted by this violence and cruelty inflicted on nature, the heroine decides to protest against the anti-life forces, i.e., the Americans and prepares herself to get impregnated by Joe—an act which would enable her to become whole in Jungian terms. Her conception of marriage is certainly going to be different from that of her friends, David and Anna; in that it will no more be a symbol of exploitation of the weak by the powerful. She will, therefore, not opt for a conventional marriage, rather she would be a mother in the real sense of the term.

In Campbellian parlance, thus, the heroine's dive into the lake can be called a dive into 'the belly of the whale'. It is also the 'life-centering, life-renewing act',²¹ called 'journey to the Centre'²² by Mircea Eliade, in his *Patterns in Comparative Religions* (1958). For Matthews, it is man's 'journey from what he directly experiences, the world of extension in space and time, to other worlds either below or above it, and also to that "primordial time" when, on earth itself, the limitations of such extension were known. The "other" worlds may be either worlds of chaos and horror—usually but not always imagined as lower worlds—or the heaven of an imagined order of ideal beauty and security, generally conceived as above the sky'.²³ For the heroine, the lake is her childhood unconscious which she enters. The dive into the lake symbolises 'the true beginning of her plunge into the purifying element, the unknown, and the unconscious'.²⁴ It is her entrance into the unknown recesses of herself. In this way, the heroine separates herself from her guilt-ridden past, her parents, and the city life to plumb the abyss of her own being. In other words, she descends into her psyche to discover the split between the head and emotion. This is her first step into the realm of initiation.

Here the heroine has to pass through a fiery ordeal. Her path is beset with a succession of trials. At the very outset, she examines the sketches of a rationalist who had taught the heroine and her brother arithmetic whereas her mother taught her how to read and write. She looks for some message from her father. In the cabin, she looks through her father's sketches of primitive animals and figures. On a page she finds a stiff childish figure, faceless minus the hands

and feet. The next page shows a similar creature with antlers protruding from its head. At first, she thinks that her father might have gone mad in his loneliness. But an explanatory letter reveals these to be strange primitive rock drawings located somewhere along the lake. Her first trip across the lake along with her companions proves futile. She has to go again and that too alone to get at the truth.

In her quest for wholeness, the heroine has tough time while dealing with her friends on the island—David, an Adult Education instructor, and Anna, his wife. Joe is an artist, a ceramist of sorts and the heroine's lover. These friends are mere pastiche figures. They have no sense of filial piety and therefore the heroine's return to the island remains enigmatic to them. They are rootless. Marriage for David and Anna is nothing more than exploitation and power equation. The sacred institution is tainted with mutual distrust and hatred. David makes Joe photograph nude Anna, torturing her thus to expose her naked body not only to him and his companion Joe but also to the camera. He wants to use this photograph as one of the samples for the film he is making—a film called *Random Samples*. After some initial hesitation, she is compelled to yield. On the other hand, the heroine of the narrative reacts sharply when David makes a pass at her. For the heroine, this demand is violative of her identity. She does not want to regress into it. She also dumps the undeveloped film into the lake which is symbolic of her rejection of her recent past. Certainly then, her sense of I-hood is different now. In Campbellian terms, she refuses to submit to David's sexual onslaughts which enables her to register a triumph over 'the woman [man] as the temptress [tempter]'.

At the symbolic level, this dive takes her into her deep unconscious, the road of her trials. Her confrontation with a stiff childish faceless figure minus the hands and feet, representative of her dead father, shocks her into recalling her aborted child. She feels guilty of having destroyed life within herself. Her initiation into the depths of herself enables her to recognise the split within her. She becomes aware of her father's death and the spiritual death of herself. Now it is necessary for her to find the remedy to heal this split as mere seeing is not acting. This new power of transformation gained through the discovery of her dead father equips the heroine for her onward journey into her psyche. The image of her dead father in the drawing suggests a way to close the break in her psyche. Her initiation into the depths of her being allows her to recognise the split between the head and feeling within her. In Campbellian

terms, 'it is not the ultimate goal, it is a requisite step, but not the end'.²⁵ Thus, her knowledge from her father has been helpful. However, now she needs power to act which will come from her mother, her *Magna Mater*. She finds the power of knowledge gained from her father insufficient as she knows that 'Not only how to see but how to act' (163) is also necessary. The meeting with the goddess, in this context, with Joe, her 'heavenly husband',²⁶ sought by her, is going to be a rewarding experience for her when she gets impregnated by Joe.

The heroine, in her psychic voyage, has a meeting with her father who denotes knowledge for her. From his drawings, she reconciles to his death and sanity and attains a transformative power which enables her to find a remedy for her split self. Her mother's scrapbook contains a pictograph drawn by the heroine herself. The pictograph is significant: 'On the left was a woman with a round stomach: the baby was sitting up inside her gazing out. Opposite her was a man with horns on his head like cow horns and a barbed tail' (169). The image is suggestive of the integration of masculine and feminine principles of creativity—*anima* and *animus* in Jungian terms—to achieve wholeness and underlines the role of woman, the feminine aspect of one's personality in achieving wholeness. Neither emotion nor reason is absolute. Both are equally necessary for achieving psychic wholeness. Therefore a *coniunctio*¹¹ of these polarities is required.

Viewed in Tantric terms, woman is the 'activating principle'²⁷ in love and man is the 'ultimate'. Woman is earth-oriented, world-oriented, *Vimarsha*-spread. She is superior physically and emotionally, more concrete, whereas he is more into the abstract, into the nature of reality. *Tantra* is the only religious system which conceives God as Female Power. The Goddess or *Devi* in *Tantra* is considered as the representative of this female power and is superior to man. Initiative in the relationship and even in love-making, belongs to woman and not man—a position which is a reversal of the tradition of sexuality. Hers is the dominant position. In view of the importance of polarities in *Tantra*, of integration of the masculine and the feminine aspects of creativity, the heroine's identification with her mother is significant. She is reminded of the way her mother used to run her household and the manner in which she used to feed the birds.

Thus at the ego level, the heroine's ostensible search for her father embodies a search for relationship with her mother and all that mother

represents. Her father had been a great researcher. Father's vision of tail and antlers is *chthonic*. The antlers point towards the aspirational thrust whereas the tail joins him to the earth. It is only through combining the celestial and the terrestrial that one can move towards individuation. The vision of the baby gazing out unites her with her mother, the feminine principle. Likewise, the father's vision of tail and antlers is emblematic of the primitive levels—animal and human—which the heroine is able to integrate in her final vision of wholeness. In Tantric terminology then, the heroine's getting impregnated by Joe is a reversal of the potential coitus which leads both Joe and the heroine to bliss and ultimately to her wholeness as an individual.

The heroine's 'atonement with the father' takes place when she starts living in nature. She tries to find out how the original inhabitants of Canada used to live. Now she realises that if she had imbibed the values of her father, she would not have become a masochistic victim of nude sexuality. This leads to her 'apotheosis'.

According to Campbell, with apotheosis 'the two apparently opposite mythological adventures come together: the Meeting with the Goddess, and the Atonement with the Father. For in the first, the initiate learns that male and female are (as phrased in the *Brihadaranyaka Upanishad*) "two halves of a split pea"; whereas in the second, the father is found to be antecedent to the division of sex: the pronoun "He" was a manner of speech, the myth of Sonship a guiding line to be erased. And in both cases it is found (or rather, recollect) that the hero himself is that which he had come to find.'²⁸

Thus the heroine has been able to achieve the union of the opposites by combining in her both the masculine and feminine components of self. Her father had been a living God to her as the thrust of the antlers towards heavens suggests. Her mother represents emotional aspect of the heroine's being which is needed to be restored. Now the heroine has achieved her individuation and reached her self. She can now communicate with nature—winds and trees. Nothing remains inert. Her deification takes place. In the ultimate image of the moon mother, the child seeing from the womb is the symbol of the self which signifies 'the ultimate boon'.

Seen thus, in the first part of the narrative, the heroine is a partial being, a lopsided personality. It is only her week-long stay on the island, her night-sea journey in Jungian terms, which restores her psychic wholeness.

Return forms the third paradigm of Campbellian quest cycle.

When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy.

The full round, the norm of the monomyth, requires that the hero shall now begin the labour of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds.²⁹

However, the protagonist of *Surfacing*, does not refuse to return to the society. Rather, she is now prepared to assert her individuality. 'This above all, to refuse to be a victim' (206). She is not going to accept deceit and duplicity. She is not going to accept a male-dominated relationship. She will work where freedom of expression could be hers. She is definitely going to be on the side of life-giving gods, to bring into the world a child who will be human, not an American. As she has attained her social identity, she is determined to save Joe from taking to the way of the Americans. In terms of 'the magic flight', the heroine has been able to transcend the terrestrial sphere by acquiring 'the ultimate boon' by reaching her self. Now the question is of dissemination. But the heroine does not escape. She is much more committed now than before. She is better than most others in the society. She does not require any 'rescue from without'.

Even though in materialistic terms, the heroine has not crossed the 'return threshold', her 'terrifying assimilation of the self into what formerly was only otherness'³⁰ lends meaning to her psychic voyage as she has not only integrated her personal past, but has also become capable of seeing beneath the surface of things. She is young and has got in touch with her value register. Instead of getting disgusted with things, she makes every attempt to develop a more reflective perspective. She has tremendous skills as a visualiser as she has developed new perceptions of reality, gained new insight into her psyche, new ways of looking at things. Staleness is gone. She enters a relationship where she can have a child. She is, therefore, 'master of the two worlds'—both inner and outer—in assimilating, rather in integrating her split psychic being. She has attained understanding of the human world and knows her inner being by achieving wholeness. She has the essential 'freedom to live' as she has already left her job, refused to be a party to a debasing sex.

In fact, she is now essentially a better person than she was at the beginning of the narrative. In Campbellian terms, she is able to effect a reconciliation of the individual consciousness with the universal will through the realisation of the true relationship of the passing phenomenon of time to the imperishable life that lives and dies in all. 'The slow change from the animal to the human begins. This gradual transformation ultimately gives her an inkling of her true identity and endows meaning to her life. She emerges as a *new woman*, ready to face the challenges of life.'³¹ This new woman with strong social identity is now determined to live a life on her own terms. Thus her psychological journey enables her to relive her 'guilt-ridden personal past as well as the collective past—regressing through the abortion, her dead marriage [which she had experienced as the state of continual falling, "going down, waiting for the smash at the bottom" (52)], and her own pre-human vestiges. In establishing identification with both the feminine (maternal, generative) and masculine (knowledge, wisdom) principles, she generates her own creative potentiality through rejoining the severed halves of her being'.³²

The heroine's return has been debated by critics, Robert Lecker sees the possibility of interpreting the book as a kind of gloss on Joseph Campbell's *The Hero with a Thousand Faces* and maintains that 'the nature of the rebirth and the affirmation of self-discovery remains ambivalent. What Atwood really seems to be saying is that the mythical pattern of separation, initiation, and return must itself be seen as a sham in a culture where rituals have lost their potency'.³³ He quotes Sullivan and Mandel for similar views and to emphasise the importance of 'return', observes: 'For Frye, as for Jung, Campbell, and Eliade, the return is essential: without it there can be no affirmation of self because the initiation experience has not taken its full course.'³⁴ For Jerome H. Rosenberg, 'Atwood truncates the myth—unlike the mythic hero, her protagonist does not return with an elixir that "restores the world", hers is not a completed version of the universal myth.'³⁵

Part of Lecker's argument is based on the heroine's statement. 'I can't afford it; from now on I'll have to live in the usual way' (204). He does not believe in the efficacy of the heroine's assertion: 'This above all, to refuse to be a victim' (206), he rather lays emphasis on 'usual way' by underlining it. This 'way' is termed as her confusion. A look at the heroine's perceptive remarks about Joe, 'I can depend on him [Joe], he may have been sent as a trick, but he isn't an

American. I can see that now; he isn't anything, he is only half-formed, and for that reason I can trust him' (207) convinces one about the changed and better perception of the heroine. 'She now knows who she is.'³⁶ Thus it is not a 'gloss on Campbell's *The Hero with a Thousand Faces*', rather in her journey towards wholeness, the heroine closely follows Campbellian model of separation, initiation, and return. Her initiation is definitely complete as she has successfully integrated her 'other half' by establishing *Coniunctio* with her mother and father. Emphasis is more on the mother feeding birds. Through the rediscovery of her father, she acquires a new worldview. So she discovers that man has to live in harmony with nature:

Birdsong wakes me. It's pre-dawn, earlier than the traffic starts in the city, but I've learned to sleep through that. I used to know the species; I listen, my ears are rusty, there's nothing but a jumble of sound. They sing for the same reason trucks honk, to proclaim their territories: a rudimentary language. Linguistics, I should have studied that instead of art. (45)

Thus her submersion in the lake is emblematic of her baptism, a prelude to spiritual transformation. Her identification with the forces of nature is complete. Hers is now a visionary language, the 'other language' which is the language of nature, the meta-language as compared to the one spoken by the Americans, appropriately called 'social chatter'³⁷ by Asnani. Consequently, she is able to establish a close communion with her past. Her destroying of illustrations of folk tales, discarding of her wedding ring, stripping herself naked in order to cleanse herself ritually in the lake, rebaptising herself into the faith of nature—help her perceive a 'light wind, the small waves talking against the shore, multilingual water' (192). Her visionary language enables her to communicate with her parents.

To sum up, the nameless narrator descends into the depths of the metaphoric lake of her past and of her own unconscious to 'surface' into the present with a clear vision of reality. She is now duly armed with a new awareness to fortify herself against the predatory nature of modern society. In fact, her emergence from the lake is symptomatic of her rebaptisation into a more harmonious relationship with her environment. The split between her mind and body is now healed and she can see clearly what is to be done. Eventually, her symbolic dive into the lake of her subconscious enables her to establish a *coniun'ctio* of the polarities, an integration of the masculine and feminine principles of creativity which not only leads

the heroine towards psychic wholeness, but also makes her a complete being.

NOTES AND REFERENCES

1. Genesis, 1:27.
2. Campbell, Joseph (1949), *The Hero with a Thousand Faces*, London: Paladin-Harper Collins, (1988), p. 153.
3. *Ibid.*, pp.153-54.
4. *Ibid.*, p. 152.
5. *Ibid.*, p. 170.
6. *Ibid.*, p. 154.
7. *Coniun'ctio*: A term in medieval alchemy in which polarities were projected not only on man and woman but on planets, minerals, and other substances with a view to becoming aware of the nature and movement of these polarities with the goal of achieving integration with these polarities. Thus *coniun'ctio* implies an awareness of the paradoxical union of opposites to achieve individuation.
8. Campbell, Joseph, *Op. cit.*, p. 35.
9. *Ibid.*, pp. 36-37.
10. McLay, Catherine (1983), "The Divided Self: Theme and Pattern in *Surfacing*" in *The Canadian Novel: Here and Now*, (ed.) John Moss, Toronto: NC Press, p. 32.
11. Pratt, Annis (1981), "Surfacing and the Rebirth Journey", in *The Art of Margaret Atwood: Essays in Criticism*, (ed.) Arnold E. Davidson and Cathy N. Davidson, Toronto: Anansi, p. 139.
12. Gray, Francine du Plessix (1977), "Nature as Nunnery", *The New York Times Book Review*, 17 July, p. 29.
13. Delany, Paul (1973), "Clearing a Canadian Space: *Surfacing*", *The New York Times Book Review*, March, p. 5.
14. Rubenstein, Roberta (1976), "*Surfacing*: Margaret Atwood's Journey to the Interior", *Modern Fiction Studies*, 22, 3, Autumn, p. 396.
15. Atwood, Margaret (1973), "An Interview with Graeme Gibson", in *Eleven Canadian Novelists*, Toronto: Anansi, p. 20.
16. Campbell, Josie P. (1978), "The Woman as Hero in Margaret Atwood's *Surfacing*", *Mosaic*, 3, (Spring), pp. 17-18.
17. Atwood, Margaret (1972), *Surfacing*, Markham, Ontario: Paper Jacks, (1982), p. 52. All subsequent references are to this edition and have been incorporated in parentheses.
18. Campbell, p. 72.
19. Elizabeth R. Brar, "Pilgrimage Inward: Quest and Fairy Tale Motifs in *Surfacing*," in *Margaret Atwood: Visions and Forms*, (ed.), Kathryn Vanspanckern & Garden Castro (Carbondale Southern Illinois : UP, 1988), p. 33.

20. Campbell, p. 90.
21. *Ibid.*, p. 92.
22. Quoted in Matthews, Honor (1968), *The Hard Journey: The Myth of Man's Rebirth*, London: Chatto and Windus, p. 17.
23. Matthews, pp. 17-18.
24. Rubenstein, pp. 396.
25. Campbell, p. 386.
26. *Ibid.*, pp. 119.
27. Zimmer, Heinrich (1951), *Philosophies of India*, (ed.), Joseph Campbell, London : Routledge, p. 556.
28. Campbell, p. 163.
29. *Ibid.*, p. 193.
30. *Ibid.*, 217.
31. Singh, Sunaina (1983), "The New Woman in Margaret Atwood's *Surfacing*", *IJAS*, 13.2, July, p. 192.
32. Rubenstein, p. 398.
33. Lecker, Robert (1981), "Janus Through the Looking Glass: Atwood's First Three Novels", in *The Art of Margaret Atwood: Essays in Criticism*, (ed.), Arnold E. Davidson and Cathy N. Davidson, Toronto: Anansi, pp. 194-95.
34. *Ibid.*, p. 202.
35. Rosenburg, Jerome H. (1978), "Woman as Everyman in Atwood's *Surfacing*: Some Observations on the End of the Novel", *Studies in Canadian Literature*, 3.1 (Winter), p. 128.
36. Asnani, Shyam M. (1985), "Language as a Creative Source of Cultural Identity in Chinua Achebe, Bhabani Bhattacharya and Margaret Atwood" (paper presented in a seminar on the Fiction of the 1960s at H.P. University, Shimla).
37. *Ibid.*, p. 15.