

## Violence against Women and Nature: An Ecofeminist Critique of Patriarchal Exploitation in *Surfacing* (1972)

Abeer Najm<sup>1</sup>, Syed Atta Ullah Shah<sup>2</sup>, Haroon Iqbal<sup>3</sup>

<sup>1</sup>Lecturer, Dept. English, UGS. NUML, Islamabad. Email: [abeer.najm@gmail.com](mailto:abeer.najm@gmail.com)

<sup>2</sup>PhD Scholar (English Literature) International Islamic University Islamabad.

Email: [sattaullahshah55@gmail.com](mailto:sattaullahshah55@gmail.com)

<sup>3</sup>MPhil English Literature. Email: [haroonttnn@gmail.com](mailto:haroonttnn@gmail.com)

### Abstract

*This study explores the ways in which Margaret Atwood's novel Surfacing (1972) links the victimisation of women to the degradation of nature. The study is based on an "ecofeminist reading" that supports the claim that the male characters of the novel view women and nature as "things" to be used, owned and discarded. The anonymous narrator embarks on a voyage through the Canadian wilderness and gradually learns about the extent to which her body and mind have been wounded by the patriarchal culture. This paper argues that Atwood views women and nature as connected within the same system of male domination by examining the scenes of physical and emotional abuse, and the killing of animals and the control of the environment. The study also relies on the basic theory that was established by the late Sherry Ortner (1974) that the equation of woman with nature is both an object of exploitation. This research combines close textual analysis and an explicit ecofeminist framework, which is absent in the current research. The results reveal that Surfacing is a personal narrative of trauma and healing, but it's also a political stance against all systems that see humans as less than human. This collection of essays includes an overview of Atwood's work along with a collection of her most recent nonfiction writings. This is a volume of essays that contains a survey essay on Atwood and a group of her latest nonfiction works, including works on "Ecofeminism" and "The Female Body."*

**Keywords:** Margaret Atwood, *Surfacing* (1972), Ecofeminism, Patriarchal Exploitation, Violence against Women, Environmental Degradation, Sherry Ortner's Theory

### Introduction

In 1972, Margaret Atwood published *Surfacing*, a novel about a young woman who travels to a remote island in Quebec to search for her missing father. As the narrative continues, the reader gradually comes to understand how much the narrator has been hurt by men in her life and by a culture that sees women as less than human, without feelings, or rights. The wild Canadian nature that surrounds her is not only the background, but it is also a mirror of her inner turmoil and ultimately her healing.

In nature, ecofeminism is an approach that links women's rights to the protection of nature (Chinsya & Sain, 2024). It suggests that a mindset which gives men advantages over women is the same one that can make human beings detrimental to nature. If a society teaches its members that women are inferior or property, it also tends to teach them to think of land, animals, and water as inferior or property. This relationship is not something that can be read in books, but observed in life, in politics and, as this paper suggests, in literature.

The *Surfacing* is an especially rich text for an ecofeminist interpretation, in that Atwood makes a sharp distinction between what happens to the female body and to the forests and animals

of the Canadian wilderness (Chandan, 2025). In Atwood's world, sport fishing is not an isolated issue, but rather one that encompasses the men who make women feel ashamed of their bodies, and the industries that raise the levels of the water and destroy ecosystems. In this paper, the problem is explored through close reading of the novel, as well as recent scholarship and ecofeminist theory.

### **Research Problem**

While there has been much research on *Surfacing* in the last fifty years, most of the previous work has examined the narrator's psychological makeup or has used the novel as a tale about Canadian national identity. Less research has combined the gender and environmental perspectives in a coherent ecofeminist interpretation that shows the interrelationships between violence against the female body and violence against nature as manifestations of a common patriarchal ideology, with specific textual evidence. The purpose of this paper is to fill that gap.

### **Research Objectives**

This study has two main objectives:

1. Identify and discuss how the exploitation of women is connected to the destruction of nature within the patriarchal culture in *Surfacing*.
2. To show how the narrator's gradual reintegration into the natural world is a feminist and ecological act of resistance to the systems of domination and oppression of the patriarchy.

### **Research Questions**

1. How does *Surfacing* connect the exploitation of women with the destruction of nature under patriarchy?
2. How does the narrator's return to nature become an act of resistance against patriarchal oppression in *Surfacing*?

### **Significance of the Study**

This study has several significance. First, it demonstrates the potential of literature to interpret the "real" issues of our time such as the destruction of nature and violence against women. Second, it contributes to the burgeoning field of ecofeminist literary studies, which has gained increasing significance in the context of climate change and gender-based violence as they are both major concerns in this world. Third, the paper brings older texts to the current conversations on power, bodies, and nature by using a contemporary theoretical approach to a canonical Canadian novel. Lastly, it is shown that there is more than an academic interest in an ecofeminist interpretation of *Surfacing* – it is an insight to why the exploitation of women and the exploitation of the environment often go together, and how literature can inform us of this pattern and challenge it.

### **Literature Review**

The concept of Ecofeminism as a new field of study began to take shape in the 1970s and 1980s (Gaard, 2011). The French feminist Françoise d'Eaubonne (1974) was the first to use the word "ecofeminism" to describe the link between the oppression of women and the destruction of the environment (d'Eaubonne, 2022). She contended that women's subordination was due to the same systems of oppression that led to ecological devastation. Since then, several scholars have developed this concept. Gaard (2011) suggested that ecofeminism is a convergence of several voices; Indigenous feminists, animal rights activists, and socialist environmentalists. What they have in common is a resistance to all forms of domination, gender, race, class and even species.

Phillips (2016) furthered this perspective with the careful philosophical work in the development of an ecofeminist theory. She stated that there is a "logic of domination" in all

oppression, one which is a way of thinking that puts some beings above others and justifies the exploitation of them. This reasoning, Warren demonstrated, could be applied to support the mistreatment of women, the slaughter of animals or the contamination of water. Her work is directly applicable to *Surfing*, where male characters use the same rationale when dealing with females as well as nature.

Ecofeminism has been used in literary studies with various texts. Oppermann (2013) wrote that ecofeminist literary criticism needs to focus on the ways in which texts portray nature, rather than as a backdrop, as a part of the story. This method was used by Stein (1997) in the study of North American fiction, revealing the number of women writers who use wild landscapes to challenge the patriarchal culture. Nature is frequently portrayed as a place where women's fictional characters can find resistance and healing and restore their sense of selfhood that they have lost to a patriarchal society.

There are several scholars who have discussed Atwood's work in ecofeminist terms. Baričević (2019) maintained that Atwood's early novels always depict actual Canadian territory in addition to serving as a metaphor for female consciousness. In his review of Atwood's novels in the *New York Times*, Howells (2005) mentioned that Atwood is much interested in the politics of the body, and that violence toward the female and violence toward nature are almost always linked in her novels. In more recent years, Bouson (2009) has considered Atwood's writing in the context of a larger corpus of eco-critical literature, illustrating how her fiction frequently poses questions about ownership of, and access to, the natural world, and the consequences of its misuse.

Research explicitly devoted to the themes of *Surfacing* has tended to be focused on those of national identity, trauma and feminist consciousness. Rigney (2009) insisted that the novel tells the tale of a woman trying to take ownership of her own story from a culture that has muted her voice. Although Stein (1997) reflected on the significance of the natural setting, this was not sufficiently integrated within a structured ecofeminist framework. More recently, Obidič (2017) suggested the novel anticipates the debates of the present day regarding environmental ethics, and Edmunds (2026) briefly mentioned the correlation between the body of the narrator and the land; however, they failed to develop it into a complete analysis based on sustained textual evidence.

### **Research Gap**

Although many scholars have highlighted the feminist or environmental aspects of *Surfacing*, few have explored it in an integrated ecofeminist reading that employs close textual analysis to demonstrate how particular scenes of violence towards women and nature are related as manifestations of the same patriarchal ideology. The purpose of this paper is to correct this omission through careful analysis of essential passages in the novel to demonstrate that they contribute to the novel's overall ecofeminist argument.

### **Methodology**

The research design used in this study is close textual analysis, a qualitative research method. The main text is carefully read and examined for scenes and passages that represent the linkage between violence against women and the degradation of the environment in Atwood's *Surfacing* (1972). Secondary data was obtained from books, book chapters and monographs on ecofeminism, Atwood's fiction, and feminist literary theory, sourced from Google Scholar and other academic databases. The study identifies passages from the novel in which the male characters use physical force against the females, exert emotional control over females, apply social pressure on females, or kill animals; it also identifies passages in which water bodies are polluted or the wider natural environment is destroyed. Both sets of scenes are then juxtaposed

and examined to illustrate the same logic of domination and control and to show how Atwood uses them in tandem to construct a unified ecofeminist argument in the story.

This study is guided by the theory of ecofeminism as theorized by the American philosopher and cultural anthropologist Sherry Ortner. In her groundbreaking 1974 essay "Is Female to Male as Nature is to Culture?" In many societies and historical eras, however, Ortner said, women have been symbolically associated with nature and men with culture. This identification is typically done with women in patriarchal culture, where culture is perceived as more valuable than nature, putting women in a lower position and treating them as things to be managed, used and dominated. Ortner's essay is quite relevant to *Surfacing* in which the narrator's body and the environment that surrounds her are both considered "territories" that men are entitled to enter, exploit and occupy. It is complemented with the careful philosophical analysis of the "logic of domination" common to both sexism and environmental degradation, and by the application of these ideas to the reading of literary texts offered by Gaard (2011). The study does not employ statistics or quantitative data; it seeks to comprehend the meaning and representation of literary texts, not to measure or quantify anything.

### **Textual Analysis: Violence against Women and Nature in *Surfacing*** **Female Body as Territory: The Abortion Passage**

Perhaps one of the most impactful ways *Surfacing* has brought women and nature together is through the narrator's relationship with her own body. From the start of the novel, the narrator describes herself as disconnected from her body, as if it were not her own but another person's. This disconnection is intentional and not accidental, and it is due to years of being treated like an object by men and institutions that have surrounded her.

The most upsetting one is the memory of the abortion that the narrator has. She remembers the process of the medicine in a language that takes away her agency and makes her into a body to be handled by men. She recalls: "They tied your hands down and they shaved the hair off you, they closed you up in a hospital, they didn't let you see, they didn't let you understand, they wanted you to think that it was their power and not yours, they stuck a needle in you, they didn't let you hear, your legs were up in a metal frame, they bent over you, the technicians, the mechanics, the butchers, the students, practising on you, being clumsy or sniggering" (Atwood, 1972, p. 170). It is important to note the comparison of the narrator's body to "a dead pig" from an ecofeminist perspective; the narrator's body is equated with a dead animal. Her voice and knowledge and feelings don't matter to the men who are "practising on" her body, and later, the feelings of animals don't matter to the hunters and sportsmen.

This relationship between the female body and the animal body is direct in reflecting Petrilli's (2007) view that in patriarchal cultures women are metaphorically located on the side of nature. This symbolically literalizes the hospital scene: the narrator's body is being processed, but a human being isn't being cared for. Atwood makes this parallel between women and nature first in this chapter.

### **The Separation of Body from Mind as Patriarchal Violence**

The moment that is closely related with the abortion passage is a moment where the narrator expresses her view of what she thinks is the source of all of this destruction. She reflects: "The trouble is all in the knob at the top of our bodies. I'm not against the body or the head either: only the neck, which creates the illusion that they are separate... they would have to realize that if the head is detached from the body both of them will die" (Atwood, 1972, p. 76). In this passage, one might characterize it as a sort of ecofeminist manifesto in the novel.

The confrontation between head and body, between reason and feeling, between culture and nature, is exactly the type of false opposition that has been exploited in the past to permit the subservient positions of women and to permit the annihilation of the environment. In Western patriarchy, reason and mind have always been valued over nature, emotion and body and women have been linked with the lesser of these three. It is a dangerous lie, a violence, Atwood's narrator thinks, because it is a teaching of human beings to treat their own bodies and natural surroundings as objects to be manipulated, not experienced.

### **The Killing of the Heron: Nature Destroyed for Sport**

That most striking image of male violence in *Surfing* is the lifeless heron that hung from a tree branch with a blue nylon rope attached to it, killed by American tourists for no other reason than that they were delight in killing. The narrator is shocked: "Why had they tied it up like a lynch victim, why didn't they throw it away like the garbage! If they could not do it it could not happen to them; the only way they could have anything to do with it was to destroy it: food, slave or corpse; limited choices; "horned and fanged heads sawed off and mounted on the billiard room wall, stuffed fish, trophies" (Atwood, 1972, p. 131–132).

This passage is crucial for an ecofeminist reading of this novel. The line 'food, slave or corpse, limited choices' is also true of women in the culture of men: women too are also limited as far as value is concerned, and it is the value to the men that is limited. The heron, hanging like a "lynch victim" become a symbol for all beings that are destroyed just because someone with power wants to show that they have the right to destroy it. This connection is enhanced by the emotional response of the narrator when he closes his eyes and the shape of the heron hangs upside down, "buried" in his head (Atwood, 1972, p. 133). Her guilt and empathy for the bird — which no man in the novel feels — is a sign of the ecofeminist concept that, since they are both dominated, women often have a greater affinity for the fragility of nature.

The dead heron reappears in the narrator's thoughts throughout the story, as if it were an open sore that can never be cured. When she sees it again on the other side of the pond, as she passes on the portage, she says: "On the middle pond again, the heron was there, like something in a butcher's window, desecrated, unredeemed, what would he say, in the story the king learned to speak to animals, and on the other side of the pond they found him a treasure, a conspiracy, they saved his life? But they had no spokesman, "for the accusation, the lament, an outcry of rage" (Atwood, 1972, p. 145). Of particular note in this passage is that the author imparts the voice of nature as if it were speaking on its own. Animals have "no spokesman," and women in a culture of patriarchy, often have "no voice that is heard. Atwood equates the silencing of nature with that of women.

The narrator's thoughts go beyond the lamentation of the heron. She makes a stark and frightening connection between cruelty towards animals and cruelty towards humans: "Anything we could do to the animals we could do to each other: we practised on them first" (Atwood, 1972, p. 138). One of Atwood's most salient ecofeminist statements in the novel. It says that the morality which allows them to kill animals for sport or pleasure, is not distinct from the morality that allows them to hurt women – it is the same morality, and the one permits the other.

This notion is repeated in the scene where David kills a fish in the canoe—asking the narrator to help him—this is actually for amusement or sport, or pleasure, recreation they say—this is not a right reason, 'Kill it for me, said David... Thud of metal on fishbone, skull, neckless headbody, the fish is whole, I couldn't any more, I had no right to. We didn't need it' (Atwood, 1972, p. 138). The term "violation" is key to the point. It's the same word that's used to talk about

sexual assault and it's used to talk about colonial violence. Atwood suggests that these are not different kinds of harm but different degrees by invoking it to refer to the killing of a fish. One of the first indications of her developing ecological and feminist awareness is the narrator's posture of not touching, but leaving the frogs in the bait jar, and putting them back in the water.

### **David's Control Over Anna: The Domestic Politics of Domination**

David and Anna's dynamic in *Surfacing* is a realistic and thorough depiction of the functioning of patriarchal control in day-to-day family dynamics. In many subtle and not so subtle ways, David puts Anna down, makes jokes at her expense and dominates her appearance. One time, he inquires of Anna: "how she would like to be raped by a porcupine?" (Atwood, 1972, p. 124) which is a form of sexual violence used as a joke. This sort of "joke" perpetuates the belief that violence towards women is acceptable and that David views Anna's body as something he can threaten, poke fun at and control.

Later in the novel, the narrator is even more clear about his lack of respect for Anna, when he tells her, "I married was a pair of boobs, she manipulated me into it... She doesn't know anything, every time she opens her mouth she makes an ass of herself" (Atwood, 1972, p. 154). David strips Anna down to her physicality ("a pair of boobs") and takes away any intellectual or emotional value from her. This is the process that Quilty (2025) outlines in her essay: women are first identified with the body and nature, and then the identification is leveraged for treating women as inferior. Anna is only a body to David, and the heron only to the American tourists, something to be destroyed.

Anna's reaction to this treatment is to keep her femininity under control, never to show David without her make-up. The narrator is saddened by this situation, because Anna's situation is like that of the nature in which they live: they are operated and manipulated by men who think they have the right to operate and manipulate them. It's the same reason that makes women objects, to be used and discarded, that makes forests timber and lakes fishing grounds.

The most upsetting scenes in the novel involve the attempt for David to make the narrator "have sex" with him in order to keep him silent. If she doesn't agree, he says that she is a "tight-ass bitch" (Atwood, 1972, p. 162). The narrator's answer is informative. He is not just feared or angry but is covered in something else: Second-hand American being spread on him like mange or lichen, "infested, garbled" (Atwood, 1972 p. 162). This passage links David with the sexual aggression of the Americans throughout the novel, and David is infected by the same culture. The way he tries to take over the narrator's body is similar to the way that the American tourists destroy the wilderness – both are actions by men who feel they are entitled to take what they want from the world around them.

The narrator's ability to see through David — to see his aggression as hollow, borrowed and very anxious — is an indicator of her empowerment and resistance. She refuses to submit, and she refuses to submit by refusing to submit to the world of patriarchal domination to an alternative place of healing and truth, a natural world that the novel increasingly presents as a place of healing and truth.

The Narrator leaves the Human World, stripping off and going wild. As her friends leave the island, the narrator makes several intentional decisions that lead her further and further from the culture around her of the father. One of the most moving scenes in the novel has her going into the lake, taking off her clothes, and undergoing a physical and spiritual change: "I pile the blanket on the rock and step into the water, and lie down. When I am wet I remove my clothes, like wallpaper being shaken off my flesh... When I am clean, I come up out of the lake with my false

body afloat, a cloth decoy" (Atwood, 1972, p. 187–188). The key to the question is the word "false." What is carried away by the narrator is not her true self, but the self she has been created by a patriarchal society, the woman who is determined by her dress, her appearance, her position as a wife and mother, her value to men.

The narrator has thrown off the layers that have been imposed upon her body by society and is now no longer mad, but is reclaiming her body to her and to nature – not to the men. She then eats raw food from the garden, constructs a sleeping area with leaves and walks around the island as if it were part of her. She says: "It's the waiting time that divides us, and I was a coward, I couldn't let them in on my age my place, now I have to let them in on my place my age" (Atwood, 1972, p. 183). The most radical ecofeminist gesture in this novel is its attempt to enter into the time and place of the non-human world, and to become a part of it; it is the narrator's attempt to inhabit the world of nature from the outside, her attempt to become part of it, and to cross the boundary that patriarchal culture insists should separate human beings from the rest of the living world.

### **Walking with the Frog as Ancestor: Kinship with the Non-Human**

One of the most understated, but beautiful, passages in this last section of the novel occurs when the narrator, hungry and alone on the island, finds a frog in the grass, "leopard frog with green spots and gold-rimmed eyes, ancestor. It includes me, it shines, nothing moves but its throat breathing" (Atwood, 1972, p. 195). Remarkable word 'ancestor'. The narrator doesn't regard the frog as a lesser creature at the bottom of a natural order, she sees the frog as a relative, a creature that she is descended from, something that she shares a history with. This is contrary to the patriarchy which considers man as the highest being in the natural order and everything below him as a means of living.

This moment is similar to a previous one in the novel in which the narrator envisions herself as a "frog in a jar" looking out through "the walls of the mother's stomach" (Atwood, 1972, p. 38). In both of the images there is a connection between the human and the animal, and between the protected and the exposed. As Gaard (2011) has formulated in an ecofeminist model, this type of identification with the non-human is not sentimental, but a political one, a rejection of the hierarchy which makes women and animals into objects that can be used and thrown away.

### **The American: A Symbol of Capitalist-patriarchal Exploitation**

The American tourists who come into the Canadian wilderness throughout *Surfacing* are vivid representations of the harmful effects of capitalist patriarchy. They overfishing, hunt for hunting, and leave rubbish around, and they have no idea of why it is wrong. One of the most frequently quoted passages in the novel is the narrator's comment, "They're what we're becoming. They're what's coming to us. They're what they are, regardless of their country's origin: my head said. They're a virus, they spread themselves. The Americans are not only the people of a different nation, they are a specific relationship to the world; a relationship of consumption and extraction, and a belief that power entitles you to use anything.

This relationship between imperial exploitation and patriarchal violence is explicit earlier in the novel, when David refers to the "body" of dead animals" as the foundation of this country (Atwood, 1972, p. 47). The land, like the female body in *Surfacing*, is colonized; entered, used and changed without consent. In this parallel the narrator makes clear the logic by reflecting on the Americans: "They had a starry flag... they must have felt it was their right" (Atwood, 1972, p. 143). The flag is a symbol of territorial claims, a claim to ownership and the exploitation of a space. Similarly, the male characters in the novel assert the right to possess the female body. This is an

ecofeminist reading of this pattern, as it is easy to see that the same hierarchical thinking that elevates men over women also elevates human civilization over the natural world and that both kinds of domination are based on the same and lead to the same kinds of destruction.

### **The Narrator's Final Resolution: The Decision of the Narrator to Return**

The story doesn't end with the narrator being permanently a part of the wild. Rather, it concludes with her choice to make her own way back into the human world. She says: "This above all, to refuse to be a victim. Unless I can do that I can do nothing. I have to recant, give up the old belief that I am powerless and because of that nothing I do will ever hurt anyone" (Atwood, 1972, p. 222). The above is one of the most significant statements in the novel. People don't need to be a victim, it's a political statement. It is applicable to the narrator's interaction with men around her and it's applicable to the natural world's interaction with the human beings exploiting it.

When the narrator decides to go back, it doesn't mean that she's returning to the life she left. She is coming back as a transformed person; as one who has transcended the false dichotomies that have been constructed by patriarchal culture between mind and body, human and non-human, culture and nature. Atwood's heroines typically make this kind of change through a painful confrontation with the forces that have formed them, and that this change, not any easy way out, is what constitutes resistance. In the final pages of *Surfacing*, the narrator has not been consumed by the natural world nor have they been victorious over it, but instead has learned to live in it, to live in it humbly and with awareness: the same humility and awareness that ecofeminism calls for when engaging the natural world as well as women.

### **Conclusion**

This paper has proposed that *Surfacing* is an emphatically and intentionally ecofeminist work, which links the mistreatment of women with the devastation of the natural environment, in an emotionally provocative and intellectually sound manner. Atwood demonstrates again and again the one logic to which patriarchy subscribes: those in power have the right to use, control and destroy what is weaker or less valuable. Women and nature, both are ensnared in this logic and the novel makes a strong case that it is impossible to dissociate the two forms of exploitation.

Based on Sherry Ortner's initial argument of identification of women with nature in patriarchal cultures and the larger ecofeminist tradition of Gaard (2011), the aim of this paper has been to bring the ecofeminist insight that sexism and environmental destruction are two sides of the same cultural coin into literary form with *Surfacing*. It is a process of recognition and rejection of the patriarchal logic which has formed the world and the life of the narrator, that of the pain of entering the wilderness, of being temporarily removed from the world and its harmful rules, of being stripped of her "false body", of being connected with the frog and the heron, and of her final choice to return as a person who refuses to be a victim.

The paper has also attempted to fill a void in the existing scholarship by combining a close textual analysis with a theoretical framework, demonstrating by specific passages and scenes how the novel actually represents the connections ecofeminism claims. It does so reflecting how literature isn't limited to being a mirror of the social but is a medium of understanding and contesting it. Today, 50-plus years after its publication, *Surfacing* is relevant, and more than ever is a cautionary tale for a society that continues to teach its citizens, human and non-human, to see living things as commodities to be used rather than lived. Atwood's novel reminds us of the relationship between the woman on the hospital table and the hanging heron, to the idea that we can't truly fight for one, without fighting for the other.

## References

- Atwood, M. (2010). *Surfacing*. Emblem Editions.
- Baričević, L. (2019). *Figures of immigrants and their descendants in postmodern Canadian literature: problems with dislocation; collapse and reconstruction of identity* (Doctoral dissertation, Sveučilište u Zagrebu, Sveučilište u Zagrebu, Filozofski fakultet, Odsjek za komparativnu književnost).
- Bouson, J. B. (2009). Introduction: Negotiating with Margaret Atwood. *Margaret Atwood*, 1.
- Chandan, S. (2025). Voices of the Nonhuman: Posthuman Ecologies in Atwood's *Surfacing*. *International Journal of English Language, Education and Literature Studies*, 4(2), 609262.
- Chinsya, B. A. D., & Sain, Z. H. (2024). Women and nature: An ecofeminist study of environmental conservation sustainability. *An-Nisa Jurnal Kajian Perempuan Dan Keislaman*, 17(2), 165-180.
- d'Eaubonne, F. (2022). *Feminism or death: How the women's movement can save the planet*. Verso Books.
- Edmunds, G. (2026). *Risking joy: possibilities of unhappiness in Margaret Atwood's "surfacing"* (Doctoral dissertation, Vilniaus universitetas.).
- Gaard, G. (2011). Ecofeminism revisited: Rejecting essentialism and re-placing species in a material feminist environmentalism. *Feminist formations*, 23(2), 26-53.
- Howells, C. A. (2005). *Surfacing and Survival*. In *Margaret Atwood* (pp. 36-51). Palgrave, London.
- Obidič, A. (2017). Margaret Atwood's postcolonial and postmodern feminist novels with psychological and mythic influences: The archetypal analysis of the novel *surfacing*. *Acta Neophilologica*, 50(1-2), 5-24.
- Oppermann, S. (2013). Feminist ecocriticism: The new ecofeminist settlement. *Feminismo/s*, (22).
- Petrilli, M. (2007). *Drowning in rational discourse: Strategies of survival in Margaret Atwood's "Surfacing", Marilynne Robinson's "Housekeeping", and Louise Erdrich's "Tracks"*. Villanova University.
- Phillips, M. (2016). Embodied care and planet earth: Ecofeminism, maternalism and postmaternalism. *Australian Feminist Studies*, 31(90), 468-485.
- Quilty, E. (2025). *Witch Power: Hexing the Patriarchy with Feminist Magic*. John Wiley & Sons.
- Rigney, B. H. (2009). *Surfacing 3. Margaret Atwood: A Jewel in Canadian Writing*, 50.
- Stein, R. (1997). *Shifting the Ground: American Women Writers' Revisions of Nature, Gender, and Race*. University of Virginia Press.