

**Annual Atwood Bibliography
2011
Ashley Thomson and Shannon Hengen**

This year's bibliography of works by and about Margaret Atwood published in 2011 is, like its predecessors, comprehensive but not complete. In fact, citations from earlier years that were missed in past bibliographies appear in this one.¹

There are a number of people to thank starting with Reingard M. Nischik and Charlotte H. Templin who apprised us of items to be included in the bibliography. Also to be thanked are Desmond Maley, librarian at Laurentian University, and Leila Wallenius, University Librarian. Thanks as well to Lina Y. Beaulieu, Dorothy Robb and Diane Tessier of the library's interlibrary loan section. Finally, thanks to the ever-patient Karma Waltonen, editor of this journal.

As always, we would appreciate that any corrections to this year's edition or contributions to the 2012 edition be sent to athomson@laurentian.ca or shengen@laurentian.ca.

Atwood's Works

"25 Books, 25 Writers. Now Read on; World Book Night Tonight; a Million Copies of 25 Modern Classics Are Being Given Away: in Pubs, Libraries and on Street Corners. So, Which World Book Night Title Would Top Authors Press into a Stranger's Hand?" *The Times* (London) 5 March 2011: Section: Saturday Review: 3.

Atwood's choice: "*All Quiet on the Western Front* by Erich Maria Remarque. I did not read *All Quiet on the Western Front* until I had been to the Western Front: so little territory gained and lost, so many lives pulverised in the process. *All Quiet on the Western Front* is among the most realistic writing about the First World War. Lacking either manic humour or stiff-jawed bravery, it recounts simply how inexperienced, very young men found themselves stuck in a relentless, senseless meat grinder, what measures they took to get through it, and how they then discovered a saddening disconnect between themselves and the civilians at 'home'. The Lost Generation was 'lost' for a reason. This book was hugely popular when it first appeared in 1928, in part because of its honesty—a quality that got it burnt by the Nazis. It remains one of the essential novels for anyone interested in the history of the 20th century."

"2007. Margaret Atwood." *A Writer's Life*. [Ed.] Writers' Trust of Canada. Toronto: McClelland & Stewart, 2011. 315-328.

The 2007 Margaret Laurence Lecture. Reflections on her writing career.

"The Age of Lead." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 832-842.

Short fiction. Reprinted from *Wilderness Tips*, ©1991.

Alias Grace [Internet Resource]. New York: Anchor Books, 2011.

Available from <http://www.contentreserve.com/TitleInfo.asp?ID={1071BF8B-0D5B-47D5-BFF0-77940FF7BD3F}&Format=410>. (1 August 2012).

Anna's Pet. Toronto: Lorimer, 2011.

Juvenile. While visiting her grandparents' farm, city girl Anna decides she wants a pet, learning about a variety of creatures, the world they inhabit, and herself, as she selects one.

Bashful Bob and Doleful Dorinda. Toronto, McArthur, 2011.

Juvenile fiction, illustrated by Dušan Petričić.

The Blind Assassin. Toronto: Emblem, 2011.

Bluebeard's Egg and Other Stories [Sound Recording]. Read by Bonnie Hurren. Bath, England: AudioGO Ltd., 2011.

¹ Attentive readers will note the change in title from "Checklist" to "Bibliography", a term the authors feel better describes the document. In the bibliography, such readers may also spot some extracts which may strike them as incorrect. Rather than dotting the text with [sic] or [??], the authors have reproduced these extracts exactly as they appeared in the original.

- Duration: 8:57:11. Downloadable audio file, previously issued on cassette in 2000. Available from: <http://www.contentreserve.com/TitleInfo.asp?ID={A4ECADEB-5BF1-43E1-8F2E-BD71538596E6}&Format=25> (1 August 2012).
- "Border Crossing: Quebec to Maine." *Red Cedar Review* 46 (2011): 29-30.
Poem.
- Cat's Eye*. Toronto: Emblem, 2011.
Also published: London: Virago.
- Cat's Eye* [Internet Resource]. New York: Anchor Books, 2011.
Computer File 1 online resource (445 p.); Available from <http://www.contentreserve.com/TitleInfo.asp?ID={B6648ADB-F3D4-47CD-9C26-A2178D43AF5A}&Format=410> (1 August 2012).
- Cat's Eye* [Sound Recording]. Read by Kimberley Farr. Westminster, Maryland: Books on Tape, 2011.
13 sound discs (ca. 77 min. each): digital; 4 3/4 in.
- Das Jahr Der Flut: Roman*. Berlin: Berliner Taschenbuch-Verlag, 2011.
German translation of *The Year of the Flood* by Monika Schmalz.
- "Death of a Young Son by Drowning." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 820.
Poem. From *The Journals of Susanna Moodie*, Journal II: 1840-1871. Reprinted from *Selected Poems 1966-1984*, ©1990.
- "Descent: Negotiating With the Dead." *AfterWord: Conjuring the Literary Dead*. Ed. Dale Salwak. Iowa City: University of Iowa Press, 2011. 3-21.
Atwood's chapter sets the stage for a book in which "eighteen scholars are loosed from the chain of fact to conduct imaginary interviews with a constellation of deceased British and American authors..." (Publisher). Her chapter is reprinted from *Negotiating with the Dead: A Writer on Writing* (2002).
- "Disembarking at Quebec." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 818.
Poem. From *The Journals of Susanna Moodie*, Journal I: 1832-1840. Reprinted from *Selected Poems 1966-1984*, ©1990.
- The Door* [Internet Resource]. Boston: Houghton Mifflin Harcourt, 2011.
Available from: <http://www.contentreserve.com/TitleInfo.asp?ID={ECD73792-1B34-49B5-A821-DAEA5566DB4E}&Format=410> (1 August 2012).
- "Dream 2: Brian the Still-Hunter." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 821.
Poem. From *The Journals of Susanna Moodie*, Journal II: 1870-1871. Reprinted from *Selected Poems 1966-1984*, ©1990.
- "An Encyclopedia of Lost Practices: The Saturday Night Date." *Investigating Culture: An Experimental Introduction to Anthropology*. By Carol Delaney with Deborah Kaspin. 2nd ed. Chichester, West Sussex, UK: Wiley-Blackwell, 2011. 157-158.
Reprinted from *New York Times* 6 December 1999: Section: 6: 148.
- "The End of Paradise; Margaret Atwood on Fictional Utopias, and Failed Attempts to Build Real Ones." *National Post* 18 October 2011: Section: Issues & Ideas: A17.
(1477 w.) "In the course of riffling through obscure books that, at that time, nobody but me was interested in, I discovered lots and lots of utopias. The 19th century, especially the second half of it, was so cluttered up with them that Gilbert and Sullivan wrote a parody operetta called 'Utopia Limited'. I also discovered—beginning around the turn of the century but gathering steam as the 20th century progressed, if progressed is the word—a strain of increasingly darker and more horrifying dystopias. Why this change? ..." Excerpt from *In Other Worlds: SF and the Human Imagination*.
- "[Extract]." *The Well-Spoken Thesaurus: The Most Powerful Ways to Say Everyday Words and Phrases*. By Tom Heehler. Naperville, Illinois: Sourcebooks, 2011. 9.
In a chapter focusing on literal as opposed to figurative expressions, Heehler writes: "Witness this breath of fresh air as Margaret Atwood takes what we normally accept as figurative and interprets it in a literal way a few pages into *The Handmaid's Tale*: 'We would exchange remedies and try to outdo each other in the recital of our physical miseries; gently we would complain, our voices soft and minor key and mournful as pigeons in the eaves troughs. I know

what you mean, we'd say. Or, a quaint expression you sometimes hear from older people: *I know where you're coming from, as if the voice itself were a traveler from a distant place. Which it would be, which it is.*' When people read that, they don't think to themselves, Margaret Atwood sure is good at converting the figurative to the literal. Instead they think, Wow, what a writer!"

"*Fahrenheit 451* by Ray Bradbury (1953)." *The Guardian* 14 May 2011: Section: Guardian Review Pages: 2.

A column titled "The stars our destination: To celebrate the opening of the British Library's science fiction exhibition *Out of this World*, we asked leading SF writers to choose their favourite novel or author in the genre" includes the following comments by Atwood on her favourite novel: "As a young teenager, I devoured Ray Bradbury's *Fahrenheit 451* by flashlight. It gave me nightmares. In the early 1950s television was just rolling forth, and people sat mesmerised in front of their flickering sets, eating their dinners off TV trays. Surely, it was said, 'the family' was doomed, since the traditional dinnertime was obsolete. Films and books too were about to fall victim to the new all-consuming medium. My own parents refused to get a TV, so I had to sneak over to friends' houses to gape at The Ed Sullivan Show. But when not doing that, I fed my reading addiction, whenever, however, whatever. Hence *Fahrenheit 451*. In this riveting book, books themselves are condemned—all books. The very act of reading is considered detrimental to social order because it causes people to think, and then to distrust the authorities. Instead of books the public is offered conformity via four-wall TV, with the sound piped directly into their heads via shell-shaped earbuds (a brilliant proleptic leap on the part of Bradbury). Montag, the main character, is a 'Fireman': his job is to burn each and every book uncovered by the state's spies and informers. But little by little Montag gets converted to reading, and finally joins the underground: a dedicated band of individuals sworn to preserve world literature by becoming the living repositories of the books they have memorised. *Fahrenheit 451* predated Marshall McLuhan and his theories about how media shape people, not just the reverse. We interact with our creations, and they themselves act upon us. Now that we're in the midst of a new wave of innovative media technologies, it's time to reread this classic, which poses the eternal questions: who and how do we want to be?"

"Fine Print." *Geist* 20.2 (Fall 2011): 29.

Poem. Reprinted from *Power Politics*, ©1971.

"First Job." *The Broadview Anthology of Expository Prose*. Ed. Laura Buzzard et al. Peterborough: Broadview Press, 2011. 493-495. Originally published as "Ka-Ching!" *New Yorker* 23 (30 April 2001): 72.

"Fishing for Eel Totems." *The Art of Angling: Poems about Fishing*. Ed. Henry Hughes. New York: Alfred A. Knopf, 2011. 232.

Originally published in *Procedures for Underground*, ©1970.

Flommens år. Oslo: Aschehoug, 2011.

Norwegian translation of *The Year of the Flood* by Inger Gjelsvik.

"Flowers." *Fathers: A Literary Anthology*. Ed. André Gérard. Vancouver: Patrimoir Press, 2011. 347-349.

Poem. Includes short comment by the editor, p. 346. Reprinted from *Morning in the Burned House*, ©1995.

"Flying Rabbits and Their Ancestors." *The Brick* 86 (Winter 2011): 161-163.

Reflections on the imaginings of a 6-8 year old, where the kids discovered the "knowledge of flying capes, superpowers, other planets and the like" and ultimately where the creators of such superheroes got their own ideas.

"Further Arrivals." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 819.

Poem. From *The Journals of Susanna Moodie*, Journal I: 1832-1840. Reprinted from *Selected Poems 1966-1984*, ©1990.

"Ghosts of Gone Birds." *BBC Wildlife* 29.11 (October 2011): 68-73. "A ground-breaking multimedia project is breathing artistic life back into extinct bird species. Novelist and keen birder Margaret Atwood reveals why this exhibition matters to us all." (Journal).

God Potopa. Moskva: Eksmo, 2011.

Russian translation of *The Year of the Flood* by T. Borovikovi.

The Handmaid's Tale. Toronto: Emblem, 2011.

- Also published: London: Vintage in both regular and LARGE PRINT eds.
The Handmaid's Tale [Internet Resource]. Boston: Houghton Mifflin, 2011.
 Available from: <http://www.contentreserve.com/TitleInfo.asp?ID={BE15A2BE-7B1C-489A-BF84-328722E9981C}&Format=410> (1 August 2012).
- "Happy Endings." *On Writing Short Stories*. Ed. Tom Bailey. 2nd ed. New York: Oxford University Press, 2011. 229-232.
 Reprinted from *Good Bones and Simple Murders*, ©1983.
- "Happy Endings." *The Story and Its Writer*. Ed. Ann Charters. 8th ed. New York: St. Martin's Press, 2011. 32-34.
- Hov. Or Yehudah*: Kineret: Zemorah-Bitan, 2011.
 Hebrew translation of *Payback* by Bruriah Ben-Barukh.
- "How a Love of the Funny Papers Started a Love of Reading." *National Post* 15 October 2011: Section: News: A1.
 (1192 w.) Excerpt from *In Other Worlds: SF and the Human Imagination*.
- "Hurrah for World Book Night! Giving Away a Story Is an Act of Trust, Says the Novelist Margaret Atwood." *Daily Telegraph* 5 March 2011: Section: Review: 23.
 Excerpt: "A long time ago I was in Barcelona, visiting my Catalonian publishers. I learnt the answers to many questions during that stay—for instance, why does Dalí have so many pictures of folks with lobsters on their heads? (Think about it, but not too intently. What is a long shape and turns red when heated?) One day, I was walking around the Ramblas, the central tree-lined pedestrian mall where people love to stroll in the cool of the evening. Why were there so many bookstands? I wondered. Why were there so many florists? And why were people lined up at both, and dashing hither and thither with books and roses? Ah, said my Catalonian minder. It was St George's Day, and on that day every man gives a woman in his life a rose, in honour of the chivalrous, dragon-slaying, maiden rescuing Saint; and every woman gives a man in her life a book, in honour of Cervantes—the creator of the melancholy and possibly delusional Don Quixote—who died on that date, as did Shakespeare. More books were bought in Barcelona on St George's Day than on any other day of the year. From that conjunction—two romantics, a successful knight and an unsuccessful though idealistic one—sprang Unesco's World Book and Copyright Day, with many a bookish celebration, coupon purchase and website sporting images of what dancing librarians might look like if they danced.

Now we are seeing the first UK and Ireland World Book Night, an even more Quixotic venture. What windmill-tilter could have dreamt it up—the idea of arranging a mammoth event whereby a million—a million!—paper books would not be bought by the chivalrous and presented to loved ones but simply given away, all within the space of a few hours? Don Quixote is famous for seeing things not as they are but as they should be, and World Book Night's visionary, Jamie Byng of Canongate, partakes of his nature. Jamie is very much of the build-it-and-they-will-come persuasion, and so, via a smart website, a lot of help from his friends, and much fast talking to publishers, bookshops, libraries and authors (for authors must forego their royalties on the books that are given away), he built it.

I have to admit that when Jamie broke the idea to me, in early September, I thought he was a little crazy. But who am I to say a giant is only a windmill? I was the one who sensibly proclaimed, back in 1963, that grisly tinned rice pudding would never sell. How wrong I was! So I agreed with alacrity to be a patron of World Book Night. (It's odd being a patron, but it would be odder to be a matron, so I guess the name stays.)

I didn't think I would be able to attend the actual ceremonies, being from North America and all, and so, via Twitter, I invited those who were choosing to be book donors to be Me for a Day, and to give whatever book from the list they might desire. We conferred about the Margaret outfit—black with a pink scarf, white fright wig, drag allowed—and the shoes—flat, with a kitten heel—and the manner of walking—nose forward, scuttle a bit—and I and my surrogates were all set. That offer still stands, though it seems I'll be at the South Bank tonight after all. I, too, will wear the black outfit and the flat shoes, and you won't be able to tell me apart from the other Margarets. I, too, will be giving books away and watching others give mine away. I expect to

enjoy it in a way I would not expect to enjoy, for instance, an event in which we were all giving away a million toasters.

But what is it that makes books things people love to give? Perhaps it's because they're so personal. 'Tell me what you like and I will tell you who you are,' John Ruskin famously once said, and it's true. We are what we eat, but we are also what we read. Many a pick-up has been made through books—I know this because men shamefacedly tell me they've pretended to read my books in order to strike up relationships with ladies—and many a partnership has gone down in flames over the issue of what the significant other has been stuffing into his or her head via the printed page. So when we give someone a book, we are also delivering a complex message. It may be: 'I love this book and I love you enough to share it with you.' It may be, a little more bossily: 'You need to read this.' It may be: 'I understand you and know you will like this.' It may be: 'I respect you.' It may just be: 'I see you.'

Books are frozen voices, in the same way that musical scores are frozen music. The score is a way of transmitting the music to someone who can play it, releasing it into the air where it can once more be heard. And the black alphabet marks on the page represent words that were once spoken, if only in the writer's head. They lie there inert until a reader comes along and transforms the letters into living sounds. The reader is the musician of the book: each reader may read the same text, just as each violinist plays the same piece, but each interpretation is different. So when you give a well-loved book to someone else, it is above all an act of trust: you are trusting the recipient not to massacre the book in his or her interpretation of it. Tonight, therefore, we will be witnessing not only a million Quixotic acts of giving, but a million Quixotic acts of trust. 'Go, little book,' authors used to tell their creations, in the end-of-the-book convention called the envoi. 'Into the hands of strangers I confide you.' And when we give away a book we have loved, this is what we ourselves are thinking: Farewell, we wish the book. May your new owners treat you well; may they not throw you against the wall or use you for kindling. May they pardon your faults and praise your virtues. May you bring wisdom or knowledge. May you bring joy."

In Other Worlds: SF and the Human Imagination. Toronto: McClelland & Stewart, 2011.

Also published: New York: Nan A. Talese/Doubleday; London: Virago. Contents: Part 1: In Other Worlds: SF and the Human Imagination; Flying Rabbits: Denizens of Distant Space; Burning Bushes: Why Heaven and Hell Went to Planet X; Dire Cartographies: The Roads to Utopia. Part 2: Other Deliberations: An Introductory Note; *Woman on the Edge of Time* by Marge Piercy; H. Rider Haggard's *She*; The Queen of Quinkdom: *The Birthday of the World and Other Stories* by Ursula K. Le Guin; Arguing against Ice Cream: *Enough: Staying Human in an Engineered Age* by Bill McKibben; George Orwell: Some Personal Connections; Ten Ways of Looking at *The Island of Doctor Moreau* by H. G. Wells; *Never Let Me Go* by Kazuo Ishiguro; After the Last Battle: *Visa for Avalon* by Bryher; *Brave New World* by Aldous Huxley; Of the Madness of Mad Scientists: Jonathan Swift's Grand Academy. Part 3: Five Tributes; An Introductory Note; Cryogenics: A Symposium; Cold-Blooded; Homelanding; Time Capsule Found on the Dead Planet; "The Peach Women of Aa'a" from *The Blind Assassin*. Appendices: An Open Letter from Margaret Atwood to the Judson Independent School District [and] *Weird Tales* Covers of the 1930s.²

In Other Worlds: SF and the Human Imagination [Internet Resource]. [United States]: Books on Tape, 2011.

1 online resource (1 sound file [8 hr., 28 min., 17 sec.]). Available from: <http://www.contentreserve.com/TitleInfo.asp?ID={2BF1B681-2ED3-4A47-8705-A5E980553285}&Format=25> (1 August 2012).

Le Journal de Susanna Moodie. Paris: Éditions Bruno Doucey, 2011.

French translation of *The Journals of Susanna Moodie* by Christine Évain.

Kocie Oko. Warszawa: Swiat Ksiazki, 2011.

Polish translation of *Cat's Eye* by Magdalena Konikowska.

² In the book itself, the source for "*Weird Tales* Covers of the 1930s" is listed as the September 2011 issue of *Playboy*. In fact, the article is from the October 2011 issue of that magazine and the article was published with the title: "The Weird Art of Seduction." See below.

Lady Oracle. Toronto: Emblem, 2011.

"The Line: Five Variations." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 829-832.

Poem. Reprinted from *The Door*, ©2007.

"Margaret Atwood on Knitting a Great Auk in the Arctic." *Independent Online* 21 October 2011.

Matilda Battersby explains how Atwood came to be interested in an exhibition about extinct birds, and then prevails upon the author to speak about her knitting and the exhibition: "I said I'd knit a Great Auk for the Ghosts of Gone Birds show. Having said that I thought 'Oh god, how am I going to do this?' I thought at first that I was going to make a three-dimensional stuffed Auk. I didn't really know how to do that. So I used a programme on the web called KnitPro which makes a pattern for you if you upload a design. It didn't take that long to knit once I'd figured out what I was doing.

I knitted my Great Auk in the Arctic, which was where I happened to be. I was there with a group called Adventure Canada with whom I travel quite a bit. They happened to have a knitting group because there was a woman onboard who was an expert in drop spindle yarn making. So, she was helping people to make wool into yarn while I was knitting my Great Auk and other people were knitting other things. Do you know what a Stitch and Bitch group is? It was basically one of those. The eye of Great Auk came from somebody's bead collection.

It is the first and only Great Auk that I have knitted. Having knitted it, I could certainly teach other people to knit one, but I don't think I'll be making any more myself. I got some consultation from people in knitting shops to get the right colour wool. They did look at me in a somewhat askance way when I told them what I was doing.

Bird watching isn't a science. It is a passion. But it is a very widespread one. There are more people involved in bird watching in North America than are involved in tennis and golf combined. In the UK there are over a million members of the Royal Society for the Protection of Birds, which is a member of Bird Life.

We hope to bring The Ghosts of Gone Birds to America and to encourage the participation of American artists, especially for the 2014 International Convention Congress of Bird Life, which happens every four years, the next of which will be in Ottawa." Available from:

<http://www.independent.co.uk/arts-entertainment/art/features/margaret-atwood-on-knitting-a-great-uk-in-the-arctic-2373978.html> (1 August 2012).

"The Most Valuable Present I've Ever Been Given': This Evening, Thanks to World Book Night, a Million Books Will Be Given Away. We Asked Writers What Titles They Most Often Gave as Gifts and Which They've Been Most Pleased to Receive. And Children's Authors Recommended Books to Give to Children." *The Guardian* 5 March 2011: Section: Guardian Review Pages: 2.

Atwood's pick: "The book I most often give as a gift is *The Gift*, by Lewis Hyde (Canongate). I keep four or five copies around the house at all times, for swift giving to people who need them. Most often they are artists of one kind or another, and are worrying about the disconnect between what they do and how hard they work, and how little money they make. Hyde's book explains the differences between the money economy in which we think we live, and the gift economy, in which we also live. Gifts—including artistic gifts—travel in mysterious ways, but travel they must, or else they die. *The Gift* is essential reading for anyone who has embarked on this journey. (It also inspired the creators of World Book Night. That is one of its gifts.)"

"My Paper Napkin Guide to the Election; Novelist Margaret Atwood Casts Her Lot With the Common Decency Party." *Toronto Star* 26 April 2011: Section: Opinion: A19.

Excerpt: "Being a writer, I write frequently. It's a nervous habit. The other day I was writing on a paper napkin, having rashly left the house without a notebook. What I was trying to figure out was the kind of country I would like to live in, and thus the kind of party I'd vote for if it were likely to encourage such qualities. Like many swing voters, I want to vote for values, not for labels. I don't much care what parties call themselves or what they say they will do. I care about what they really have done, and the values they've demonstrated by their actions. What I was looking for were qualities we swing voters might be able to agree on, no matter what 'party' we may have

voted for historically. Suppose we had a party called the Common Grounds Party, or maybe the Common Decency Party. It might begin with the list on the paper napkin. Here it is. As you can see, there are pairs of opposites. And, since you probably can't read my writing, this is what it says: Where do you want to live? Open/closed; leader/dictator; inclusive/excluding; generous/mean; listens/does not listen; takes responsibility about mistakes/it's always someone else's fault; humanly imperfect/always right, like God; humility/arrogance; works well with others/one-man band. There was a second page, which included things like 'Fair/unfair (laws and enforcement),' 'Allows initiative/control freak,' 'Governs for the welfare of all citizens/non-party members are enemies.' But then I ran out of space.

Maybe my paper napkin is more like a description of what you might wish in a prospective roommate or a best friend. Fair enough: I'd agree that a government, as opposed to an individual person, does need additional desirable characteristics. So here are some of the things I might add to the paper napkin. **The ability to count, plus fiscal transparency.** Parliament fell on a motion of non-confidence triggered by the Harper government's failure to disclose the real costs of budget items such as fighter planes and mega-jails. But voters need to be told what things will cost, since they pay for them. It appears that the planes may cost ten times what we were originally told. Why would taxpayers endorse a blank cheque for an astronomical ongoing expense with no ceiling? Either the government knew the cost and refused to tell us—thus no transparency—or it did not know, and thus cannot count. **On women:** plain speaking, no double-talk. This government is deeply traumatized by women's reproductive organs. At the G20, Harper claimed to be concerned about 'maternal and child health,' noting that '500,000 women die each year in pregnancy and 9 million children die before the age of five.' But his government is defunding Planned Parenthood, an international organization that works with the poorest and most marginalized women and children to improve their survival chances. (Yes, I know, Bev Oda says she just hasn't got around to the Planned Parenthood application for the past 18 months; but as Miss Manners says, no answer is an answer.) In addition, the Harper government's Senate appointees effectively squashed Bill C-393 that would have facilitated cheap AIDS drugs to 2 million children in poor countries; which calls to mind the A.H. Clough poem, 'The Last Decalogue': Thou shalt not kill; but need'st not strive/ Officially to keep alive.' Harper says he will not allow a debate on abortion. But he should allow it. All aspects of this troublesome question—and it has been troublesome throughout history, as there are no lovely answers—should be thoroughly discussed. There should be clarity on Harper's attitude to women and children and their well-being. Let them die of malnutrition? Supply adequate diet, public support if there's no income, protection from rape and enforced prostitution, improved adoption procedures, education, better hospitals and access to drugs, new orphanages, enforced chastity, unwillingly pregnant women locked up in mega-jails, payment per baby if baby-making is service provided to the state, pace Napoleon?

What's it to be? Spit it out. Let us know what may be coming soon to a neighbourhood near us. Respect for parliamentary democracy. The Common Grounds and/or Decency Party would, I think, still assume that democracy—for which people in other parts of the world are risking their lives—is a good thing. But it could be that not every other party shares this view. Is Parliament just a fly making a bothersome buzzing noise in the ear of the El Supremo who dictates in secret from within the closed castle of the PMO's office? (This trend did not begin with the Harper government—it goes back at least to Trudeau—but it has been taken to an extreme under it.) And if we don't need Parliament, why not prorogue it indefinitely? Then we wouldn't have to be troubled by these pesky elections, which Harper assumes Canadian citizens fear as a fate worse than death. The Common Grounds/Decency Party would think we should have the right to vote in free elections—as often as it takes to get a government that has the confidence of the House. So there's my checklist. You probably have items of your own. To qualify for the Paper Napkin, however, they should be things you think we swing voters might mostly agree on. Check the parties off against the common list. Then vote, and—as they say—cherish the moment. People elsewhere are dying for it.”

This piece inspired the following reply: FULFORD, Robert. “Queen of Toronto's Bien-Pensants;

Margaret Atwood Knows She's Right—Because All Her Toronto Neighbours Agree With Her.” *National Post* 30 April 2011: Section: Issues & Ideas: A23.

Excerpt: “Margaret Atwood, whimsically describing herself as a ‘swing voter’, this week suggested in the *Toronto Star* that on Monday we should vote in the federal election only after determining which politicians will deliver the kind of government that ‘we swing voters’ desire. Never afraid to be called cute, or for that matter devious, the well-known novelist implies that at least on this one occasion she should be considered non-partisan. Experienced Atwood readers, however, will know that if she’s non-partisan, she’s chosen which side to be nonpartisan on. We will also understand that, while she’s avowedly a swing voter, there’s at least one place where she’s very unlikely to swing: anywhere even vaguely conservative.... She’s gathered together all the complaints made about Harper. She wants fiscal transparency and she wants plain speaking. She wants cheap AIDS drugs for the poor countries, a debate on abortion, protection from rape and enforced prostitution, support for Planned Parenthood—and don’t forget respect for parliamentary democracy. (She somehow ignores world peace and a chicken in every pot.) These demands, as she imagines it, would be met by what she chooses to call the ‘Common Decency Party.’ This is not an overly subtle way of saying that those who think as she does are on the side of decency and goodness. The rest of you people (that would be the Conservatives) aren’t. That goes far beyond Atwood’s normal, highly admirable poise and evolves into political self-righteousness.... To understand Atwood, you must understand the Annex, a smallish district in west-central downtown Toronto, where you can find many fine Victorian and Edwardian homes, occupied mainly by residents with Victorian and Edwardian views, people of elevated taste who consider a serious interest in commerce to be just slightly vulgar. Atwood has lived there for many years.... The Annex is a particularly wordy place. Almost everyone who lives there works in some branch of the word industry. On many streets there are more professors than houses, and it is not uncommon to find one dwelling in which two journalists can be found raising children with embryonic tendencies toward journalism. Atwood is an independent thinker, highly original in fact, who just happens, by coincidence, to think of politics precisely the way the rest of the Annex thinks. And the Annex, in return, thinks what she thinks. The Annex is a lesson to us all, [that] one place in Canada that proves people can set aside their differences and come together in the common pursuit of decency. Borrowing the phrase of an American author, you could accurately call Annex dwellers the herd of independent minds.”

“My Perfect Sunday.” *Sunday Telegraph* 23 October 2011: Section: Features: 3.

Excerpt: “How to choose? In Canada perfection comes in many forms depending on the season, and like many Canadians I live a double life: city, country. But let’s say it’s early fall and I’m in the woods north of Toronto. We have breakfast outside on the deck—my partner Graeme Gibson’s sourdough pancakes if I’m lucky—listening to the ravens and blue jays, watching the waxwings and goldfinches flocking before migration. Then we’ll have some (organic, shade-grown) coffee, which Graeme makes because he finds it painful to see me messing it up. Then I’ll do some work/play—right now I’m working on a moderately gruesome novel. If it’s not raining we’ll go for a walk in the woods, collecting any puffballs we might see. We like to have people for lunch; sometimes it’s the grandkids, who are refusing to take ‘I’m too old’ as an excuse: how soon before I break my neck falling out of a tree? In the afternoon we might go to a local food seller, or pootle around getting some wood in for the winter. But most likely I will tear into a new book I’m reading, or answer letters, or do a repetitive chore such as ironing that’s actually useful for plot composition. We’ll then have a drink, outside if it’s not raining. After dinner we like to watch movies—that’s what we might do in the city, and we’re working on getting it set up for the country too. Or we might spend some time outside, looking at the stars. They’re hard to see in the city.”

“Nghệ thuật nấu nướng và phục vụ.” *Truyện Ngắn Nữ Canada - Tuyển Tập [=Canadian Women’s Short Stories]*. Ed. Elizabeth McLean. Hà Nội: Phụ nữ, 2011. 35-55. Vietnamese translation of “The Art of Cooking and Serving” from *Moral Disorder*, 2006.

Oeil-de-chat. Paris: Robert Laffont, 2011.

French translation of *Cat’s Eye* by Hélène Filion.

“Orpheus (2).” *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 828-829.

Poem. Reprinted from *Selected Poems II 1976-1986*, ©1987.

Oryx and Crake [Sound Recording]. Read by John Chancer. Bath, England: AudioGO, 2011.

- 1 sound media player (12 hr., 35 min.)
Pagar: (con la Misma Moneda). Barcelona: Bruguera, 2011.
 Spanish translation of *Payback* by Ana Becció.
- Payback: Debt and the Shadow Side of Wealth* [Internet Resource]. Toronto, Anansi.
 Available from <http://public.ebib.com/EBLPublic/PublicView.do?ptilID=744615> (1 August 2012).
- Penelopiada*. Moskva: Eksmo, 2011.
 Russian translation of *The Penelopiad* by A. Bleiz.
- "Progressive Insanities of a Pioneer." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 815-817.
 Poem. Reprinted from *Selected Poems 1966-1984*, ©1990.
- Quassù sull'albero*. Torino: Giralangolo, 2011.
 Italian translation of *Up in the Tree* by Daniele Martino.
- "Reading Blind." *The Story and Its Writer*. Ed. Ann Charters. 8th ed. New York: St. Martin's Press, 2011. 903-906.
 Originally the Introduction to *The Best American Short Stories 1989*. Reprinted from *Writing with Intent: Essays, Reviews, Personal Prose 1983-2005*, ©2004.
- Resurgir*. Madrid: Alianza, 2011.
 Spanish translation of *Surfacing* by Gabriela Bustelo.
- "The Road to Utopia: Margaret Atwood Has Been Criticised for Not Wanting to Call Her Books Science Fiction. But What Is the Definition of SF, and How Does It Differ From Speculative Fiction and Fantasy? The Author of *The Handmaid's Tale* Looks Back on Her Lifelong Fascination with Creating Other Worlds." *The Guardian* 15 October 2011: Section: Guardian Review Pages: 2.
 Available from: <http://www.guardian.co.uk/books/2011/oct/14/margaret-atwood-road-to-utopia> (1 August 2012). (4294 w.) Commenting in *The Guardian* on 2 December: 23, Floyd Kermod of Melbourne, Australia wrote: "I am normally a fan of Margaret Atwood, most of whose books are a good deed in a bad world, and her explanation of how she came to write her three science-fiction books is very illuminating (The Road to Utopia, 18 November). However, her reasons for not wanting to call the books sci-fi are unconvincing. We are asked to accept that Atwood is not afraid of her books being shoved into the literary ghetto and that she is not at all snobbish about genres, but the actual reasons seem to come down to a lot of hair splitting about genre titles and contents, combined with simplistic generalisations (like 'no Martians'), which are ill-judged if she really doesn't want to be a snob. The case of *1984* is interesting. It doesn't feel like sci-fi, but if you described the plot to general readers, they'd probably put it in the sci-fi basket. Then again, Orwell's work is a brilliant satire of politics and war as waged in the 1940s and is widely accepted as genius. *Oryx and Crake*, on the other hand, is very lazy and derivative science fiction with a few artsy touches. I wish Atwood well with future books and hope to one day read something as good as *Lady Oracle* from her, but if she really doesn't want to be seen as a science fiction writer, she should forget about inventing convoluted titles (Utopia? give me a break) and just not write science fiction."
- The Robber Bride* [Sound Recording]. Read by Bernadette Dunne. Westminster, Maryland: Books on Tape, 2011.
 16 sound discs (ca. 76 min. each): digital; 4 3/4 in.
- Rude Ramsey and the Roaring Radishes*. Toronto: McArthur, 2011.
 Juvenile fiction illustrated by Dušan Petričić.
- Second Words: Selected Critical Prose 1960-1982* [Internet Resource]. New York: Anansi, 2011.
 Available at: <http://public.ebib.com/EBLPublic/PublicView.do?ptilID=775993> (1 August 2012).
- Shisha tono kōshō: Sakka to Chosaku*. Tokyo: Eikosha, 2011.
 Japanese translation of *Negotiating with the Dead* by Keiko Nakajima.
- "Siren Song." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 826.
 Poem. Reprinted from *Selected Poems 1966-1984*, ©1990.
- "Spelling." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 827-828.
 Poem. Reprinted from *Selected Poems 1966-1984*, ©1990.
- "A Stitch in Time." *Nostalgia in Vogue 2000-2010*. Ed. Eve MacSweeney. New York: Rizzoli, 2011. 62-65.

- "Finding the perfect dress was never an easy task—until Margaret Atwood took matters into her own hands." Memoir of sewing in her early adolescence. Originally published in *Vogue* in December 2002.
- "Stone Mattress." *New Yorker* 19 December 2011: 122-133.
Short story—a woman raped as a teenager gets her revenge when she meets her attacker whilst taking an Arctic cruise.
- "The Stories We Tell; Margaret Atwood Reflects on Her Childhood Love of Sci-Fi and Horror Novels, and How They Mirror the Classic Tales of Literature." *National Post* 17 October 2011: Section: Ideas & Issues: A11.
(1387 w.) "My superhero-creating or flying-rabbit phase ended when I was eight. By the time I was nine or 10, I had become a confirmed under-the-covers midnight flashlight reader, devoting myself not only to adventure stories but also to comic books of an increasingly wide variety. In my daytime life, I would read anything that was handy, including cereal boxes, washroom graffiti, *Reader's Digests*, magazine advertisements, rainy-day hobby books, billboards and trashy pulps. From this you might conclude that I quite possibly have never been an entirely serious-minded person, or perhaps that I simply have eclectic tastes and like to rummage. Given a choice between a stroll in a classic 18th-century garden and the chance to paw through someone's junk-filled attic, I would probably choose the attic. Not every time. But often. As the twig is bent, so the tree grows, they used to say, so I suppose I should reveal what sort of things bent my own twig; for surely at least some of the books that writers eventually produce as adults are precipitated by what they read avidly as children...." Excerpt from *In Other Worlds: SF and the Human Imagination*.
- Syndflodens år: Roman*. Copenhagen: Lindhardt og Ringhof, 2011.
Danish translation of *The Year of the Flood* by Vibeke Houstrup.
- "This Is a Photograph of Me." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 814.
Poem. Reprinted from *The Circle Game*, ©1967.
- "Thoughts from Underground." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 822-823.
Poem. From *The Journals of Susanna Moodie*, Journal III: 1871-1969. Reprinted from *Selected Poems 1966-1984*, ©1990.
- "Tricks with Mirrors." *An Anthology of Canadian Literature in English*. Ed. Donna Bennett and Russell Brown. 3rd ed. New York: Oxford University Press, 2010. 823-825.
Poem. Reprinted from *Selected Poems 1966-1984*, ©1990.
- Typhlos Dolophonos: mythistorēma*. Athena: Ekdoseis Psychogios, 2011.
Greek translation of *The Blind Assassin* by Poly Moschopoulou.
- Wandering Wenda and the Widow Wallop's Wunderground Washery*. Toronto: McArthur, 2011.
Juvenile fiction. Illustrated by Dušan Petričić. When Wenda's parents are whisked away by a weird whirlwind she finds herself alone and fending for herself with the help of Wesley the woodchuck. They find themselves the captives of Widow Wallop and are forced to work in her underground washery. With the help of Wesley, some wild wolves and the other captive waifs and strays, Wenda learns to help herself and expose the Widow Wallop for who she really is.
- "The Weird Art of Seduction." *Playboy* October 2011: 74-77. Republished as "Weird Tales: Covers of the 1930s" in *In Other Worlds: SF and the Human Imagination*. See above.
- "Welcome From Margaret Atwood and Graeme Gibson." *Butterflies of Toronto: A Guide to Their Remarkable World*. By Susan Boswell. Toronto: City of Toronto, 2011. 2.
Atwood and her partner congratulate the City for launching its biodiversity series celebrating the flora and fauna of the city. The welcome concludes with the two writers encouraging readers "to take a walk in one of our parks and open spaces, lower your blood pressure, and enjoy the diversity of trees, animals, birds, flowers, and even fungi that flourish among us."
- "A Women's Issue." *Gendered Intersections: An Introduction to Women's and Gender Studies*. Ed. Susan Gingell, Pamela J. Downe and C. Lesley Biggs. 2nd ed. Halifax: Fernwood, 2011. 296-297.
Poem. Reprinted from *Selected Poems II: Poems Selected & New*, ©1986.
- "Would You Buy a Vacuum From This Man? Isn't This Your Signature? the Salesman Asks. Yes, but the Document's been Changed to Mean the Opposite of What You Signed." *Globe and Mail* 20 April 2011: Section: Comment: A15.

Atwood on the Canadian election. Excerpt: "I am a fiction writer. So here's a fiction. A vacuum cleaner salesman comes to your door. 'You must buy this vacuum cleaner,' he says. 'Why?' you say. 'Because I know what's good for you,' he says. 'I know things you don't know.' 'What are they?' you say. 'I can't tell you,' he says, 'because they're secret. You are required to trust me. The vacuum cleaner will create jobs.' 'Where is the vacuum cleaner made?' you say. 'In another country,' he says. 'So the jobs will be created in another country? Not here?' you say. You believe it's your right to query: It's your money and, come to think of it, you pay this guy's salary. 'Stop bickering,' he says. 'I am competent. That's my story and I'm sticking it to you.' 'I'm not bickering,' you say. 'I'm asking relevant questions. How much will the vacuum cleaner cost me?' 'I can't tell you that,' he says. 'Why not? Because it's more than you claimed at first?' you say. 'Or because you don't really know the cost?' 'I can't tell you that, either,' he says. 'But you have to pay.' 'Just a minute!' you say. 'You want me to commit to an unknown, very large sum? That's not fair! And it's not competent, either.' 'More bickering!' he says. 'We need stability!' 'But I might have to go on paying huge sums for decades!' you say. 'We're already up to our necks in debt! I'll have to give up other things—I won't be able to pay for the doctor, or support for special needs, or drinking water, or care for the elderly, or the kids' education, or ... and what happens if there's a pandemic, or a natural catastrophe such as an earthquake, and you've already spent the money that could have helped in a disaster?' 'You are a very negative person,' he says. 'You are not welcome here.' 'Where is here?' you say. 'In my country,' he says. 'These are my mountains, this is my hockey, this is my flag. Mine! All mine! And I'm stamping my image on all of it!' 'I like those icons, too,' you say, 'but I think they should be shared with everyone, don't you?' 'What is this 'shared' of which you speak?' he says. 'I believe in the individual and nothing but. Talk to the hand! Weak to the wall!' 'I don't want to pay for the vacuum cleaner,' you say. 'You have to pay for it,' he says. 'See, it says here on this document. Isn't this your signature?' 'Yes,' you say, 'but the document's been changed to mean the exact opposite of what I signed. If I altered a document like that, I'd end up in jail.' 'You are double-plus not welcome,' he says. 'I make the rules around here.' 'But—' you say. 'Don't interrupt,' he says. 'In addition to the vacuum cleaner, you will have to pay for several very expensive jails, the cost of which is unknown.' 'But the crime rate is falling!' you say. 'Not for long,' he says. 'I'm planning to have it rise again. Once people have their money vacuumed away, with none left for doctors, or the kids' education, or making sure you don't eat poisoned food—all those frills—they'll get scared and depressed and desperate, the middle class will be toast, and the crime rate will rise. Anyway, I will criminalize lots more things. Because we need to fill up those jails!' 'I get the feeling you don't like me,' you say. 'Is it because I'm a girl? Or because I don't want you to run up huge debts without telling me what the money is for? What happened to accountability? It used to sound so great!' 'You are beneath my notice,' he says, giving me the Death Glare. 'Once I really get the whip hand, I will never have to answer another question from anyone. Not one question. Not ever again.' 'That's a very dark fiction,' says the reader. 'Surely people won't sign away their right to know how their money is being spent! That would result in tyranny! It can't happen here!' 'Anything can happen anywhere,' I say."

The Year of the Flood. London: Virago, 2011.

"You Begin." *She Walks in Beauty: A Woman's Journey through Poems*. Ed. Caroline Kennedy. New York: Hyperion, 2011. 221-222.

Adaptations of Atwood's Work

MOREHEAD, Patricia, et al. *Good News Falls Gently* [Sound Recording]. North Hampton, New Hampshire: Navona Records, 2011.

1 sound disc, digital. Includes two works based on Atwood's writings—"The Handmaid's Tale" (originally performed in 1998), four weirdly evocative movements for two pianos based on scenes from Atwood's futuristic novel of the same name (15 mins.); and "It is Dangerous to Read Newspapers" (originally performed in 1999), musings for voice and piano about the media's propensity for reporting scary news (9 mins. 11 secs.).

RUDERS, Poul. *Offred Suite: for Mezzo Soprano and Orchestra, 2000: Arias, Interludes, and Postlude from the Opera The Handmaid's Tale*. Copenhagen: Wilhelm Hansen, 2011.

Musical Score: Printed music: Multiple forms 1 score (x, 47 p.); 42 cm. Arias, interludes, and

postlude from the opera *The Handmaid's Tale*, compiled by composer. Includes program notes by composer. Based on the novel by Margaret Atwood. Duration: ca. 20:00 mins. Contents: "My story". —"What was that"? —"Ev'ry morning". —"I would like". —"Whether this is".—"Postlude".

Quotations

- "[Quote]." *The Age* (Melbourne, Australia) 5 March 2011: Section: Life & Style: 15.
In an article titled "When the Menu is the Message: Food Literary Influences," Cathy Gowdie quotes Atwood: "Canadian writer Margaret Atwood has observed that novelists often fall into two groups: 'those that mention food, indeed revel in it, and those that never give it a second thought'. Atwood is firmly in the first camp: her first novel was called *The Edible Woman*. Her books brim with food—shopping, cooking, eating. It is true that food often finds employment as a clumsy, finger-licking metaphor for sexual attraction."
- "[Quote]." *Australian Financial Review* 7 October 2011: Section: News: 55.
In a short piece (159 w.) titled "All Writers Learn from the Dead," Mike Fogarty quotes Atwood: "All writers learn from the dead. Because the dead control the past, they control the stories. All writers must go from the now to once upon a time. All must take care not to be captured and held immobile by the past." From *Negotiating with the Dead*.
- "[Quote]." *Australian Magazine* 10 December 2011: Section: Magazine: 10.
In an article by Nikki Gemmell titled "The Last Taboo," describing how some men no longer have sex with their wives, Gemmell quotes Atwood: "Nobody dies from lack of sex. It's lack of love we die from."
- "[Quote]." *Calgary Herald* 8 February 2011: Section: City & Region: B1.
An article by Jason Markusoff on the decision of popular Calgary mayor, Naheed Neshi, to visit Toronto quotes Atwood's reaction when she learned of his election: "'Relent, Calgary! Put that shiny new mayor of yours on a plane! You wouldn't want me to scowl or be sad, would you?' said a Twitter message from a Torontonian better known for longer writings."
- "[Quote]." *Courier-Mail* (Australia) 6 August 2011: Section: ETC: 36.
In an article on story-telling, Kathleen Noonan quotes Atwood who claimed that those who told stories have an evolutionary advantage: "'If I can tell you that right over there in that river was where the crocodile ate Uncle George, you don't have to test that in your own life by going over there and getting eaten by the crocodile,' she says. Telling stories (and listening to them) meant you might live to tell a story another day."
- "[Quote]." *Courier Mail* (Australia) 22 October 2011: Section: Features: 82.
"Another belief of mine: that everyone else my age is an adult, whereas I am merely in disguise." Margaret Atwood (1939-), American poet."
- "[Quote]." *Employee Benefit Advisor* 9.7 (July 2011): 72.
In an article titled "If You Want to Sell, Sharpen Your Grammar," Craig Davidson quotes Atwood: "A word after a word after a word is power."
- "[Quote]." *Exeter Times-Advocate* 8 June 2011: Section: News: 1.
In an article titled "Turbine Issue Leaves Council Spinning," Ben Forrest quotes Atwood's advice to writers in order to emphasize why the press doesn't feel sorry for politicians: "You chose it, so don't whine."
- "[Quote]." *The Gazette* (Montreal) 21 April 2011: Section: News: A6.
In article about a new anti-Conservative website, shitharperdid.ca, Gillian Shaw notes that Atwood was among those who noticed the site and tweeted the link to her 160,000-plus followers: "Didn't know about some of these things! Yikes!" she wrote.
- "[Quote]." *Globe and Mail* 21 February 2011: Section: Globe Life: L6.
In his column "Social Studies," Michael Kesterton quotes Atwood: "A divorce is like an amputation; you survive, but there's less of you."
- "[Quote]." *Globe and Mail* 27 August 2011: Section: Globe Toronto: M2.
In a wrap-up of the previous week, Kelli Korducki quotes Atwood: "'What we all want, of course, is a good city council, and we all want a good mayor, and maybe this will help them become a better city council and a better mayor-s.' Margaret Atwood, insisting the Fords (or, as she calls them, 'twin Ford mayors' know better than to cut back on libraries—at least, after the wake-up call of high-profile opposition."

- “[Quote].” *Globe and Mail* 24 September 2011: Section: Globe Toronto: M9.
 “I just met D. Ford! At a NotTimmies Arts Party! (He knows what I look like now: D) Sez #libraries will not be cut! :D” Margaret Atwood, via Twitter, on her chance encounter with Councillor Doug Ford Tuesday. Yes, Margaret Atwood is fond of emoticons.”
- “[Quote].” *The Guardian* 3 December 2011: Section: Guardian Work Pages: 3.
 In an article on hats, Anna Tims quotes Atwood: “I myself have 12 hats and each one represents a different personality. Why just be yourself?”
- “[Quote].” *Indian Express* 24 December 2011: N. pag.
 Amulya Gopalakrishnan in her piece on greeting cards titled “Say You Care” notes: “Many people would agree that store-bought, mass-made greeting cards are sentimental, empty things, and electronic cards only compound the crime, by being free and involving even less effort. They have their own little vocabulary, ‘You are special’ and ‘what you mean to me’, tend to feature glistening roses and sunsets or teddy bears and cutesy fonts. They are a safe, mostly childish world, far away from the knotty, singular feelings that mark real relationships. As Margaret Atwood wrote in her poem ‘Variations on the Word Love’: ‘This is a word we use to plug/ holes with. It’s the right size for those warm/ blanks in speech, for those red heart-/shaped vacancies on the page that look nothing/ like real hearts. Add lace/and you can sell it....’” Available from Lexis-Nexis.
- “[Quote].” *International Herald Tribune* 31 March 2011: Section: Leisure: 10.
 An article by David Orr on the latest issue of *O, the Oprah magazine* requotes Atwood who was quoted in the magazine discussing poetry: “She declares the question ‘What is the role of poetry?’ is like asking ‘What is the role of eating?’” Orr added that “I’m both an Atwood fan and a poetry critic, but even for me, it’s hard not to notice that people who don’t read poetry seem generally to be healthy and happy, whereas people who don’t eat seem generally to be dead.”
- “[Quote].” *Journal of Human Rights* 10.2 (April-June 2011): 151.
 An article by Ted Schrecker titled “The Health Case for Economic and Social Rights against the Global Marketplace,” begins with a quote from *The Tent*: “All observations of life are harsh, because life is. I lament that fact, but I cannot change it.”
- “[Quote].” *Lung Journal* 4.3 (Summer 2010): 8.
 An article by Craig Stephenson titled “On Rereading John Boswell’s Same-Sex Unions in Premodern Europe” begins with an Atwood quote from *Surfacing*: “It was the language again, I couldn’t use it because it wasn’t mine . . . the Eskimos had fifty-two names for snow because it was important to them, there ought to be as many for love.”
- “[Quote].” *Northside Courier* 10 May 2011: Features: 12.
 In an article on writing, Anna Warwick quotes Atwood’s response to the question: “How do you become published?” which was “Write a good book, that’s what I did.”
- “[Quote].” *Pretoria News Weekend* 7 May 2011: 6.
 In her article on Bin Laden’s death, Janet Smith quotes Atwood: “We want so badly to memorialise ourselves even while we’re still alive. We put on display our framed photographs, our parchment diplomas, our silver-plated cups; we monogram our linen, we carve our names on trees, we scrawl them on washroom walls. It’s all the same impulse. What do we get from it? Applause, envy, respect? Or simply attention, of any kind we can get? At the very least we want a witness. We can’t stand the idea of our own voices falling silent finally, like a radio winding down.”
- “[Quote].” *The Sun* (England) 18 May 2011: Section: Features: 11.
 In “Not the BLOKE quote,” Jane Moore quotes Atwood: “An eye for an eye only leads to more blindness.”
- “[Quote].” *Sunday Tasmanian E Guide* (Australia) 6 March 2011: 23.
 In an article titled “Byte-sized Stories,” Rebecca Fitzgibbon includes one of Atwood’s: “Corpse parts missing. Doctor buys yacht.”
- “[Quote].” *Times & Transcript* (New Brunswick) 2 May 2011: Section: Main: A1.
 In an article reviewing “Frye Fest” held in downtown Moncton, James Foster noted that “Festival executive director Danielle LeBlanc unveiled the plaque that will be erected in downtown Moncton saluting this year’s Frye Fest. Each year the festival erects a plaque quoting a famous author, and this year’s comes from Atwood’s *The Blind Assassin*: ‘In Paradise, there are no stories, because there are no journeys. It’s loss and regret and misery and yearning that drive the story forward, along its twisted road.’”

“[Quote].” *Times Educational Supplement* 7 January 2011: Section: Comment: 4.

In an article on upcoming changes to the UK education system, titled “Freedom from Red Tape Comes at a Price,” Joseph Lee notes: “It would be premature to declare UK education a dystopian nightmare, but lines from *The Handmaid’s Tale* by Margaret Atwood spring to mind whenever the Government mentions ‘freedom.’ ‘There is more than one kind of freedom,’ says one of the novel’s characters, who is in charge of education programmes. ‘Freedom to and freedom from. In the days of anarchy, it was freedom to. Now you are being given freedom from. Don’t underrate it.’”

“[Quote].” *Toronto Star* 22 January 2011: Section: Insight: IN5.

A letter to the editor arguing that the King James version of *The Bible* is far better than any other because “A really good King James line sounds like a machine starting up, the way the Rolling Stones do in *Honky Tonk Women*” also suggests Atwood writes the same way: “Here’s another good writer with that same buildup and rolling rhythm: ‘The hair inside it was red—long strands of it wound round and round inside, like a ball of wet wool gone berserk or like the guck you pulled out of a clogged bathroom-sink drain.’ That’s Margaret Atwood describing a uterine tumour in a story called ‘Hairball.’”

“[Quote].” *Toronto Star* 14 May 2011: Section: Insight: IN3.

An article arguing in favour of a national portrait gallery quotes Atwood’s *Cat’s Eye*, one of her more painterly novels, which is obsessed with vision and faces, her protagonist back in Toronto and terrified of running into an ancient enemy. “I have no idea what she would look like now. Is she fat, have her breasts sagged, does she have little grey hairs at the corners of her mouth? . . . I can hardly walk down a street without a glimpse of her, turning a corner, entering a door. It goes without saying that these fragments of her—a shoulder, beige, camel’s-hair, the side of a face, the back of a leg—belong to women who, seen whole, are not Cordelia.”

“[Quote].” *Toronto Star* 17 July 2011: Section: News: AA.

An article titled “Dam! Beavers Dig Downtown Toronto; Big-Toothed Mammals Pick Queens Quay Condo Corridor as Home” starts with Atwood quote: “‘Canada,’ Margaret Atwood once said, ‘was built on dead beavers.’”

“[Quote].” *Weekend Australian* 12 March 2011 Section: Review: 19.

A comment by Stephen Romei on the Tools of Change Conference quotes Atwood: “‘The book is not dead. Reading is not dead. The human interest in stories is not dead. But we are in the midst of a sea change in transmission tools, the likes of which we have not seen since the Gutenberg print revolution. As with that historical moment, there was a lot of turmoil, and nobody could foresee all the consequences.’ So said the Canadian author Margaret Atwood in a timely and stimulating talk to a publishing conference in New York recently. If you are online you can watch it on YouTube: just Google ‘Margaret Atwood and The Publishing Pie’. And, yes, the piquancy of directing you to the digital domain to hear a novelist talk about books is not lost on me.” See <http://www.youtube.com/watch?v=-6iMBf6DdjK> (1 August 2012).

“[Quote].” *Yukon News* 20 May 2011: Section: Just Society: 54.

In an article on gardening, “What are you Growing in Your Garden?” Michael Dougherty quotes Atwood: “In the spring, at the end of the day, you should smell like dirt.” This quote also got used by Pat van den Beemt in her article on gardening, “Garden Variety,” which appeared in the *North County News* (Touson, Maryland), 18 May 2011, available from Lexis-Nexis.

“[Quotes].” *Toronto Star* 30 July 2011: Section: Insight: IN1.

In an article titled “What Atwood can Teach Doug Ford about Toronto,” Heather Mallick includes a number of well-known Atwood quotes to prove the case against the first-time Toronto city councillor who claimed never to have heard of Atwood. Excerpt: “‘Doug Ford, you fit into Toronto like a hook into an eye. A fish hook. An open eye.’ You say you don’t get that reference? Go to your local library and look it up. **Atwood on libraries:** ‘I think the impression a book makes on you is often tied to your age and circumstances at the time you read it, and your fondness for the books you loved when young continues on with you through life.’ **Atwood on behaving undemocratically:** ‘If you proceed much further down the slippery slope, people around the world will stop admiring the good things about you. They’ll decide that your city upon the hill is a slum and your democracy is a sham, and therefore you have no business trying to impose your sullied vision on them. They’ll think you’ve abandoned the rule of law. They’ll think you’ve fouled your own nest.’ **Atwood on hope and vision in 1981:** ‘The writer, unless he is a mere word

processor, retains three attributes that power-mad regimes cannot tolerate: a human imagination, in the many forms it may take; the power to communicate; and hope.’ **Atwood on the Toronto Islands, from *The Robber Bride*, 1993:** ‘If no one lived on the Island, who would ever be able to look at the city from a distance, the way Charis does every morning at sunrise, and find it so beautiful? Without such a vision of itself, of its loveliness and best possibilities, the city would decay, would crack apart, would collapse into useless rubble.’ **Atwood on her 1972 classic *Survival: A Thematic Guide to Canadian Literature*:** ‘Canadian writing, interesting? Among the bulk of readers at that time it was largely unknown, even in Canada, and among the cognoscenti it was frequently treated as a dreary joke, an oxymoron, a big yawn, or the hole in the non-existent doughnut *Survival* became an “overnight publishing sensation,” and I myself became an instant sacred monster. ‘Now you’re a target,’ Farley Mowat said to me, ‘and they will shoot at you.’ How prescient he was.’”

“[Quotes].” *Writing with Style: Grammar in Context*. By Heather Pycrz. Don Mills, Ontario: Oxford University Press, 2010. 10-13.

A chapter titled “Margaret Atwood: Nouns, Simple Sentences, Figures of Speech” deconstructs a couple of quotes from *Cat’s Eye*: “An eye for an eye only leads to more blindness” and “Grace and Cordelia and Carol hang around the edges of my life, enticing, jeering, growing paler and paler every day, less and less substantial.” The chapter concludes with “Atwood’s most memorable metaphor from *Power Politics*: ‘You fit into me / like a hook into an eye / a fish hook / an open eye.’”

Interviews

“In Her Own Words.” *Toronto Star* 3 August 2011: Section: Greater Toronto: GT4.

An edited transcript of the *Star’s* interview with Margaret Atwood on her role in fighting cuts to city libraries. **“What did you think when you came back from a week away and read about the uproar, and that your name was raised repeatedly at the marathon executive committee meeting?** The hero of all this is not me and the issue is not me. I can’t emphasize that enough. The hero is the people of Toronto and the issue is libraries. It’s true that I have been a kind of focus, but that is not the issue. If people had not felt very strongly about their libraries and also about the fact that you do not have to be elected to express an opinion—not in a democracy—then nothing would have happened. Sure, I was maybe a little match, but the big fire was other people and the marathon meeting. I think that was the first time that has ever happened. I don’t think there’s ever been a 22-hour-long council meeting and I don’t think there’s ever been so many people turning out for one. Expressing contempt for creative people turns people away from Toronto as a venue, and that’s a pretty serious consideration. If you’re thinking of having a convention, you’re thinking of having a concert, you’re thinking of going to a festival, and that’s the attitude? Why wouldn’t you spend your dollars somewhere else? You start with tossing off latte drinkers, Gay Pride and bicycle riders and me, what’s the message? The message is, ‘We don’t want you people here.’ I’m sure Hamilton or Burlington or Oshawa would be very happy if some of those festivals and conventions moved there. Why shouldn’t I spend my creative dollar in New York if I’m not welcome in Toronto? My question to the council would be: ‘Are people like me welcome in this city?’ And that includes a lot of people. It includes not only all of the artists and designers and architects and filmmakers and so forth, but all the people who work on festivals and all of the people who work in the tourist industry when people come and visit because of those festivals. **It’s a lot of jobs. Now that you have a focus and momentum, are you going to do anything else to prevent cuts? What comes next?** We don’t know. I’ve got a lot of faith in the people of this city and one person such as myself is not going to necessarily be listened to. It’s people in the councillors’ constituencies who are going to make a difference. So if there’s a big parade of people who hate libraries, I’d like to see it. And this is a concern that goes across political boundaries. What upset many people most about Doug Ford’s comments was this: ‘Tell her to go run in the next election and get democratically elected. And we’d be more than happy to sit down and listen to Margaret Atwood.’ That was crazy. That is so undemocratic. Who pays for those people? They represent every citizen, every inhabitant of the city. Are they going to say they don’t represent 3-year-old kids? They don’t pay taxes. Flipping them the bird? Old people in nursing homes, they don’t much like them either. (The consultant’s report suggested closing nine of the 10 city-owned long-term care homes). It’s not just taxpayers they represent; it’s voters. ... In

theory, Rob Ford represents all the people in the city. It's not his view, but he does. That's what a mayor is. **How would you describe the Ford administration so far?** I don't think they understand the city, what I just said about creative people. They don't understand who lives here. **Wouldn't that mean they'll have trouble getting the support of a majority of councillors for their budget measures?** Well, they're going to have a lot of trouble with the libraries, but I think that if they want to fight that fight, ultimately they're not going to get a lot of support if the councillors want to get elected again.

BARBER, John. "Margaret Atwood Does Not Refuse to Speculate." *Globe and Mail* 15 October 2011: Section: Books: R1.

(1246 w.) Excerpt: "Here are some of the things you talk about (or, more properly, hear about) given the better part of an hour with Margaret Atwood. **Large black birds:** 'Crows can tell the difference between a man who's shot at them with a gun and another person who has not done that. And they'll give the alarm cry when they see that individual person, with or without his gun.' **Lab-grown artificial meat:** 'Their problem is the texture. It's sort of mush. So they're trying to figure out a way to exercise it.' **The film 'Avatar':** 'Victorian fairy painting writ large. The blue people with big ears, the light-up mushrooms—it's all there.' **Snow White and the Seven Dwarfs:** 'Horrifying, especially if you've never seen a movie before.' **Marbles:** 'Winning them was very honourable. Buying them was sucky.' **What happened after the arrows fell at the Battle of Agincourt, 1415:** 'The English troops by that time pretty much all had dysentery, so they'd taken off their pants. There was a post they hammered in to steady their bows on and they picked up their posts and went around to the sides of the French massed nobility on horseback and started hitting them with their posts. The French nobility, imbued in the ethics of chivalry, did not know how to respond. It was ignoble to actually engage in combat with some peasant hitting you with a piece of wood with no pants on.' **Which leads, naturally enough, to the author's own ignoble but decisive encounter with proudly Philistine Toronto city councillor Doug Ford, brother of the mayor, Rob, and the intervention that appears to have saved the city's public library system from destruction.** 'It wasn't even an intervention,' she complains. 'You're standing on the sidewalk and somebody comes along and hits you with their car. In what way is that an intervention?' True, she didn't seek out the fight. She signed a petition to save libraries from cutbacks, and Doug Ford attacked her as a nobody. But in the aftermath of the collision, it is the hefty Fords who are spinning their wheels in the ditch while the five-footish, soon-to-be-72-year-old doyenne of Canadian literature stands tall—albeit slightly taken aback by the power of her non-intervention. 'It was a bit shocking,' she says. 'But those things are only possible if people feel strongly about something, and people in Toronto felt very strongly about their library system.' She switches metaphors. 'You may be a lightning rod, but unless there's some lightning, nothing happens.' Later rather than sooner, Atwood comes around to the subject at hand—*In Other Worlds: SF and the Human Imagination....*"

CHURCH, Elizabeth. "'Creative People Are Not Welcome' in Ford's City, Atwood Says." *Globe and Mail* 3 August 2011: Section: Toronto News: A10.

Excerpt: "Author Margaret Atwood says people who want to save the city's libraries need to turn their attention to their local councillor and warns that the city's reputation as a cultural centre is being damaged by comments made by the mayor's brother. 'This jumping up and down and saying "bad Fords" isn't going to do it,' the celebrated writer told *The Globe and Mail* Tuesday, referring to Mayor Rob Ford and his brother Doug, councillor for Etobicoke North. 'If they don't want their library to be closed, they should tell their councillor—big time.' Ms. Atwood has become a central figure in the fight to save the city's 98 branches after she passed on a link to an online petition protesting the cuts. She also posted several Twitter comments about the mayor and his brother on council, referring to the pair as the 'twin Fordmayor(s).' Doug Ford recently told a radio host there were more libraries than Tim Hortons outlets in his ward, which is not the case. Asked about Ms. Atwood's comments, Doug Ford, a close adviser to his brother, fired back last week, saying, 'She could walk right by me. I wouldn't have a clue who she is.' 'Tell her to go run in the next election and get democratically elected and we'd be more than happy to sit down and listen to Margaret Atwood,' he added. The following day the councillor tried to distance himself from the comments, suggesting the real issue was the city's estimated \$774-million funding gap in next year's budget. This week, it is Ms. Atwood's turn. Back from some writing time in the woods, she has caught up on the events of the past week—including the all-night

committee meeting at city hall to discuss budget cuts, at which several speakers made impassioned pleas not to close libraries. A grassroots ‘Margaret Atwood for Mayor’ campaign also has blossomed, including a Facebook page. ‘I am not running for mayor yet. But if it comes to be true that people cannot voice an opinion unless they have been elected, then we are no longer in a democracy,’ Ms. Atwood said. Ms. Atwood said she is contemplating drawing a cartoon of the twin mayors, or knitting a likeness of Rob Ford—although on a less-than-life-size scale. Ms Atwood also warned in a later email to *The Globe* that Councillor Ford’s comments are damaging the city’s reputation. ‘The message sent by Doug Ford—and that has now gone worldwide—is that creative people are not welcome in Toronto. ‘Not artists, not musicians, not writers. Not them, not their conventions, not their festivals, not their concerts, not the innovation they bring to the city.’ She ended the note by saying, ‘When the Pied Piper found that his musical talents and his style of dress were not appreciated, he left town. But all the kids went with him. Real estate prices went down.’”

GILES, Gretchen. “Interview with Margaret Atwood at the Tools of Change Conference.” (2011).

Available on YouTube: <http://www.youtube.com/watch?v=Z64XgVyu-IU> (1 August 2012).

GREENSTREET, Rosanna. “Weekend: Starters: Q&A: Margaret Atwood: How Do I Relax? What Is This ‘Relax’ of Which You Speak, Earthling?” *The Guardian* 29 October 2011: Section: Guardian Weekend Pages: 14.

Excerpt: “**When were you happiest?** Can’t pick and choose, it’s bad luck. **What is your greatest fear?** Long, lingering dementia, followed by death from choking on a fishbone. **What is your earliest memory?** Digging in mud with a spoon, 1942. **What is the trait you most deplore in yourself?** Getting too involved in too many things. It eats your brain. **What is the trait you most deplore in others?** Begrudging mean-spiritedness. **What is your most treasured possession?** Right now, my glasses. **What would your super power be?** The flying-around thing. With a cape. **What makes you unhappy?** Reading newspapers before caffeine. **What do you most dislike about your appearance?** Short. **If you could bring something extinct back to life, what would you choose?** The great auk, like the one I just knitted for Ghosts of Gone Birds, in aid of BirdLife International’s preventing extinctions programme. **Who would play you in the film of your life?** Somebody short. Or else Lady Gaga. **What is your favourite word?** And. It is so hopeful. **What would you wear to a fancy dress party?** A Dolly Parton wig and stiletto heels. **Is it better to give or to receive?** To give, definitely, because you have no say in what you receive. **Which living person do you most despise?** I don’t do ‘despise,’ I do ‘annoying pity.’ **Who would you invite to your dream dinner party?** My dead friends: Angela Carter, Marian Engel, Gwen MacEwen, Matt Cohen, Larry Gaynor. **Which words or phrases do you most overuse?** ‘OK, I’ll do’ (your fundraiser, etc.). **If you could go back in time, where would you go?** On the Titanic for the first few days of its voyage. Or at the siege of Troy. **How do you relax?** What is this ‘relax’ of which you speak, Earthling? **What is the closest you’ve come to death?** In 1948 when the brakes failed on our car. About to get on a plane to New York on 9/11. Choking on a fishbone. **What do you consider your greatest achievement?** The white-water canoe run I did solo at Lady Evelyn Park 20 years ago. It was impromptu. It took the skin off my knees. It was an unnecessary risk. **How would you like to be remembered?** By members of a human race who have managed to avoid annihilating their entire species and can thus still do some reading, and remembering. **What is the most important lesson life has taught you?** The only way out is through. **Where would you most like to be right now?** The Canadian Arctic. Nothing like it.”

HOFFMAN, Jascha. “Q&A: Speculative Realist.” *Nature* 478.7367 (2011): 35.

Interview in connection with *In Other Worlds*. Excerpt: “**Does science run in your family?** My father was an entomologist—he studied sawflies, budworms and insects that eat trees, so as a child I spent a lot of time in the forest. My brother is a neuroscientist who studies synapses, one nephew is a physicist studying the composition of the Universe, another is a materials engineer studying crystal structure. My grades were a bit better in science than in English, so I easily could have become a biologist: I’d probably be cloning potatoes now, making them glow in the dark. But I started writing instead. **You... note that we’re preoccupied today with dystopias. Why is that?** We’re not feeling very hopeful about our future. In the nineteenth century, everybody thought they had a bright idea that would make life better. We wrote about utopias and model communities. The future was seen as a place of infinite advance. Then came the two World Wars

and a number of totalitarian societies that came in on a utopian ticket. The Soviet Union promised wonderful things and put on a good show, but meanwhile Stalin was starving Ukraine and butchering millions of people. We remember those experiences and know too much about them. It has become less and less possible to write a utopia that isn't some form of *Stepford Wives* or *Brave New World*. **How do you keep track of science?** A number of scientists follow me on Twitter. They pass along reports of advances such as transplanting human brain cells into animals, or making meat in the lab, or creating a new gene. Some of the things I wrote about in *Oryx and Crake* hadn't actually happened then, although you could see them coming and they have been done since. Other things that people thought I'd made up, like the goatspider mix and the light-up rabbit, were already real. **In *Other Worlds* cautions that, given the risks of biotechnology and cryogenics, 'we should leave well enough alone.'** **Why?** Humans will play with their toys until something blows up. Once you let it out of the box, it is hard to put it back in. We now have the ability to create human-specific diseases to which nobody has any immunity and deploy them simultaneously all over the world. Cryogenics, on the other hand, is a nonstarter: you get your head frozen, the money runs out, your relatives die, and you're cat food. **Why does science scare some people?** Science is attractive to those who like solving puzzles. But it is not so appealing for people who want to be cuddled (or even reprimanded), who want to feel that things make sense, or that somebody's looking after them. Scientists do not offer certainty, and they do not offer a universe that is centred around humans. Religions offer a world view in which you are important. **Does the future worry you?** I'm past the age when things scare me. But if I were younger, I would be looking down the line with some apprehension. A world with more than 9 billion people is not going to be very habitable. We've already used 90% of the fish in the sea. Global warming will make it worse: more droughts, more extreme weather and limited harvests. People think they will fix the problem with technology, but famine may fix it for us. Either way it will be a pretty miserable life. The infinite inventiveness of humans sometimes makes me feel hopeful, but we're just as capable of inventing horrible things as good things."

LUNDBORG, Zinta. "The Darkened Vision of Margaret Atwood." *Daily Gleaner* (New Brunswick) 2 November 2011: Section: Business: D5. (700 w.) An interview about science fiction.

NGUYEN, Linda. "Atwood Takes on the Slashers; Famed Author Joins Campaign against Toronto's Library Cutbacks." *Times Colonist* (Victoria, BC) 7 August 2011: Section: Arts: C11. Excerpt: "Literary legend Margaret Atwood doesn't consider herself a political activist, but rather an 'average Canadian' compelled to become involved when politicians start talking about public-library closures. Atwood, 71, says Canada's largest city is currently going through a political cycle that is trying to pit residents against each other, and, in the process, gambling with longtime Torontonians like herself. 'It's going to take some real leadership, and some understanding on the part of provincial and federal governments, that you can't just keep taking,' she said in an interview. 'You can't just keep taking stuff out of Toronto, because, sooner or later, people will start voting with their feet and go somewhere else. They'll get tired of it.' Last month, a city-commissioned report suggested to city hall it should slash or eliminate \$17.3 million it provides to cultural services, including closing some of the public library's 99 branches. Following the recommendations, Atwood, who is active on Twitter, retweeted a link to a petition against the library closures to her more than 230,000 followers. So many signed it (at last count, nearly 43,000), that it crashed the Toronto Public Library server. Atwood, one of the most highly acclaimed Canadian writers of recent times, said libraries are no longer just buildings that house books, but Internet cafés, safe places for families, and community centres—all integral to a happy, successful city.... Last week, Toronto Mayor Rob Ford's brother, councillor Doug Ford, came under fire when he inaccurately told a local radio station that there were more libraries in his local ward than Tim Hortons locations. He then went on to say he would close libraries 'in a heartbeat' and wouldn't even recognize Atwood if they passed each other in the street. Atwood says she was not surprised by how Toronto responded to an attack on one of its most beloved institutions. 'All this babble about being intelligentsia and elitist, that's crap,' she said. '[Library users] are not people with humongously rich incomes. To start off by trying to drive a wedge between people who drink Tim Hortons and people who use the library—well, it's the same people.' The celebrated poet says a current social-media campaign calling on her to replace Mayor Ford shows the frustration people feel with what is happening to the city. 'It's not just cuts.

It's the attitude. The mayor is the public face of the city, and what a mayor is supposed to do, among other things, is say what a great city is,' said Atwood. 'And to have him always saying that it's a mess, and that it's horrible—if you hate a place, why do you want to be mayor of it?' Atwood, who has lived in Toronto for the last 30 years, admits she's now open to leaving the big city for more creatively welcoming locales—notably nearby Hamilton, Ont., which is only a 45-minute commute away on public transit.... Although she admits she's never met Mayor Ford, and only met Stephen Harper once before he became prime minister and 'when he still had a sense of humour,' she wouldn't want to sit down with either of them now, nor go to a 700-person barbecue, like the one thrown earlier this week for prominent Tories in the Ford family backyard. 'And do what?' she asked. 'What are they going to do except tell me they don't like me? Why would you go to that party? "We don't like you. We don't like what you do. We don't like the arts." Why would you go to a meeting like that?' For now, Atwood vows she'll continue to tweet and speak about her love for public libraries. She's also continuing her writing, and is even considering drawing a weekly instalment of a new comic strip titled 'Twin Fordmayor(s)' on Toronto's most colourful brother politicians."

PORTER, Rosalind. "Digital Revolution Still Needs Authors, Atwood Notes; Author Willing to Embrace New Technologies, Which Are Likely to Be an 'Expansion of Things We Do Anyway.'" *Globe and Mail* 16 March 2011: Section: National News: A3.

Excerpt: "When Margaret Atwood opened the annual Tools of Change for Publishing conference in New York last month, it felt like something of a coup for us publishers. At a moment when our business is being infiltrated by digital 'experts' and 'innovators,' whose interest in (and knowledge of) regular old book publishing can be rather patchy and slightly suspicious, here was a real writer giving the keynote. Putting aside her reputation as one of Canada's most celebrated authors, Ms. Atwood's interest in technology and the ways in which it shapes civil society has featured in many of her novels, most recently, *The Year of the Flood*. She has embraced blogging and tweeting and, lest we forget, is the inventor of the LongPen. And in her characteristically direct way, she reminded the audience at Tools of Change that authors matter—that without the words they produce, day in, day out, there would be no e-books or enhanced apps. As publishers, editors and writers continue to brace themselves for the great unknown, I followed up with her on the so-called digital revolution that continues to ruffle the publishing industry's feathers. **History has shown us that societies and cultures develop as the means of transmitting and receiving knowledge change and increase. Here we are now, at another 'watershed moment' with the onset of e-books.** The intention is the same: that is, to get stuff from here to there, and from then to now. The author communicates with the book; the book communicates with the reader, and e-books are another connection between them. Whether the technology is printing a text on a Xerox machine or reading it in a book or writing it on a wall, there is always a triangle: writer, text, reader. **You and I have talked before about how we don't yet know if the act of reading in e-form is neurologically distinct from the act of reading on the page—but we do know that e-books promote different methods of reading: reading enhanced by video and sound, and apps that invite readers to skip and skim through books. Do you worry that technologies that encourage non-linear reading will affect the way you are trying to communicate with your readers?** Do you know what the very oldest non-linear reading experience is? **I know it can't be Choose Your Own Adventure....**The annotated *Bible*. When you open your King James, or any other Bible, you'll find a whole bunch of cross-references. No one has ever read the Bible 'linearly.' They've always been skipping back and forth from one mention of something to an earlier mention of it, or ahead to a later mention of it. **But in the same way that a musician carefully curates an album only to find that a thousand people have downloaded just the penultimate track, presumably a writer does not want the reader to poke about in Chapter 8 before reading Chapter 1?** You don't want that, but many people do read that way, and I have to say that I sometimes do it myself. It's very bad! Paper books facilitate it as well, though; that, and folding down page corners, which I also do sometimes, or scribbling in the margins. I inherited my brother's *Pride and Prejudice* and it was illustrated with Mr. Darcy and Elizabeth, and my brother had drawn voice balloons over them. In the famous proposal scene, he's got Mr. Darcy saying, 'Grr' and Elizabeth is saying, 'Eek!' That impulse to scribble on pages and pictures and walls is pretty ancient. I think anything you find in new technologies is likely to be an expansion of things we do anyway. **There is a lot of hoo haa, at the moment, about the**

economic implications of digital books for writers. Is a lower royalty for an e-book fair?

Fair pricing is a work in progress. It's like asking in the early days of motorcars, 'Do you agree with eight-lane speed-ways?' Well, no one had even thought of them. They couldn't imagine them, or visualize them in any way. **As publishing's obsession with the digital revolution grows, do you think there is a forgetfulness that it's actually the writer who keeps this business going?** Sure, people sit there putting words on the page, and some of them make a lot of money for their publishers and others create huge losses because the publishers placed their bets wrong. When people say publishing is a business—actually it's not quite a business. It's part gambling and part arts and crafts, with a business component. It's not like selling beer. It's not like selling a case of this and a case of that and doing a campaign that works for all of the beer. You're selling one book, and each copy of that book has to be bought by one reader and each reading of that book is by one unique individual. **Will the world be worse off if e-books fail?** Well, first let us picture what kind of event might lead to that: 1. Solar flares, which melt all the e-communication services. 2. Widespread plague, which is going to kill anyone running the companies that make them. So that being the case, I would say yes! That the world will be considerably worse off if, the next morning, you wake up and nobody's reading anything on e-readers because the event that will have caused that is horrific!

SALEM, Fatma. "Talking of a Revolution." *Gulf News* 11 March 2011: N. pag.

Interview by phone in advance of her appearance at the Emirates Airline Festival of Literature in March 2011. Excerpt: "She is well informed of the present political issues that Middle Eastern countries are encountering. Apart from Middle East politics, she is passionate about the environment and obsessed with Twitter. **You said 'a real totalitarianism doesn't fool around with protests in the streets.' What do you make of the democratic developments in the Middle East?** Well, the Middle East is witnessing an unprecedented series of angry revolutions started in Tunisia, passed on by Egypt and now in Libya. On the other hand, there are also protests in countries like Yemen but they remain minor in comparison with the tragic political situation in Libya. Speaking of revolutions, China, which is far away from the Middle East, is also experiencing an unenviable time of revolutionists, but their power is practising an oppressive procedure over them to keep their voices unheard. **In other words, can we call 2011 the year of the flood, after your recent book?** It is the year of the flood that exemplified the political situation in Libya. However, the history of revolutions wasn't born yesterday. Revolutions have expressed the anger of people throughout the olden days. What really matters is the wind of change each revolution carries with it and dies for, hoping to obtain a better future. **Speaking of hope, do you think hope can overcome the obstacle of fear?** When people hope, no one is capable of taking that hope away from them. Their revolutions are due to the chain of accumulated heterogeneous doses of bad deeds, inequity and discriminatory acts. And that taste of injustice always leads those who experience it to not exert an effort to climb the walls of the impossible, hoping their voice will finally be heard and their revolution eventually find the light at the end of the tunnel. **What do you predict for the near future?** I cannot predict, I can only guess. And, in fact, everything depends on many factors. For instance, if the people are determined to fold a chapter of pain in their history and open a new one that ensures them a good style of living on all fundamental levels, they can accomplish what they have already started, like the successful revolutions in Tunisia and Egypt. But in certain cases, the success remains unattainable due to inevitable reasons. **With relation to technology, you are an avid Twitter user. How does technology help people express themselves in repressive environments?** Speaking of technology I will be taking a place in the technology session on March 11 in the Dubai Festival of Literature. But coming back to your question, as you mentioned I am obsessed with Twitter because by all means it is a social media tool and helps communicating with others efficiently, and obviously it keeps its users posted with the up-to-the-minute news. **Given that this is the second Literary Festival, what do you make of the development of the literary scene in Dubai?** I think it is amazing. I'm going to experience that when I visit Dubai to attend the festival of literature this month. **Do you think such festivals can play a constructive role in attracting the attention of local writers?** These festivals definitely play a constructive role in connecting writers and building a bridge of communication—they all belong to the world of literature. Being a writer myself I would love to meet other writers from different corners of the globe, no matter what their nationalities or what they believe in. Such festivals allow us to gather

under the Dubai umbrella and exchange our points of view. **Are there any Middle Eastern writers you admire?** I do admire a number of Middle Eastern writers. But I prefer to keep the list unannounced until I come to Dubai and meet all of them. Many years ago I met the Egyptian feminist writer Nawal Al Sa'adawi who is also an activist, physician and psychiatrist. She is among the writers whom I admire and respect. Writers always get in too much trouble because they express their opinion publicly no matter what the consequences, since they believe in the cause they are fighting for. **Do you think that reflects the amount of censorship over them?** Throughout the centuries people have suffered as a result of censorship; the involved parties always fight hard to protect their own benefit. What some people see as acceptable others find unacceptable. This is an ongoing dialogue. **Have you been to Dubai before?** I have never been to Dubai. I have made plans to visit the desert and find out about nature and search for rare birds, since I have a great interest in the environment. This experience will be very exciting for me and I look forward to it." Available from Lexis-Nexis. Also available from <http://gulfnews.com/arts-entertainment/books/margaret-atwood-talks-about-revolution-1.773206> (1 August 2012).

TAYLOR, Alan. "Word Festival Headliner and Septuagenarian Canadian Is an Archetypal Lass o' Pairs."³ *Sunday Herald* (Scotland) 1 May 2011: Section: HS—Arts, Books, Cinema: 66. Excerpt: "Atwood, who will be 72 later this year, is as industrious as she is imaginatively inventive. Conversationally, even on the telephone, she is witty and spiky....Recently, she says, she has been reading Alan Weisman's *The World without Us*, which describes how quickly cities would be reclaimed by nature without human intervention. In the case of New York, says Atwood, the answer is not really very long. It would degenerate faster than you think because of the instability of that particular location. There's a lot of water running underneath it which they're constantly pumping out. It's a very sobering thought. Another sobering thought is that the more complex our technology gets, the smaller the margin of error. She laughs, which she does a lot, wryly, sardonically, mordantly. Often she is at her funniest in her fiction when writing about the darkest, most apocalyptic happenings. As she wrote in the Booker-winning novel *The Blind Assassin*, 'It's loss and regret and misery and yearning that drive the story forward, along its twisted road'. Yet humour is never far away. Like the gods of yore, Atwood looks down on humanity with the eye of someone who is simultaneously unsurprised by what she sees but nevertheless finds it amazing. What other species has such a capacity to self-destruct? What other species so willfully disregards its responsibilities to forthcoming generations? A number of her novels are set at least in part in the future. In so doing, of course, she is offering a commentary on the present, highlighting what she sees as ominous and significant. It's as if she is asking us to read and take heed. History shows, however, that this rarely works. As we read George Orwell or H.G. Wells or Philip K. Dick or Atwood herself, are we really prepared to act on the signals they're sending out? As a genre science fiction, or its sub-genre speculative fiction, has rarely been taken seriously, disregarded as sensational or frivolous or the preserve of the deranged. Atwood, however, sees it differently as the title of her latest book, *In Other Worlds: Science Fiction and the Human Imagination*, which will be published in the autumn, suggests. H.G. Wells is one of the writers featured in the book. One suspects that she, like him, alternated between being really optimistic and very pessimistic. It was one or the other. ...But the march of science and technology is constantly making the writing of novels such as hers more and more difficult. How, for example, to tell the difference between fact and fiction? In her last novel, *The Year of the Flood*, rabbits glow green because they have been implanted with a jellyfish gene. Is this Atwood's imagination at play or a weird but verifiable story clipped from a newspaper? The thought occurs that we are all in danger of becoming victims of new technology. It can be quite dangerous to people who don't know its ins and outs, acknowledges Atwood. They don't realize that what God's Gardeners [in *The Year of the Flood*] say is true: if you can see it, it can see you. Any mobile phone is now a locator. That's why in *The Girl with the Dragon Tattoo* she is always taking these phone cards out of her phone and crushing them to bits. Rather than retreat from technology, Atwood is more inclined to embrace it than many of her peers. Her website margaretatwood.ca is state-of-the-art and she invented the LongPen which allows her to sign copies of books for her fans without being on the same continent. You can read her books electronically but she worries that her and other authors' copyrights are not being properly

³ Lass o' pairs: a promising girl, a talented young lady.

protected. Traditionally printed books remain the medium through which she likes her messages to be sent. The book is not dead, she has said. Reading is not dead. The human interest in stories is not dead.... She looks back in wonder but without invoking nostalgia. She works so hard and writes with Balzacian energy because no-one told us not to. When I tell her I have been re-reading with pleasure *Surfacing*, her second novel, she is relieved to learn that it remains evergreen. 'I haven't dared look inside it for a while.' Does she ever re-read her work? I will when I'm 80, she says. 'I'll sit in a rocking chair and say oh, this isn't actually too bad. Or: why did I give up? But when you're still in full flight down the ski hill, it's not the time to pause and look behind.'"

TAYLOR, Kate. "TVOntario Archives Now Streaming Online." *Globe and Mail* 24 February 2011: Section: Globe Review: R4.

Includes a number of interviews with Atwood: <http://archive.tv.o.org/> (1 August 2012).

News

"25 Books, 25 Writers. Now Read on; World Book Night Tonight; a Million Copies of 25 Modern Classics Are Being Given Away: in Pubs, Libraries and on Street Corners. So, Which World Book Night Title Would Top Authors Press into a Stranger's Hand?" *The Times* (London) 5 March 2011: Section: Saturday Review: 3.

Joan Smith was planning to give away *The Blind Assassin* by Margaret Atwood: "*The Blind Assassin* opens with a young woman driving a car off a bridge a few days after the end of the Second World War. Two years later a scandalous novel is published in her name, hinting at explosive family secrets, while her brother-in-law, a rising Canadian politician, dies in mysterious circumstances. In one of her most complex and teasing books, Atwood uses the apparently posthumous novel-within-a-novel, also called *The Blind Assassin*, to suggest that sometimes truth can be told only as fiction. This Booker prizewinning novel encompasses half a century of family and political history, and revelations come thick and fast in its final pages." For Atwood's choice see **Atwood Works**.

"44 Library Fans to Lunch With Authors; Participants of the Library Challenge Find Out Today Who Wins a Meal With Which Celebrity Author." *Toronto Star* 15 September 2011: Section: Greater Toronto: GT1.

Excerpt: "More than 500 library lovers have penned essays, drawn pictures and produced short films for the 'Why My Library Matters to Me' challenge. Each wants the prize of lunch with a celebrity author—one of whom is Margaret Atwood."

"Ad Guru Rebrands Himself; Episodes and Characters in Scott Thornley's Debut Mystery Inspired by His Dreams." *Toronto Star* 15 January 2011: Section: Entertainment: E8.

Interview with Scott Thornley, a Toronto adman who had a hand in designing the website for Margaret Atwood's most recent novel, *The Year of the Flood*. The article notes that Thornley, who is also a first-time novelist, was introduced by Atwood to the literary agent Bruce Westwood at a luncheon meeting that eventually led to the publication of *Erasing Memory*. A crime novel set in Dundurn, a fictionalized version of Hamilton (not the tiny crossroads hamlet south of Brampton), the story probes the post-Cold War intrigue behind the murder of a promising young Romanian-born violinist.

"Atwood Among Canadians Going to 2012 Sundance Festival." *Kamloops Daily News* (British Columbia) 3 December 2011: Section: Spotlight: D3.

Atwood off to Sundance to support veteran director Jennifer Baichwal (*Manufactured Landscapes, Act of God*) whose film "Payback" is based on Atwood's book and series of Massey Lectures. "Payback" doesn't just follow Atwood around on tour; it gets deep into the layers of her research-heavy book to cast new light on our current economy.

"Atwood Book Printed on Straw." *Toronto Star* 12 October 2011: Section: Greater Toronto: GT6.

Excerpt: "Author Margaret Atwood has partnered with an environmental advocacy non-profit to release a special edition of her new collection of essays on a pioneering form of paper. The 300 copies of *In Other Worlds: SF and the Human Imagination* that went on sale Tuesday are published on Second Harvest Paper, designed by Vancouver-based Canopy specifically for Atwood. It's the first book in North America printed on straw. 'These pages were produced without any harmful impact on forests and their fragile ecosystems,' writes Atwood in the introduction.

'Human beings need oxygen, and forests produce it; printed books require paper, but paper need not be made from virgin forests. This is an elegant solution to a pressing problem.' Made from a combination of recycled material and the straw left over from harvesting grain, the innovative material gives Atwood's book half the ecological footprint of conventional paper...."

"Atwood on Ford Fight: 'I Don't Need It'; Authors Gather to Launch 'Why My Library Matters to Me' Essay Contest." *Toronto Star* 26 August 2011: Section: Greater Toronto: GT1.

Excerpt: "In between the zingers she directed at the men she has called 'Twin Fordmayor,' at a news conference organized by the librarians' union, Margaret Atwood insisted she doesn't relish her ongoing battle against Mayor Rob Ford and Councillor Doug Ford, who are not twins. 'I don't need it in my life, no,' she told the *Star* after the news conference Thursday. 'But as I said, I didn't start it. I retweeted a petition, then other people made these comments. I didn't make them.' A moment later, she added: 'I do have other things to do in my life. But once they start, of course, then you have to....' Doug Ford inadvertently turned the celebrated Canadian novelist into the de facto leader of the battle against cuts to Toronto's library system. After she endorsed an anti-cuts union petition and mocked Ford's assertion that his ward has more libraries than Tim Hortons restaurants, Ford told reporters: 'Well, good luck to Margaret Atwood. I don't even know her. If she walked by me, I wouldn't have a clue who she is.' On Thursday, Atwood joined eight other Canadian writers for the launch of the Toronto Public Library Workers Union's 'Why My Library Matters to Me' essay and video contest. She began her remarks as follows: 'Hello, my name is Margaret Atwood. You may not recognize me, but that's okay, because this is not about me.' The writers each made heartfelt statements about the value of libraries. Before he got to his, mystery novelist and former *Star* columnist Linwood Barclay joked that he was pleased to 'finally' learn what Atwood looks like."

"Between the Covers: Your Weekly Guide to what's Really Going on Inside the World of Books."

Independent on Sunday (London, UK) 20 February 2011: Section: Arts: 60.

Excerpt: "Ever wondered what it feels like to be a best-selling, international, literary superstar? Well, it's a lot like being a dead moose, according to Margaret Atwood. That's when it's not like being an anchovy. Speaking at the Tools for Change for Publishing conference in New York last week, Atwood warned publishers that although digital innovations in e-book publishing are on the whole a good thing (she owns two e-readers and reads e-books on planes and in hotel rooms), they must not be used as an excuse not to pay authors properly. Comparing an author to a dead moose, which feeds an ecosystem of more than three dozen animals, she advised: 'Never eliminate your primary source.' She added that, like anchovies, authors are small in size but large in number and 'on the point of revolting.'"

"Chief Fights Fire Service Cuts; City Manager Says If One Department Fails to Make 10 Per Cent Budget Trim, Other Areas Will Suffer." *Toronto Star* 5 August 2011: Section: Greater Toronto: GT1.

Excerpt: "Toronto's fire chief is adamant he shouldn't lose one firefighter, despite a warning that if council protects fire and police budgets it would deepen cuts to libraries and other so-called soft services. The chief was backed up by Mayor Ford's former chief of staff, Nick Kouvalis, who weighed in saying Torontonians face tough choices and they have to decide if it's worth closing 'a few' libraries to keep police and fire response times low, which in turn keeps down insurance premiums for businesses and homes. 'Do people want police and fire at standard or do they want (author) Margaret Atwood at their fingertips 24 hours a day,' said Kouvalis, now principal at Campaign Research who talks regularly with Ford."

"Date with Atwood Beats Bite with Ford." *Toronto Star* 14 September 2011: Section: Greater Toronto: GT3.

Excerpt: "The winners of two competing political essay contests won't be announced until later this week, but in the battle between the contests themselves, we have a champion. It could be that more people in Toronto love libraries than hate taxes. Or maybe they love Margaret Atwood more than Doug Ford. Either way, the Toronto Public Library Workers' Union challenge, titled 'Why My Library Matters to Me,' drew more than twice as many entries as the Toronto Taxpayers Coalition's rival contest, which asked citizens to explain: 'Lower taxes are good for Toronto because' When both deadlines closed last Friday, the library had 'well over' 500 submissions. The taxpayer coalition decided to extend its deadline until Monday night, said president Matthew McGuire, after numerous people inquired if they could submit something late. In total, 250 entered the coalition's fill-in-the-blank challenge. The library union will choose 50 winners, each of

whom gets a meal date with one of 11 Canadian authors, including Atwood, Michael Ondaatje and Jeremy Tankard. McGuire said about 50 high-quality entries will be added to a draw for four prizes, each a lunch date with other tax-hating Torontonians: Councillor Doug Ford, Toronto Sun columnist Sue-Ann Levy, outspoken Conservative and Sun TV host Ezra Levant and Michael Coren, another controversial Sun News Network personality. The coalition will present the mayor's executive committee with about 20 of the best essays as councillors debate service cuts."

"Famed Author to Speak at USAO Symposium." *The Oklahoman* (Oklahoma City, Oklahoma) 23 March 2011: Section: News: A8.

Atwood to speak about her life as a writer on 31 March at the University of Science and Arts of Oklahoma's fifth annual Emerson-Wier Arts Symposium. Later, she was to participate in a panel discussion of how media relate to culture.

"Honouring Mordecai." *National Post* 25 June 2011: Section: Editorial: A18.

An article complaining about the way Montreal honoured Mordecai Richler suggests what Toronto might do if it decided to honour Atwood in the same way. Excerpt: "Mordecai Richler is Canada's greatest claim to literary fame. If he had been born and lived in Toronto, to commemorate his life and achievement, our literati would have called for the renaming of Yonge Street in his honour, or maybe demanded the erection of a huge statue in Queen's Park, featuring the dishevelled genius wryly peering over his pince-nez at a smoked meat sandwich. Instead, the Montreal political mandarins have decided he is getting a crummy little open pavilion at the foot of Mount Royal—a place for people to come in out of the rain. It's not quite a public toilet—but it's something close to that, since it is frequently used by homeless people. This is the equivalent of Toronto naming the change house behind an outdoor skating rink after Margaret Atwood...."

"Jewison Wades into Atwood Dispute; Doug Ford's Comments 'Betray' Canadian Artists." *Toronto Star* 12 August 2011: Section: Greater Toronto: GT2.

Excerpt: "Acclaimed Canadian director Norman Jewison says he was 'shocked' by Doug Ford's dismissive comments on Margaret Atwood, accusing the city councillor of betraying the author and all Canadian artists. Asked by CBC Radio if he had any comment on Ford's statement last month—after Atwood criticized his desire to close libraries—that, 'If she walked by me, I wouldn't have a clue who she is,' the 85-year-old director of films including 'Moonstruck' and 'Jesus Christ Superstar' didn't hold back. 'I don't think we celebrate our artists like we should and other countries celebrate them. So when you get somebody in Toronto on the city council and he doesn't know who Margaret Atwood is, that's shocking to me. I'm just absolutely shocked,' he said. 'The world knows who Margaret Atwood is. I mean, why doesn't he? 'Where does he live—in a hole somewhere?' Jewison, the Toronto-born, University of Toronto-educated founder of the Canadian Film Centre on Bayview Ave., noted he has made many films on the theme of betrayal. 'I felt that Margaret Atwood was betrayed, but I felt all Canadian artists were betrayed by a statement like that,' Jewison said. 'It just shocked me.' The comments are the latest fallout from the Atwood-Ford spat, which started with Atwood using Twitter to forward a petition to save Toronto libraries from cuts or privatization. The Star reported that her followers crashed the server hosting the online petition. The *Alias Grace* author then criticized Ford's erroneous comment that there are more libraries in his ward than Tim Hortons coffee shops and that he would happily close one of them. After a meeting that looked at proposed budget cuts, including closing libraries, the councillor fired back: 'Well, good luck to Margaret Atwood. I don't even know her. If she walked by me, I wouldn't have a clue who she is.' He also suggested the author should get elected if she wants to weigh in. The next day Ford clarified his comments, saying: 'Everyone knows who Margaret Atwood is. But if she were to come up to 98 per cent of the people, they wouldn't know who she was. But I think she's a great writer and I look forward to her input.'"

"Margaret Atwood Gets Elfed." *Waterloo Region Record* 3 December 2011: Section: News: F10.

One of Atwood's publishers, House of Anansi Press, has cropped a photo of her face onto the body of a dancing Santa helper for a jazzy video through the website <http://www.youtube.com/watch?v=VAjkSE3Hjig> (1 August 2012). The black-and-white video depicts the Toronto-based author in North Pole attire and doing the Charleston to ragtime music.

"Margaret Atwood Hosts Wild Read." States News Service 1 July 2011.

Excerpt: "The following information was released by the National Wildlife Refuge System: Novelist and poet Margaret Atwood hosts the final week of America's WILD READ, the online

book club that has been discussing noted biologist E.O. Wilson's novel, *Anthill*. When Margaret Atwood reviewed *Anthill* for the *New York Review of Books* in April, 2010, she noted that Wilson may have turned to fiction to gain a wider readership for urgent ecological messages: 'In the 1990s, Wilson (like many other naturalists) became increasingly troubled by what looked more and more like a human war against Nature—a war that was resulting in the disappearance of whole species and ecosystems.' 'What to make of *Anthill*?' Atwood asks in her review, answering: 'Part epic-inspired adventure story, part philosophy-of-life, part many-layered mid-century Alabama viewed in finely observed detail, part ant life up close, part lyrical hymn to the wonders of earth, part contribution to the growing genre of eco-lit: yes, all these. But hidden within *Anthill* is also a sort of instruction manual. Here's an effective way of saving the planet, one anthill at a time, as it were, preserving this metaphorical Ithaca as an 'island in a meaningless sea,' a place of 'infinite knowledge and mystery.' The largeness of the task and the relative smallness of the accomplishment make *Anthill* a mournful elegy as well: this may be all that can be saved, we are led to understand. But we are also led to understand that it's worth saving.' Atwood's own love of birds and the natural world surfaces in much of her own writing—including her newest title, *The Year of the Flood*. She promotes her own blend of bird-friendly coffee and lists all the Green Protocols she follows in her own office." Available from Lexis-Nexis. [To access the blog, see <http://wildread.blogspot.ca/2011/07/of-ants-and-men-too-big-for-our.html>] (1 August 2012).

"Margaret Atwood's Booker Prize." *Limericks*. Patrick Watson. Toronto: McArthur, 2011. 18.

"When asked why they gave her The Booker.

The country's most literate hooker

Replied with a smile

'Oh it wasn't my style!

It's because I am such a good looker.'" Watson notes that he phoned Atwood on the morning of November 11, 2000 "and read this limerick to her. She roared with laughter saying, 'They'll call you a misogynist, but I want it for my archives.'"

"Mighty Moose; The Canadian Icon Features Prominently in Charles Pachter's Chinatown Oasis—Along With Other Notables From Atwood to Queen Elizabeth." *Toronto Star* 1 October 2011: Section: Homes & Condos: H1.

A profile of artist Charles Pachter's studio/gallery/loft in Chinatown (Toronto). Pachter is a longtime "pal" of Atwood's.

"Ooh-Ooh, Witchy Woman, See How High She Flies." *Times & Transcript* (New Brunswick) 7 May 2011: Section: Opinion: 7.

An article reporting on the highlights of the 12th edition of Frye Fest notes how "Frye Fest boss" Dawn Arnold convinced Atwood to come for the first time: "Ms. Arnold pursued world-renowned Canadian author Margaret Atwood for years in a fruitless effort to get the creator of the best-selling MaddAddam Trilogy to appear for the 12th festival and intriguingly the author let slip during her laugh-laden presentation for the Frye's annual Antonine Maillet-Northrop Frye Lecture at the Capitol last Saturday exactly how Ms. Arnold finally reeled her in. She said they literally ran into one another in an airport lineup a year ago and seizing her golden opportunity, Ms. Arnold finally convinced the usually reclusive writer to come to Moncton."

"Review: THE LIST: The 10 Best Twitter Personalities: It's Five Years since the First Tweet, So Who Communicates Best?" *The Observer* (England) 20 March 2011: Section: Observer Review Agenda: 6.

Excerpt: "@MargaretAtwood Atwood, the bestselling Canadian author who won the Booker prize in 2000 for *The Blind Assassin*, was 'sucked into the Twittersphere like Alice down the rabbit hole' in June 2009. She tweets to converse with her readers, relay information about book tours and raise awareness of the various environmental issues she supports, which include bird-friendly coffee plantations, the RSPB⁴ and the charity Nature Canada. Liberated from the writer's ivory tower, she seems endearingly bemused by the fact that people (more than 140,000 of them) enjoy following her tweets."

"Today's Birthdays." *Austin American-Statesman* (Texas) 18 November 2011: Section: Lifestyle: D02.

Atwood, 72, celebrated along with other famous personalities: "World War II veteran H.K. Thomas of Georgetown is 101. World War II veteran Louise N. Turner of Burnet is 95. Actress Brenda

⁴ RSPB = The Royal Society for the Protection of Birds.

Vaccaro is 72. Actress Linda Evans is 69. Actress Susan Sullivan is 69. Actor Jameson Parker is 64. Singer Graham Parker is 61. Comedian Kevin Nealon is 58. Pro Football Hall of Fame quarterback Warren Moon is 55. Actor Oscar Nunez is 53. Actress Elizabeth Perkins is 51. Singer Kim Wilde is 51. Rock musician Kirk Hammett is 49. Actor Owen Wilson is 43. Singer Duncan Sheik is 42. Actor Mike Epps is 41. Actress Peta Wilson is 41. Actress Chloe Sevigny is 37. Actor Damon Wayans Jr. is 29. Actor Nathan Kress is 19.”

“Twitter Trendsetter of the Week.” *National Post* 4 June 2011: Section: Weekend Post: WP14.

Excerpt: “It sounds like an impossible task, to discuss a novel as complex as Margaret Atwood’s *The Blind Assassin* in 140-character bites, but that’s the plan for the #1book140 project, headed up by *The Atlantic* and Jeff Howe, a professor at Northeastern University. Atwood’s novel was chosen after capturing 32% support in an online vote. Gary Shteyngart’s *Super Sad True Love Story* and Jennifer Egan’s *The Keep* were runners-up, with 21% and 18% respectively. In response, Atwood tweeted: ‘My first #1book140 post (a day too early): factoid: bridge Laura drives off is still there, but they changed railings to solid sides.’”

“A Write-in for Mayor? Campaign Promoting Margaret Atwood Pokes Fun at Fords While Making Pitch for Libraries.” *Toronto Star* 31 July 2011: Section: News: A5.

Excerpt: “A tiny note on a coffee house tip jar has a big message for Doug Ford. It’s the same message that’s written on sidewalk chalkboards on Queen St. W. and social networks dedicated to the cause. ‘Margaret Atwood for mayor of Toronto.’ No, we’re not in the midst of an election. And the award-winning author has expressed no interest in running for office. The cheeky campaign, which seems to have no central force, is about protecting city libraries and poking fun at the city councillor who said he would not recognize a literary icon. Perhaps the greatest purpose of the campaign is to make sure the public has a say in how their taxpayer dollars are spent. Atwood rallied Torontonians to fight for their libraries, after city-hired consultants KPMG suggested closing branches to save money. The avid Tweeter promoted a petition to save the city’s libraries to her 225,200 followers on the social networking site, which crashed the server hosting it. In response, Mayor Rob Ford’s older brother suggested Atwood should seek elected office if she wants to influence policy. ‘She’s not dealing with the problem. Tell her to go run in the next election and get democratically elected. And we’d be more than happy to sit down and listen to Margaret Atwood,’ Doug Ford said last Tuesday. He also said he didn’t know the novelist. ‘If she walked by me, I wouldn’t have a clue who she is,’ he said.... Chapters Indigo is supporting the author, too. The chain is offering 30 per cent off her books across the country for any public library card holder. ‘It was a tongue-in-cheek way to contribute to the dialogue and in the process it also allowed us to express our support for Canada’s municipal libraries and one of Canada’s most iconic writers,’ said Janet Eger, the chain’s vice-president of public relations.”

BARBER, John. Books Vs. Screens: Which Should Kids Read?; Reading Apps. E-Books. Literary Debates on Twitter. As Readers (and at Least One Famous Canadian Writer) Tout Its Benefits, Scientists Warn That Digital Reading Not Only Puts Literacy at Risk—It Could Change the Way Our Brains Are Wired.” *Globe and Mail* 13 December 2011: Section: The Globe Review: R3. Excerpt: “Last week, Canadian author Margaret Atwood thrilled her 285,000-plus Twitter followers by defending their kind as ‘dedicated readers’ who are boldly exploring new frontiers in literacy. Calling the Internet in general ‘a great literacy driver,’ she defended even the most minimal form of screen-based reading as an unalloyed good—‘because reading is in fact extremely interactive from a neurological point of view,’ she said. ‘Your brain lights up a lot.’ But many of those who have studied what lights up when people read have come to sharply different conclusions. Basing their concern in part on graphic physical evidence of how brain cells adapt to meet new demands—and wither in the absence of such stimuli—a growing chorus of neuroscientists worry that the ‘expert reading brain’ will soon be as obsolete as the paper and ink it once fed on. And the thing that replaces it (‘the Twitter brain’) will be a completely different organ....”

---. “Should Writers Wield Gavels, or Is the Pen Still Mightier?; As John Barber Explains, History Has Rarely Been Kind to Authors Who Seek Higher Office.” *Globe and Mail* 6 August 2011: Section: Focus: F5.

In an article reflecting on a campaign to have Atwood run for mayor after her effective intervention on behalf of public libraries, Barber argues that almost all authors who have tried for elective office have failed, and he concludes that “Margaret Atwood’s riposte to the figure she described

as 'Twin Ford Mayor' is mild to the point of blandness. But no less effective: With a single tweet, she rocked city hall. And then, most cannily of all, she went back to what she does best: writing.”
 ---. “Walrus to Auction Off Exotic Canadiana; Next Month’s Fundraiser Offers a Chance to Buy Diana Krall’s Dress, Pierre Trudeau’s Boxing Gloves and More.” *Globe and Mail* 1 January 2011: Section: Weekend Review: R9.

The auction in support of *The Walrus*, which bills itself as a general interest magazine about Canada and its place in the world, included something from Atwood: Excerpt: “Now known as a popular Web cartoonist as well as being an internationally famous novelist, Margaret Atwood reached deep into her past to donate two rare silkscreen posters she made in the 1960s before publishing her first book.”

BOSWELL, Randy. “Cruise Geologist Inspires Atwood’s Latest Work: The Author’s Discovery of an Ancient Fossil This Summer in the Arctic Gave Birth to ‘The Stone Mattress.’” *Vancouver Sun* 17 December 2011: Section: Arts & Life: E9.

Excerpt: “He’s an unlikely muse for Canada’s most towering literary figure, but federal government geologist Marc St-Onge—his own prose, published in titles such as *Earth Accretionary Systems in Time and Space*—will have quite a story to share with his fellow rock scientists at their next conference on Precambrian lithology. The narrative begins with St-Onge, renowned *Oryx and Crake* author Margaret Atwood and about 125 other adventurous souls boarding a cruise ship this summer in the Canadian Arctic, where the Ottawa geologist, the Toronto novelist and the rest of the passengers spent two weeks touring Canada’s cold, desolate but eerily beautiful northern coastline. And the tale ends this week, in the famed fiction pages of *The New Yorker*, with the publication of a new short story by the 72-year-old Atwood—always a notable event in literary circles—that was inspired by St-Onge’s geology lectures and Atwood’s discovery of a 1.9-billion-year-old fossil on the rugged north shore of mainland Nunavut. Atwood’s story—titled ‘Stone Mattress’—is also set on an Arctic cruise ship and concerns a woman with a knack for finding wealthy but ailing husbands who don’t seem to live very long after marrying her. During the voyage, which includes geology talks by ‘an energetic young scientist who has been arousing some interest among the passengers, especially the female ones,’ Atwood’s protagonist meets a man who was, many decades before, her first date in high school, and for whom she harbours a deep and enduring rage. The story begins with the line: ‘At the outset Verna had not intended to kill anyone.’ And who’s to say where it all might lead? Key to her narrative is a real-life paleontological wonder of the North: Nunavut’s spectacular Port Epworth fossil site, along the Coronation Gulf coast near Kugluktuk, Nunavut. ‘It’s completely mind-blowing,’ St-Onge said with all of the enthusiasm of the fictional geologist he inspired in Atwood’s story. ‘The preserved detail is amazing.’ ...St-Onge recalled his first encounter with the Booker Prize-winning writer, who casually asked him if he’d read any of her books. ‘I said, ‘No, have you read any of my papers?’ There was this pause, and then we both just started laughing. She’s a very congenial person. We’ve got along great ever since.”

---. “Novelist Part of Close-Knit Cause.” *Calgary Herald* 27 October 2011: E2.

Excerpt: “She’s arguably Canada’s greatest writer, but novelist Margaret Atwood has taken an unexpected public foray into a new artistic genre—knitting—as her woollen representation of an extinct great auk is set to be one of the showcase works at a unique, multimedia art exhibition opening next week in Britain. The show, titled *Ghosts of Gone Birds*, calls attention to the tragic loss of scores of avian species in recent centuries and the looming threat to global bird populations today. Atwood’s stitched contribution to the upcoming exhibit at a London gallery will be displayed alongside scores of paintings, sculptures and other depictions of vanished bird species—including the dodo, passenger pigeon and Hawaiian crow—by prominent artists, musicians, writers and other celebrities. ‘To find so many creative people engaged with the subject of birds and the threat of extinction that faces so many of them today, is truly inspiring,’ Atwood said in a statement announcing the exhibition. ‘This magnificent show will reconnect us to the natural world, teach us about our past, and fuel our interest in saving what we are losing daily.’ Atwood’s interest in the fate of the world’s birds is well known. She recently described the feathered animals as the Earth’s ‘canary in the coal mine’ in the age of climate change. And Atwood and her partner, Graeme Gibson, author of *The Bedside Book of Birds*, have served as patrons for wildlife groups such as BirdLife International and donated portions of their writing revenues to bird conservation campaigns. In addition to providing her knitted auk for the

exhibition, Atwood will travel to London to perform a reading as part of the Ghosts of Gone Birds' associated programming. BirdLife, in fact, is to be the main recipient of funds raised by the exhibition, which is expected to tour North America following its scheduled run in Britain from Wednesday to Nov. 23 at the Rochelle School gallery in London. ...

BURGMANN, Tamsyn. "Suzuki Honoured for Legacy But Says Planet Has Gone 'Backwards.'" *Kamloops Daily News* (British Columbia) 5 February 2011: Section: News: A8.

Suzuki, who has been friends with Atwood for over 30 years, received the George Woodcock lifetime achievement award from her at a gala fundraiser for the Writers' Trust of Canada.

CHURCH, Elizabeth. "Building Momentum by Microblogging." *Globe and Mail* 26 July 2011: Section: Toronto News: A6.

Excerpt: "Canadian author and avid tweeter Margaret Atwood made waves online this weekend when she urged her Twitter followers (as of Monday afternoon, 226,680) to protect Toronto's Public Library system from municipal budget cuts by signing a petition. The library union site hosting the petition crashed Friday night as a result, but by Monday it had gathered almost 23,000 signatures. Here are some samples of her tweets and some responses: Thanks to all who signed #TO #libraries [@torontolibrary](http://t.co/JliwfeA#cdnpoli) to stop closure & etc.: seems you crashed the site! **MargaretAtwood July 22, 2011 at 10:46** Here is direct link to the [@torontolibrary](http://t.co/hPNMV8P) petition <http://t.co/hPNMV8P> to stop closure & privatization. Thanks to all, pass it around. **MargaretAtwood July 22, 2011 at 10:56** Twin Fordmayor seems to think those who eat Timbits (like me) don't read, can't count, & are stupid eh? [@torontolibrary](http://t.co/dSHlawH) **MargaretAtwood July 22, 2011 at 15:06** Twin Fordmayors thinks libraries + nursing homes are a waste. Out of touch? <http://t.co/gLuvccf> **MargaretAtwood July 24, 2011 at 20:32** Tims+library club? 1)pick book & read 2)meet at Tims 3)enter club in draw 4) winners get visit by writer &/or Timbit [@torontolibrary](http://t.co/gLuvccf) Eh? **MargaretAtwood July 22, 2011 at 21:22** @MargaretAtwood Would be awesome if someone could get Timmy's behind a Save Libraries campaign. **Johannabee July 22, 2011 at 21:52** T-pals, you sure made waves! [@torontolibrary www.ourlibrary.ca](http://www.ourlibrary.ca) All Toronto library users & those who do research there like me :) say THANKS **MargaretAtwood July 22, 2011 at 14:50** Book loving #1book140 Torontonians & Ontarians help fight library closure. Online petition <http://t.co/o63TKEa> @MargaretAtwood **CharlittaWolters July 25, 2011 at 9:19** Thanks for all Tweets in support of libraries-too many to RT! Very heartening. To read all, go to @MargaretAtwood and scroll down... **MargaretAtwood July 25, 2011 at 16:14**

---. "Fords Can Read-in to Backlash, Atwood Says; Perhaps Mayor and His Brother Will Rise to Meet Calls for Better Leadership, Author Speculates at Library Event." *Globe and Mail* 26 August 2011: Section: Toronto News: A10.

Excerpt: "Writer Margaret Atwood hopes Mayor Rob Ford and his allies on council have learned a thing or two from the outpouring of support from citizens for Toronto libraries as they contemplate cuts to other city services this fall. Talk of closing branches 'in a heartbeat,' as Councillor Doug Ford said earlier this summer, shows they did not understand how important the city's library system is to citizens of all ages and walks of life, said the award-winning author. In July, Ms. Atwood tweeted a link to a petition protesting proposed cuts that helped set off a verbal sparring match between her and Councillor Ford, the mayor's brother and closest adviser. Mr. Ford, who said he would have no problem closing one particular branch in his ward, went on to say that he 'wouldn't have a clue' who Margaret Atwood was if she passed him on the street. Those remarks went viral and the councillor later clarified his remarks, saying he meant most people in his ward would not know the author, and calling her a 'great writer.' Torontonians responded to those remarks and Ms. Atwood's twitter comments by flooding councillors' offices with messages in opposition to the possible cuts and crashing the website that hosted the online petition. 'They just didn't think,' Ms. Atwood said Thursday, referring to the mayor and his brother. 'I think they will think more carefully now. It will just give them pause for thought.' 'These are not stupid people,' she told reporters at a news conference to launch a contest asking Torontonians why their library matters. 'Don't make the mistake of thinking that the Fords are stupid. They are not stupid. Given that they are not stupid, they will think this through and what we all want, of course, is a good city council and we all want a good mayor. Maybe this will help them become a better city council and a better mayor[s],' said Ms. Atwood, who likes to refer to the mayor and his brother as the 'twin Fordmayor[s].' Councillor Ford responded by characterizing the remarks and the continuing campaign against library cuts led by the library workers union as 'fearmongering.' All city

departments have been asked to cut 10 per cent from their existing budget, and libraries are no exception, he said. 'It's not about Margaret Atwood. It's about finding 10-per-cent efficiencies,' he said. 'If they can find 10-per-cent efficiencies, everyone's as happy as punch.' That task should be 'very, very simple,' he added."

CURRY, Bill. "Black among 50 'Intriguing Canadians' Recognized in Travelling Exhibit." *Globe and Mail* 1 October 2011: Section: National News: A9.

Conrad Black, disgraced financier joins Margaret Atwood, Tom Thomson and 47 others in a \$250,000 national travelling portrait exhibit organized by Library and Archives Canada that was to open in Charlottetown, PEI in March 2012.

FANTONI, Beatrice. "Atwood, Mowat Party Favourites; Literary Guest List; Other Top Picks Include Berton, Martel, Richler." *The Gazette* (Montreal) 29 June 2011: Section: News: A2.

Excerpt: "While Pierre Berton flips hamburgers, Farley Mowat hands out beers and Margaret Atwood runs out for more ice. It's just one example of the July 1 party wish lists offered up by fans of Canadian literature. A survey conducted by Ipsos Reid for the Historica-Dominion Institute asked more than 1,000 Canadians, which Canadian author—living or dead—they would invite to a fantasy Canada Day barbecue. The survey, conducted between June 15 and 20, did not give choices but rather let respondents answer an open question. Two-thirds of respondents were able to name an author (which is very good, according to one expert) but no single author made it onto more than 10 per cent of Canadians' guest lists...."

FLOOD, Alison. "Occupy Movement Attracts Support of Top Authors." *Guardian Unlimited* 20 October 2011: N. pag.

Atwood one of many writers signing the online petition at <http://occupywriters.com/> supporting the Occupy Wall Street movement (1 August 2012). Also available from Lexis-Nexis.

FULFORD, Robert. "Women's Lib and Lit; Latest Story from Margaret Atwood a Look in the Past." *National Post* 27 December 2011: Section: Arts & Life: AL1.

Reflections on Atwood's story, "Stone Mattress," published in the Dec. 19-26 issue of *The New Yorker*, which was written "last summer while travelling on a cruise ship. She reports that 'I read part of the story aloud to my fellow passengers, who appeared amused and wanted to read the rest.' Now they can, and the rest of us can wonder at this curious appearance of nostalgia in our cleverest and most surprising author."

GIBSON, Douglas. "An Atwood Sighting on Orkneys." *Toronto Star* 2 August 2011: Section: Editorial: A18.

Excerpt: "Heather Mallick is right: Margaret Atwood is frequently recognized on the street. I can confirm this happens, and not just in Toronto. In June I was on a cruise around Scotland, and Margaret and her husband were among our merry band. In Kirkwall, the capital of the Orkneys, way north of the Scottish mainland, I was stopped by a wide-eyed Scot who exclaimed, 'My wife's just seen Margaret Atwood!' I confirmed the sighting, and they wandered off, dazed and excited."

GLUSAC, Elaine. "Cruising With the Stars." *New York Times* 13 February 2011: Section: TR: 2.

Excerpt: "Cruise lines have their own celebrity culture, one that favors reality and cable TV stars as well as authors and politicians you'd expect to see on the lecture circuit. Among these cruise A-listers is Margaret Atwood, who will give a lecture and will be accessible in the dining room during an 11-day trip through the Scottish isles with Adventure Canada beginning May 31."

GOLD, Marta. "The Little Green Car That Could; Photographer's Project Links People from Gordon Ramsay to Margaret Atwood." *Ottawa Citizen* 17 February 2011: E6.

Excerpt: "A 1972 Buick Riviera is an unlikely vehicle for bringing people together, especially when it's only about seven centimetres long. Yet that is what Edmonton photographer Leroy Schulz has set out to do in a 12-year project that will see him document moments in the lives of the powerful, the powerless and almost anyone in between, all by way of a tiny toy car. Miguelito's Little Green Car is the name of the project and of its miniature star—a die-cast metal car that Schulz bought several years ago for his now seven-year-old nephew, Miguelito. After playing with it one day, the child pitched the toy into his grandparents' garage in a fit of exuberance, where it remained until Schulz's parents found it several months later. They gave it to Schulz to pass on to his nephew, 'but instead, I started taking it to mountain summits with me and on my travels, sort of like the Travelocity gnome,' Schulz explains. About a year ago, he turned his focus to people, rather than places, 'and to the whole idea of the interconnectedness between all these people, through the green car, because he (Miguelito) exists.' When Miguelito

turns 18, Schulz plans to give him a book of portraits of the many people who have been photographed with the car and, in some small way, connected through it. He's already amassed about 250 photos, which he's posted online, at miguelitoslittlegreencar.com [1 August 2012] The photos include the likes of Ban Ki-moon (secretary general of the United Nations), federal Liberal leader Michael Ignatieff, federal NDP leader Jack Layton, Alberta Premier Ed Stelmach, former Alberta premiers Ralph Klein and Peter Lougheed, author Margaret Atwood, chef Gordon Ramsay and a host of other notables.... He photographed noted Canadian author Atwood with Miguelito's car when she was in Edmonton for a speech in November [2010]. She was so amused by the project, she tweeted about it to her 100,000-plus followers...."

GRAY, Louise. "There'll Be No More Nasty Terns; Ralph Steadman's Contributions to an Exhibition About Extinct Birds Unleashed the Artist's Flights of Fancy, Finds Louise Gray." *Daily Telegraph* (London) 7 November 2011: Section: Features: 31.

Excerpt: "Entering the Ralph Steadman room at the new exhibition Ghosts of Gone Birds is almost a religious experience. Light floods the high ceilings and the walls are covered in a riot of sketches brighter than stained glass. And then a miracle occurs: extinct birds are resurrected. The Oceanic Eclectus Parrot squawks off the page, a Mauritian Duck paddles to sea once more and the deadly dull Dodo suddenly acquires a colourful new suit of feathers. Helpfully the gallery has provided binoculars for a spot of 'extinct bird watching' and to better appreciate the 91 new paintings. After all, this is the only place in the world where one can still see the Aldabra Brush Warbler in the wild. Artists have always looked to birds for ideas about beauty, nature and even mortality. Think of Keats's nightingale, various novels by Julian Barnes, Beatles songs about blackbirds and most recently Tracey Emin's paintings. So it is only natural that artists should get angry when this source of creativity is snatched from them. Chris Aldhous, the creative director of this new exhibition, knew a lot of artists were worried about the environment. So he casually put a call out for new work about extinct birds. Nothing prepared him for the reaction. More than 80 artists have made 91 new paintings for the eclectic show in East London to raise money for Birdlife International. Margaret Atwood has knitted an auk [which] looks a little like a cushion cover your granny would make; this is forgivable given that she is both a brilliant writer and a passionate ornithologist, though not necessarily lovely in itself. ...Atwood is a huge fan of the show: 'To find so many people engaged with the subject of birds and the threat of extinction that faces so many of them today, is truly inspiring,' she said at the launch. 'This magnificent show will reconnect us to the natural world, teach us about our past and fuel our interest in saving what we are losing daily.'"

GUEST, Katy. "The Guest List; In a Week When the Man Booker Judges Unveiled Their Final 13, Our Books Editor Katy Guest Comes Up With a Clutch of Awards of Her Own." *Independent on Sunday* 31 July 2011: Section: News: 16.

First award: "The Margaret Atwood Award for the Bleakest Futuristic Dystopia: While plaudits are owed to Sam Leith for giving us the weirdest view of the future (in which crack government scientists produce a 'coincidence engine' that makes the only credible plot twist one in which nothing weird happens), the novel was far too cheerful for this award. We're in economic meltdown, for heaven's sake; people want to read about a future that is even worse than this one. Congratulations, then, to *Player One*, by Douglas Coupland, who can always be relied on for surreal futuristic collapse, and Jonathan Trigell, for *Genus*, in which genetic developments divide humans into two distinct species. Warning, Tories: it's not supposed to be a manifesto...."

HODD, Thomas. "Atwood Lecture a Hit with Moncton Audience." *Telegraph-Journal* (New Brunswick) 2 May 2011: Section: Main: A1.

Excerpt: "Nearly 600 people from around the Maritimes crowded into the Capitol Theatre on Saturday to hear Margaret Atwood deliver the 2011 Maillat-Frye Lecture. The event was scheduled to begin at 8 p.m., but by 7:30 p.m. the lineup stretched out the front doors. Inaugurated in 2006, the lecture has become one of the Frye Festival's marquee literary events. Past lecturers include David Adams Richards, Monique LaRue and Alberto Manguel. Atwood's highly entertaining talk, 'Mythology and Me: the Late 1950s at Victoria College,' included stories about her experience as a female undergraduate in Toronto in the 1950s, the importance of 'myth' to a young female writer in a male-dominated society, and the difficult time Canada's writers had getting noticed on the world stage. 'The production of any sort of literature was itself a cottage industry in the Canada of those days,' she said. 'Back in the late '50s—which was when

all of this was happening—it was disconcerting to be informed so frequently and in so many ways that Canada didn't have a mythology.' Reading from a humorous and irreverent piece she wrote under the nom de plume 'Shakesbeat Latweed' while at Victoria College, Atwood made fun of the ideas of both Northrop Frye and Marshall McLuhan. But perhaps most entertaining was when Atwood began reciting commercials from the late 1950s, and analyzing the 'poetry' of advertising spots for cleaning products and air fresheners. Atwood also revealed that Frye influenced her future. She recounted how even though she only took a half-term course in Milton from Frye, he offered her sage advice one day regarding her future aspirations as an author. When deciding on whether to take graduate studies at Harvard or run off to Europe, Frye told her, 'I would probably get more writing done at Harvard than by drudging away as a waitress in Paris or London, while drinking absinthe and smoking myself to death.' An on-stage interview with Atwood followed the lecture. The interview was scheduled to last only 20 minutes, but the audience was treated to almost 40 minutes of wonderfully rich anecdotes. At the end of the event, the audience showed their appreciation by giving Atwood a lengthy standing ovation."

JOHANSEN, Peter. "Take a Stroll through Literary Ottawa: From Parliament Hill or Poet's Hill, It's a City of Letters." *Canwest News Service* 22 October 2011: N. pag.

Notes that Atwood born at 314 First Ave. Available from Lexis-Nexis.

JOHNSON, Alice. "Creating a Perfect World Has Its Own Problems." *Gulf News* 11 March 2011: N. pag. Report on Atwood's conversation with Rosie Goldsmith at the Emirates Airline Festival of Literature in Dubai. Available from Lexis-Nexis.

KAURI, Vidya. "What's Margaret Atwood Reading?" *Hamilton Spectator* 6 August 2011: Section: Weekend Reader: WR3.

Answer: *The Four Walls of My Freedom* by Donna Thomson which "deals with a very hard situation with realism, grit, and optimism. It will resonate with many." According to its publisher: "This is a riveting and redemptive family memoir."

KNELMAN, Martin. "Doug Ford and Atwood Meet at Last." *Toronto Star* 21 September 2011: Section: News: A6.

Excerpt: "'Margaret, I'd like you to meet Doug Ford,' said Councillor Michael Thompson. 'Doug, I'd like to introduce you to Margaret Atwood.' It happened as Atwood arrived at the Forest Hill home of arts-world leaders Robert and Julia Foster. The occasion was a farewell party for the mayor's arts adviser, Jeff Melanson, leaving next week to take a new job. Atwood and Doug Ford were caught off guard because the host chose not to warn either of them that the other would be at the party. Thompson quickly took out his mobile phone to snap the historic moment and plans to auction the original photo and donate the proceeds to city libraries. 'They were warm and charming and relaxed together,' said Thompson. Atwood tweeted at 8:20 p.m.: 'T-pals, UnBLEevAbul! I just met D. Ford! At a NotTimmies Arts Party! (He knows what I look like now:D) Sez #libraries will not be cut! :D' Atwood and Ford became embroiled in a very public feud over plans to close some libraries. Ford inadvertently turned Atwood into the de facto leader of the battle against cuts to the city's library system. After she endorsed an anti-cuts union petition and mocked Ford's assertion that his ward has more libraries than Tim Hortons, Ford told reporters: 'Well, good luck to Margaret Atwood. I don't even know her. If she walked by me, I wouldn't have a clue who she is.'"

MANSFIELD, Susan. "Northern Light." *The Scotsman* 17 May 2011: 37.

Report of Atwood's first appearance at Aberdeen's Word Festival. Excerpt: "Book festival directors, it seems, have fantasy line-ups, in the same way that football managers have ideal teams. Alan Spence, artistic director of Aberdeen's Word Festival, has had Margaret Atwood on his list for years. Now, for his 11th festival, he succeeded in bringing her to Aberdeen. She was in fine form, relaxed and sardonic ... with the 600-seater Arts Lecture Theatre packed to near-capacity. Her two appearances were highlights of an eclectic weekend of book-focused events....Based at the University of Aberdeen, Word maintains a distinctive flavour among Scotland's book festivals, capitalising on local academic talent to create lively discussion events alongside the main programme. [It] began ... with Margaret Atwood, reading from three of her novels: *Alias Grace*, based on real events surrounding the murder of a Scottish settler in Canada in the 1840s, and her two latest novels, *Oryx and Crake* and *The Year of the Flood*, which run on parallel lines through the same future world. Her next book, due out in the autumn, is *In Other Worlds: Science Fiction and the Human Imagination*, which explores her own relationship with

- speculative fiction, beginning in childhood when she read Orwell's *Animal Farm*. 'I was traumatised,' she admits. 'I didn't know it was a satire. I thought it really was about those pigs - and that poor horse.' A snapshot was enough to reveal her wide-ranging knowledge of the genre, from 19th-century North-east writer George MacDonald to Conan the Conqueror."
- McGOOGAN, Ken. "Celtic Isles of Inspiration—and Passion; Mythic Feats of Strength, Treasonous Jacobites and Bloodthirsty Birds: Author Ken McGoogan Finds a Scottish Voyage in the Outer Hebrides Sets His Imagination Ablaze." *Globe and Mail* 15 October 2011: Section: Travel: T4. Description of the circumnavigation of Scotland over 11 days organized by Adventure Canada that carried 100 passengers including Atwood and Graeme Gibson, although it is not clear from the article when this all took place!
- McLAREN, Leah. "Must Our Peggy Be Linked With Bankers' Hairy Wrists?" *Globe and Mail* 19 November 2011: Section: Weekend Review: R3. After noting that Atwood signed on as literary mentor in the 2012 Rolex Mentor and Protégé Arts Initiative [See POGREBIN story below], McLaren finds it a tad disconcerting to see the name of one of our leading public intellectuals and best Nobel Prize hopefuls alongside a luxury brand. Excerpt: "I know Rolex is just a sponsor, and Atwood is doing good work by signing on to an initiative that calls itself 'an international philanthropic program created to assist extraordinary, rising artists to achieve their full potential ... during a year of creative collaboration in a one-to-one mentoring program.' The program is well-established, and last year's mentors included respected names such as Anish Kapoor, Peter Sellars and Brian Eno. Furthermore, we're all supposed to believe that corporate sponsorship and cross-branding efforts of this kind are the way of the future, a so-called 'win-win' for everyone involved. But Margaret Atwood and Rolex? It just doesn't sit right...."
- MONK, Katherine. "Documentary Based on Atwood Book among Films to Screen at Sundance." *Ottawa Citizen* 2 December 2011: E3. Extract: "Margaret Atwood's prescient tales of debt, Chinese pugilists and videogame developers will headline Canada's presence at this year's Sundance Film Festival. Although no Canadian reels were accepted in the festival's narrative category, three documentaries from Canada will compete in the World Cinema non-fiction category. The highest-profile effort is 'Payback,' the adaptation of Margaret Atwood's book and series of Massey Lectures, from veteran director Jennifer Baichwal ('Manufactured Landscapes,' 'Act of God'). 'Payback' doesn't just follow Atwood around on tour, it gets deep into the layers of her research-heavy book to cast new light on our current economy. 'Payback' is a National Film Board production, and marks Baichwal's third appearance at Sundance...."
- . "'Surviving Progress' Directors 'Trying to Have a Small Impact on Global Consciousness'; Roy & Crooks Go From Stone Age to Space Explorers." *National Post* 6 December 2011: Section: Arts & Life: B3. Documentary film based on Richard Wright's *A Short History of Progress* includes an interview with Atwood.
- NEASE, Kristy. "Ottawa Poet-Barkeep Tapped to Judge Griffin Literary Prize; Panel of Three to Read 450 Collections in Quest to Award World's Largest Poetry Purse." *Ottawa Citizen* 25 September 2011: Section: News: A1. Excerpt: "An Ottawa poet, playwright and barkeep is one of just three people chosen to select the winners of the 2012 Griffin Poetry Prize, the largest prize in the world for a single published collection of English work, including translations. David O'Meara, 43, has been a regular fixture at The Manx Pub on Elgin Street (where he can be counted on for a fine joke and a correctly poured Guinness on Fridays and Sundays) for more than a decade. But his expertise runs further than the bar's selection of scotches. O'Meara has three collections of poetry to his name: *Storm Still*, published by Carleton University Press in 1999, *The Vicinity*, published by Brick Books in 2003, and his most recent work, *Noble Gas, Penny Black*, also published by Brick Books in 2008. The Griffin Trust trustees who chose O'Meara for the job include such literary luminaries as Margaret Atwood, Michael Ondaatje and Robin Robertson, and of course, O'Meara says he's honoured."
- NOLAN, Daniel. "Author Atwood Occupies Our Library." *Hamilton Spectator* 23 November 2011: Section: Local News: A1. Atwood in Hamilton as guest of Mayor Bob Bratina who invited her to town to show support of the newly-renovated local library. She also commented on the Occupy Movement which she claimed

“had the making of the French Revolution.” Excerpt: “Responding to a question from one of the 300 people who came to see her, Atwood disputed the contention the movement is made of Marxists and the jobless. ‘That’s not what everybody is exactly seeing,’ she said, explaining people involved with Occupy Toronto are under 40 and attending the protest after work. ‘I would frame it, instead, like the lead-up to the French Revolution. When you have a small group at the top who have corralled, let us say, a lot of power, money and influence ... when you have a small group at the top who are rearranging the picnic to fit themselves ... what you have is the French Revolution.’”

ORR, Deborah. “G2: Margaret Atwood, My Unsung Diet Guru.” *The Guardian* 31 March 2011: Section: Guardian Features Pages: 9.

Excerpt: “My...favourite diet guidance doesn’t come from science fact, but science fiction. *Oryx and Crake*, the dystopian novel by Margaret Atwood, relates the life and history of Snowman, who is slowly starving to death: ‘He knows that if he doesn’t balance out the protein with starches and that other stuff—carbohydrates, or are those the same as starches?—he’ll start dissolving his own fat, what’s left of it, and after that his own muscles. The heart is a muscle. He pictures his heart, shrivelling up until it’s no bigger than a walnut.’ There it is, banting⁵ and its dangers, plainly and graphically explained. Atwood is an unlikely diet guru, but sound and succinct all the same.”

POGREBIN, Robin. “Atwood among Rolex Artist Mentors.” *New York Times* 15 November 2011: Section: C: 3.

Atwood was among the six artists who will serve as mentors in dance, film, literature, music, theater and visual arts as part of a program sponsored by Rolex. Under the Rolex Mentor and Protege Arts Initiative, established a decade ago, each mentor will select an emerging young talent for a year of creative dialogue and exchange. Each protégé receives \$25,000 for travel and living expenses and an additional \$25,000 at the conclusion of the year for the creation of a new work. The other artists include the Brazilian singer-songwriter Gilberto Gil, the South African visual artist William Kentridge, the French theater director Patrice Chereau, the Taiwanese choreographer Lin Hwai-min and the American film editor and sound designer Walter Murch. [For one reaction to Atwood’s involvement, see McLAREN story above].

QUINN, Ben. “Bedtime Stories for Book Lovers in Trafalgar Square: Top Writers Wowed the Crowd at the Launch of World Book Night.” *The Guardian* 5 March 2011: Section: Guardian Home Pages: 8.

The report on Atwood: “‘Once you start circulating books you are creating new readers,’ she said, as she prepared to read a passage from her novel *The Blind Assassin* to an audience she said would be five times larger than the biggest public reading she had previously given. She said she was not worried by warnings about the impact of technology on the printed word. ‘I have two grandchildren, both of them under 10. One loves the e-book and the other is not that interested and wants to collect paper books, so the idea that all kids are going to do one thing is probably wrong,’ she said.”

RIDER, David. “Margaret Atwood Fights Library Cuts, Crashes Server with Petition.” *Toronto Star* 23 July 2011: GT2.

Excerpt: “Literary icon Margaret Atwood has joined the fight against a consultant’s proposed cuts to Toronto’s library system, marshalling her 225,200 Twitter followers and crashing a server hosting a petition. At 4:15 p.m. Thursday, Atwood retweeted this from @sonalogy: ‘Toronto’s libraries are under threat of privatization. Tell city council to keep them public now.’ That drove a flurry of users to the petition and, shortly after 6 p.m., crashed the server of the Toronto Public Library Workers Union, CUPE 4948, which was hosting it. ‘We reached our bandwidth limit and the server simply stopped displaying the website for people trying to get on to sign the petition,’ said Jim Thompson, who runs the website. The server was down about 30 minutes. By late Friday morning, it had 14,691 electronic signatures. Atwood has kept up the pressure, tweeting several times from @margaretatwood, including ‘Here is direct link to the @torontolibrary petition <http://t.co/hPNMV8P> to stop closure & privatization. Thanks to all, pass it around.’ City-hired consultants KPMG suggested Toronto ‘rationalize the footprint of libraries to reduce service levels, closing some branches.’ Also on the block is library outreach and programming. ‘It’s a huge plus for our campaign to be recognized by such a prominent writer in Canada,’ said

⁵ “Banting” means slimming by avoiding eating sugar, starch, and fat. Banting was named after William Banting (1797—1878), a London undertaker who popularized the diet.

- Maureen O'Reilly, chair of the library workers' local. 'We have other initiatives reaching out to the writer community, so her recognition of this will help ... the cause we're fighting for. ... She's a huge literary hero and her support is amazing.'
- RUBINOFF, Joel. "Host of Q on Cutting Edge of Pop Culture: Jian Ghomeshi Knows How to Dig Deep when It Comes to Interviewing Celebrities." *Guelph Mercury* (Ontario) 12 November 2011: C1. Profile of CBC radio host. Excerpt: "Toughest interview: Harrison Ford: 'He was giving me one-word answers and I just kept thinking Harrison Ford hates me.' I don't think I'd let him get away with that now.' Most intimidating: Margaret Atwood: 'As much as I have a very friendly and good rapport with her, she can be very challenging if she knows you're asking smart questions.'"
- RUTA, Mike. "The Story Behind the Dress in Whitby." *Durham Region* 17 February 2011: Section: Entertainment: 1. Story about art show focusing on dresses of various women who inspired Jane Eccles, the artist. Atwood contributed a dress she had purchased in Australia and wore a lot while writing *Cat's Eye*, Eccles's favourite book.
- SCHAEFER, Gail. "Mythology's Desperate Housewife; Penelopiad: Stage Adaptation of Margaret Atwood Novel Isn't 'Just for Smarty-Pants.'" *Vancouver Province* (British Columbia) 20 October 2011: Section: E-Weekend: C5. A report on plans to stage *The Penelopiad* in Vancouver, after successful stagings in Ottawa and Calgary.
- SCHWARTZ, Susan. "Celebrities Create Collection Plates for Mazon." *The Gazette* (Montreal) 12 December 2011: Section: Life; Applause: A29. Mazon Canada, a grassroots organization working to alleviate hunger, has raised more than \$8 million for more than 170 food banks, community kitchens and school-meal programs across Canada since Montrealer Dodo Heppner established it 25 years ago. In Quebec, Mazon funds more than 75 food programs and feeds more than 100,000 people. For the 2011 fundraiser, Mazon Canada's Montreal chapter added a new element: an auction of paper plates on which such notable people as Atwood had drawn or doodled.
- SERRA, Laura. "The Writers' Trust Gala; Over 450 Guests Gathered at the Four Seasons to Fete Literary Canada and Raise over \$190,000 for Canadian Writers' Programs." *Globe and Mail* 26 November 2011: Section: Globe Toronto: M2. Excerpt: "The who's who of the Canadian literary scene gathered for the 26th-annual Writers' Trust Gala. Held at the Four Seasons Hotel in Toronto, more than 450 guests raised over \$190,000 for various programs that support Canadian writers. Doubling as the unofficial kick-off to the holiday season, sequins and sparkles were the unofficial dress code of the night. The must-have accessory, however, was the medal each author was given to wear upon arrival—Margaret Atwood, Michael Ignatieff and Jeanne Beker wore theirs proudly...."
- SHARP, Rob. "Signings of the Times." *Arts & Book Review* 20 May 2011: 6. Excerpt: "The end of conventional book tours is nigh, if a new online platform backed by the authors Margaret Atwood, Michael Chabon and Neil Gaiman catches on. Called iDoLVine, it 'virtualises the book tour' by allowing authors to remotely sign hard-copy books and e-books from anywhere in the world. Atwood ... has previously experimented with a robotic pen, which allows remote signings of hard-copy books by mimicking an author's autograph. According to Atwood, iDoLVine will incorporate such technology but will also allow e-book signings. 'The technology is incredibly complex,' she tells me. 'We use 40 per cent of our brains when we sign something. As children, we can learn to follow stories very easily, but learning to write is somewhat harder.' Atwood has overseen its development in a 'garage in Toronto' and says its use can extend to the signing of album covers."
- WALSH, Caroline. "Margaret Atwood to Be Honoured by NUI Galway." *Irish Times* 18 June 2011: Section: Weekend: 12. Atwood to receive doctorate in literature from the National University of Ireland, Galway. The honour was conferred not just in recognition of Atwood as an artist but also to acknowledge her role as a spokeswoman for free speech, responsible government, ethics in science, and conservation.
- WESTERVELT, Amy. "Green Film Is Good Film: a Preview of the San Francisco Green Film Festival." *Earth Island Journal* 25.4 (Winter 2011): 61. Excerpt: "When you hear the words 'Green Film Festival,' the first thing to come to mind is

probably not 'entertainment.' Green films tend to be dry, if important, flicks that follow a particular issue or environmental leader and leave you, at the end, either inspired or enraged. Summer popcorn fare they are not. True to form, the San Francisco Green Film Festival promises a number of earnest films, including 'Global Focus: The New Environmentalists,' a series that chronicles the work of various Goldman Prize winners, and 'After the Flood,' which follows Margaret Atwood as she tours the world performing theatrical versions of her climate-change-for-churchgoers book, *Year of the Flood....*"

WHITE, Patrick. "Elephants Belong in a Zoo, Report Advises." *Globe and Mail* 7 May 2011: Section: Toronto News: A19.

Atwood, contrary to the report's recommendations, supported a petition organized by Everybody Loves Elephants which advocated relocating the animals from Toronto to California on account of the cold.

Scholarly Resources

ADAMI, Valentina. *Bioethics Through Literature: Margaret Atwood's Cautionary Tales*. Trier: WVT Wissenschaftlicher Verlag Trier, 2011.

"Since its birth, bioethics has been an interdisciplinary inquiry blending philosophy, theology, law, medicine, the social sciences and the humanities to reflect on the complex interactions of human life and techno-science. Valentina Adami's *Bioethics through Literature* underlines the central role of literature for contemporary bioethical reflection by analyzing Margaret Atwood's cautionary novels *The Handmaid's Tale* (1985), *Oryx and Crake* (2003) and *The Year of the Flood* (2009). In particular, *The Handmaid's Tale* provides a framework for discussion on biopower, the female body and the ethics of ARTs (Assisted Reproduction Technologies), while *Oryx and Crake* and *The Year of the Flood* offer interesting insights into other bioethical issues, namely ecology and the ethics of genetic engineering. Valentina Adami received a PhD in English Studies from the University of Verona in 2010." (Publisher).

AMES, Melissa. "When Talk Meets Page: the Feminist Aesthetic of Adapted Narration and Language Play." *Women and Language: Essays on Gendered Communication across Media*. Ed. Melissa Ames and Sarah Himself Burcon. Jefferson, North Carolina: McFarland, 2011. 104-118.

ANDERSON, Jill E. "The Gay of the Land: Queer Ecology and the Literature of the 1960s." PhD diss. University of Mississippi, 2011. viii, 226 pp. "In this dissertation I argue not only that queer ecology is a legitimate and important next step for ecocritics and queer theorists but also that its literary application does a great amount of good in exploring and dismantling the natural/unnatural binary and exposing the ecological impact of the choices humans make every day.... The fourth chapter focuses on Margaret Atwood's first novel, *The Edible Woman*. Atwood presents the narrative of Marian, a woman in rebellion. On the surface, Marian buys into the heteronormative narrative of marriage and childbirth, but her body tells her otherwise. What occurs in *The Edible Woman* is a series of strange bodily incidents in Marian—she runs (read: escapes) senselessly from her nearly-fiancé, retreats into the 'womb symbol,' the space beneath the bed, finds her tongue and stomach turning against her as she increasingly is unable to eat, and then enacts another escape from her future-husband. All of these things add up to a rebellion against marriage and the consumerism tied up to it. I read the novel as a critique of not only the marriage system and a narrative that reinforces the Mother as the Ultimate Woman (embodied in the novel by the perverse, unmarried Ainsley and the married, distracted Clara) but also a forced and destructive system of 'Production-consumption,' as Duncan explains, a system which forces its unnatural food products on consumers. I read Marian's gradual starvation as a deliberate challenge to the rotundity and productiveness of pregnancy." (Author). For more see *DAI-A* 72.10 (April 2012). Available full-text from: <http://gradworks.umi.com/3461648.pdf> (1 August 2012).

---. "The Sexual Politics of Eat(Ing): Queerness and Consumption in Margaret Atwood's *The Edible Woman*." *Margaret Atwood Studies* 5.1 (November 2011): 13-21.

"Since previous criticism on *The Edible Woman* often labels the novel's ending, in which Marian McAlpin bakes and eats a women-shaped cake that ostensibly 'cures' her 'anorexia', as having the greatest thematic weight in Margaret Atwood's feminist...project, I begin my analysis at the end.... What each [earlier] interpretation reveals is the incorporation of *others* into Marian's moment of discovery: she announces she is not food; she is accepting of pregnancy; and she is

open to once again becoming a consumer. They ignore the subjective realization that Marian's cake-eating exposes: she bakes an ideal women and eats first *the lower half*, cakey sexual organs and all, symbolically and literally *eating out* another woman. She queers the act of baking as well as consuming...." (Author).

ARIAS, Rosario. "Life after Man? Posthumanity and Genetic Engineering in Margaret Atwood's *Oryx and Crake* and Kazuo Ishiguro's *Never Let Me Go*." *Restoring the Mystery of the Rainbow: Literature's Refraction of Science*. Ed. Valeria Tinkler-Villani and C.C. Barfoot. Vol. 1. New York: Rodopi, 2011. 379-394.

"Although Atwood supports the view that science is not intrinsically bad in itself, which her personal involvement in this area of knowledge makes clear, *Oryx and Crake* shows that human motives and actions should not be manipulated and that there are multiple human responses to a given situation, as the open ending of the novel seeks to illustrate...." (Author)

BARNEY, E. Mairin. "Atwood's Tourists Visit the Classroom: The Fictional Border in Freshmen Composition." *Margaret Atwood Studies* 4.2 (August 2011): 17-25.

How a study of Atwood's "Man from Mars" supplemented by Russell Brown's 1980 essay, "Atwood's Sacred Wells," which examines the tourist as a trope in Atwood's work, inspired the author to change teaching style so that students could begin to think critically and develop their own unique voices.

BARRESI, Serena. "The Gothic (Un)Spoken She: Margaret Atwood Continues the Convention of Female Silencing and Rebellion." MA thesis. Hunter College, 2011. 45 pp.

BOUSON, J. Brooks. "'We're Using up the Earth. It's Almost Gone': a Return to the Post-Apocalyptic Future in Margaret Atwood's *The Year of the Flood*." *Journal of Commonwealth Literature* 46.1 (Spring 2011): 9-26.

"Margaret Atwood reflects in her 2009 novel *The Year of the Flood*, as she does in her 2003 novel *Oryx and Crake*, not only on feminist but also on humanist and posthumanist concerns, as she questions the very survival of humankind in an era of environmental destruction, excessive consumption, unregulated biotechnological experiments and pandemic viruses. Offering a strident critique of the contemporary culture of unbridled consumption, Atwood, in *Year*, draws on and literalizes the trope of corporate cannibalism in describing her Americanized and corporation-controlled world. In a similar way, she draws on and extends a related idea she has long made use of in her fiction—that of the male commodification and consumption of women—as she tells the intertwined stories of Toby and Ren, two female pleebland survivors of the pandemic plague and former members of the God's Gardeners, an eco-religious cult and resistance group. Invoking the idea of degeneration as she expresses her long-held fears about environmental and social decline, Atwood looks to religion—specifically eco-religion—as she seeks evidence of our ethical capacity to find a remedy to humanity's ills." (Author).

BRIGGS, Chris. "'Can't Pay' and 'Won't Pay' in the Medieval Village ." *Common Knowledge* 17.2 (Spring 2011): 363-370.

"Margaret Atwood's *Payback* is a very welcome invitation to the reader to reflect on debt in its broadest sense and on the ubiquity of what the author calls 'creditor/ debtor twinship' in history, society, religion, and literature. Many aspects of the book have resonance for the historian of medieval European society. One could point to Atwood's discussion of the connections between usury or interest and sin, or to her reflections on the complementary roles of memory and written record in creating and sustaining debt relationships. I would like to concentrate here on a theme especially relevant from my perspective as a historian of English village communities in the period from about 1200 to 1500—the theme of the unpaid debt...." (Author).

BROCK, Richard. "Framing Theory: Toward an Ekphrastic Postcolonial Methodology." *Cultural Critique* 77 (Fall 2011): 102-145.

"The closing section of this essay focuses on my own reading, within a counter-discursive framework, of the ekphrastic short story 'Death by Landscape,' from the collection *Wilderness Tips* by Canadian author Margaret Atwood, as a 'writing back' of sorts to the 'empty wilderness' aesthetic of the Group of Seven, an overtly nationalist Canadian art collective active in the 1920s." (Author)

BRYLA, Martyna. "Sisterhood or Female Bonding? Third-Wave Feminism in Margaret Atwood's *The Handmaid's Tale* (1985) and *The Robber Bride* (1993)." *Diferencia, (Des)Igualdad y Justicia/Differences, (In)Equality and Justice* . Ed. Ana Antoñ-Pacheco Bravo et al. Madrid:

- Fundamentos, 2010. 47-55.
- CALLAGHAN, Barry. *Raise You Twenty: Essays & Encounters 1964-2011*. Toronto: McArthur & Co., 2011.
Includes an essay on Atwood, pp. 24-37, that itself contains several excerpts from *Morning in the Burned House* that deal with the death of her father.
- CARPENTER, Susan. "Margaret Atwood's *The Handmaid's Tale*: an Account of Narrative Memory and Dystopian Vision." MAIS [=Master of Arts in Interdisciplinary Studies] thesis. Marylhurst University, 2010. 120 pp. "This thesis examines dimensions of the literary genre known as dystopian fiction as articulated in Margaret Atwood's social political novel, *The Handmaid's Tale*. The primary assertion of this thesis is that by applying a form of literary critical analysis known as Reader-Response criticism and examining *The Handmaid's Tale* with reference to the use of metaphoric irony, paradox and hermeneutic inquiry, an opportunity for an articulated relationship between aesthetic imaginative expression and historical social awareness becomes evident. By reviewing the expanded narrative vision created by the author, it is proposed that encouraging a re-reconsideration of the story of Offred in *The Handmaid's Tale* creates a unique relationship between the text, the author and the individual reader. The use of Reader-Response theory provides the possibility for new discovery within the reading of fiction. By encouraging the involvement of individual viewpoints, each reader is invited to pursue a personal vision of survival, isolation and historical distortion. Within the context of hermeneutics and aesthetic imagination the reader compares their viewpoint with the creative historical perspective of the author and a paradoxical metaphor from the language of literary discourse in the novel itself. Drawing on a synthesis of thematic concepts or frames, which it is asserted encourage the reader to return to the beginning of the novel in order to re-experience the lives of the characters and the world in which they existed, this thesis presents a broadened perspective of literary and historical critical awareness. Through an examination of Atwood's distinctive use of a female narrator who speaks in a dystopian voice within the parameters of a futuristic society, this thesis proposes the importance of an examination of how the author's intent constructs reality for both the novel's characters and each individual reader." (Author). Available from: <http://digital.collection.marylhurst.edu/cdm/compoundobject/collection/p15184coll1/id/1967/rec/10> (1 August 2012).
- CHACE, William M. "Unacknowledged Legislator." *Common Knowledge* 17.2 (Spring 2011): 371-374. "Some writers are drawn, almost as if hexed, to pronounce on matters of state, politics, and, occasionally, even economic policy. Accustomed to shaping reality by commanding the power of words, they can be tempted to use the same resources to shift political reality—to nudge the world into a better shape and make social outcomes rhyme with decency and goodness. But when we look at the legislative record of some of the unacknowledged legislators of the world, the picture is dispiriting....Against this landscape—one embracing the full array of extremism, moderation, and ideological resistance—we can place Margaret Atwood's five Massey Lectures, published in 2008 as *Payback*. While the book first asks to be considered as a set of literary readings, it is offered in the end as a template for a society the author would prefer to the one that we have. Not an Eliot, Yeats, or Pound, Atwood nonetheless is possessed, in her own modest and curious way, of the visionary touch...." (Author).
- CHANG, Hui-chuan. "Critical Dystopia Reconsidered: Octavia Butler's Parable Series and Margaret Atwood's *Oryx and Crake* as Post-Apocalyptic Dystopias." *Tamkang Review: A Quarterly of Literary and Cultural Studies* 41.2 (2011): 3-20. "This paper calls for a more nuanced assessment of current dystopian literature and questions the feasibility of lumping together all dystopian works after the 1980s under the umbrella term 'critical dystopia.' According to current definition, critical dystopia is open-ended, harbors an eutopian enclave, and entertains some kind of hope. However, this definition fails to identify crucial aspects of dystopias around the millennium. Octavia E. Butler's Parable series (*Parable of the Sower*, 1993; *Parable of the Talents*, 1998) and Margaret Atwood's *Oryx and Crake* (2003) are investigated to pinpoint the limitation of the term 'critical dystopia.' Both the diminished utopianism of Butler's Parable series and the apocalypse and despair in Atwood's *Oryx and Crake* testify that dystopias around the millennium have undergone some significant transformation. They should more properly be labeled 'post-apocalyptic dystopias.'" (Author).
- COLE, Joshua Brady. "The End of the Wor(l)d As We Know It: Language in Postapocalyptic Novels by

Cormac McCarthy and Margaret Atwood." MA thesis. Western Carolina University, 2011. 78 pp. "In recent times, the idea of apocalypse has consumed the public consciousness. Naturally, this preoccupation with the end of the world has been a frequent subject for literary exploration. Cormac McCarthy's *The Road* and Margaret Atwood's *Oryx and Crake* are two recent novels that are set in the aftermath of global destruction. In *The Road*, an unnamed cataclysmic event has left the world in ruins, while in *Oryx and Crake*, the human race has been nearly annihilated by a man-made pandemic. As a result of these apocalyptic events, the postapocalyptic landscapes of the novels have been radically changed and rendered unspeakable for many of the characters that have survived. These characters are equipped only with the signifiers of the old world, and these signifiers no longer hold meaning in the new, postapocalyptic world. Therefore, as a result of the cataclysmic events, the postapocalyptic worlds of *The Road* and *Oryx and Crake* become sites for linguistic transformation. Both novels feature protagonists, in the father and Snowman, who represent the pre-apocalyptic world. These characters struggle to find their place in the new world, since they are burdened by the signifiers of the old world. Ultimately, their existences prove anachronistic, as they are unable to fully define themselves in the new world. Both novels also feature characters, in the boy and the Crakers, who represent the postapocalyptic world. These characters are charged with determining the linguistic transformation that will take place in the postapocalyptic world. Both the boy and the Crakers employ a simple, pared-down language that stands in stark contrast to the language of the pre-apocalyptic world. As a result of the apocalyptic events in the novels, language has been restored to its essential elements. Ultimately, both *The Road* and *Oryx and Crake* affirm language as a redemptive and inextricable part of human existence. They also suggest, however, that if language is to exist after an apocalyptic event, it must be radically re-imagined." (Author) For more see MAI 50.01 (February 2012).

COUTURIER-STOREY, Françoise and Jeffrey STOREY. "Re-Writing a Woman's Crime: *Alias Grace* and the Absence of Truth." *Fiction, Crime, and the Feminine*. Ed. Rédouane Abouddahab and Josiane Paccaud-Huguet. Newcastle upon Tyne, England: Cambridge Scholars, 2011. 49-61.

COWDY, Cheryl. "Ravines and the Conscious Electrified Life of Houses: Margaret Atwood's Suburban *Künstlerromane*." *Studies in Canadian Literature* 36.1 (Winter 2011): 69-85.

"The symbolic importance of Toronto's ravines resonates most potently in the suburban *Künstlerromane* of Margaret Atwood, *Lady Oracle* and *Cat's Eye*, two texts that challenge the notion that suburbia's homogeneous landscape is antithetical to the development of an artistic, imaginative vision." (Author). [Ed note: *Künstlerroman* (plural *Künstlerromane* or *Künstlerromans*): A novel whose central character is an artist of any kind, and which shows his or her development from childhood to maturity]. Available from: <http://journals.hil.unb.ca/index.php/SCL/article/view/18629/20314> (1 August 2012).

COX, Ryan Jacob. "Premonition of a Future Line We Will Be Writing: Politics, Language and Identity in Experimental English Canadian Poetry." PhD diss. University of Minnesota, 2011. 210 pp. "[This thesis] explores the way Canadian identity is constructed and interrogated principally in the poetry of the Postmodern period of the 1960s and 1970s, though my first chapter does reach back to the roots of Canadian poetry. I argue that Canada's position as a multilingual settler nation results in an inability to form a coherent and consistent national identity. The inability to naturalize a national identity or character, along with the ever-present concern with language, provides a space open to play and allows language to trouble and de-naturalize other centers of power. Language play in this kind of cultural environment becomes political. This can be seen in the failed legislative assault on Bill Bissett as I argue in my second chapter. Bissett's use of language to challenge hegemonic forces and satirize them, his refusal to conform, causes a member of the House to denounce him as evil. What Bissett does, however, is typical of Canadian poetry. Like Bissett, bpNichol and Margaret Atwood use the destabilizing qualities of language and the failure of a domestic literary identity to play in spaces of power and construct new identities: Nichol by exploring post-structuralist language as an emancipatory tool, and Atwood, in *The Journals of Susanna Moodie*, by using representations of the past and textual masks to craft a national narrative for herself. Perhaps the most significant intervention of my project comes in the last chapter. I argue that despite the controversy these poets and the tactics they deployed generated in the 1970s, that in the 1980s with the production of *Fraggle Rock* and its being broadcast on the CBC they become normalized. Several Canadian poets including Nichol worked on the show

- which as a result not only injected the philosophies of the experimental poets into mass culture, but was supported by the national broadcaster and aimed at children. If the CBC can be seen as a prime mover in the formulation of an official Canadian culture then this sanction can be read as evidence of a shift in the nation's culture." (Author). For more see DAI-A 72.10 (April 2012).
- CUSHEN, Anna Elizabeth. "Cult Author versus Literary Celebrity: Commentary of and on Janet Frame and Margaret Atwood." MA thesis. University of Auckland, 2011. v, 107 pp. "[This thesis] is a comparative exploration of authorial commentary and the critical interaction with that commentary. The mythology that surrounds an author is a powerful force. It can affect and inform critical interpretations of their fiction. The way that authors participate in and attempt to shape their mythologies therefore has implications for the body of literary criticism that attaches to their work. This meta-critical study charts the nature and magnitude of the commentary produced by New Zealand author Janet Frame and Canadian author Margaret Atwood. It aims to investigate how each author has intervened as an active agent to mould the mythological discourse that surrounds them, and to examine the effect of each author's commentary by ascertaining where it has influenced overarching critical narratives of their work. The use of the authors' commentary as a critical tool is canvassed, as is critical reaction to the personae each author projects through their commentary." (Author). Available from: <https://researchspace.auckland.ac.nz/handle/2292/6381>. (1 August 2012).
- DAVID, Sophia. "The Apocalyptic Depiction of Climate Change and Its Usefulness to Pro-Environmental Behaviour." M.Sc. thesis. University of Edinburgh, 2011. "Climate change is problematic to the imagination; it is highly complex, vast and possesses characteristics of invisibility, trans-temporality and trans-spatialness. As such, it is difficult to both conceptualise and communicate. This enacts as a barrier to pro-environmental behaviour, because climate change is often regarded as other, far off and unrelated. Apocalyptic depiction is the most common way of conveying environmental degradation; this project, however, argues that this furthers the barriers to pro-environmental behaviour, and accentuates the factors that make climate change seem intangible, as well as diminishes a sense of agency. We, therefore, need alternative discourses that allow us to imagine climate change. Since the use of apocalyptic tropes enact as a paralysis to the imagination, its outworn language fails to demand a critical engagement, and neither do they draw on a sense of relevance from the reader or present climate change in a conceivable context [sic]. Creative environmental writing offers a solution to this problem, since it can create new ways of thinking about environmental degradation that makes it more tangible. The project closely examines and deconstructs examples of eco-apocalyptic writing. The main texts used are fictional works; these include Cormac McCarthy's *The Road* (2006) and Margaret Atwood's *Oryx and Crake* (2003) and *The Year of the Flood* (2009). The use of fictional material allows for greater illustration and extrapolation of apocalyptic tropes; thus further analysis and detail can be extracted, which allows for a more enlightened summary, than, for instance, an examination of journals or articles. Therefore, this project is approached from an interdisciplinary ecocritical and cultural geography perspective." (Author)
- DeFALCO, Amelia. "Moral Obligation, Disordered Care: the Ethics of Caregiving in Margaret Atwood's *Moral Disorder*." *Contemporary Literature* 52.2 (Summer 2011): 236-263.
 "One of the central concerns of ethics is what to do with, or about, another person's suffering. What is one's obligation to other people, friends, family, strangers? And what is one's obligation to oneself? Ethical commitment can prove to be a high-wire act, a struggle to balance distance and presence, evaluation and interaction, abstraction and action, the needs of others and of the self. Practical ethics, what Derek Attridge categorizes as 'morality,' requires that the self be, as philosopher James Mensch explains, 'able to distance itself from itself, but not to the point that it uncouples the world in which it acts from that in which it knows.' Responding to the other is an ethical act at the heart of the philosophy of care. Questions regarding who should give and receive care and, even more fundamentally, what exactly the giving and receiving of care means are inquiries with both ethical and ontological implications. The larger issues of ethics and moral philosophy are brought into focus by care philosophy, which draws principles and theoretical abstractions into the everyday world of dependency, responsibility, and work. Margaret Atwood's 2006 collection of connected stories, *Moral Disorder*, grapples with the complicated ethics of obligation, particularly the conflict between selfishness and sacrifice that can arise within the praxis of care...." (Author).

- DEWIS, G. M. *Margaret Atwood's Cat's Eye*. St Kilda, Australia: Insight Publications, 2011. Study aid for senior secondary school students.
- DEYES, Kellie L. "The American Consumerist Model Reimagined in *The Handmaid's Tale*: 'Freedom,' Religion, and Embodiment." *Margaret Atwood Studies* 5.1 (November 2011): 3-12. "By actualizing the goals of fundamentalist, hegemonic powers in the form of Gilead, Atwood satirizes these powers and the state of American culture, which breeds extremism. But, as I will argue, another significant, though less discussed target is consumerism, which serves to bolster and inform extremism...." (Author).
- DiMARCO, Danette. "Going Wendigo: the Emergence of the Iconic Monster in Margaret Atwood's *Oryx and Crake* and Antonia Bird's *Ravenous*." *College Literature* 38.4 (Fall 2011): 134-155. "This essay examines Antonia Bird's film 'Ravenous' (1999) as an appropriative text that invokes the Wendigo myth and evaluates cannibalistic discourse more broadly in order to critique Western cultural crisis. Initially, however, the essay will describe Margaret Atwood's interpretation of the role of the Wendigo in literature in her Clarendon Lectures at Oxford, reprinted in *Strange Things: The Malevolent North in Canadian Literature* (1995), to establish a paradigm for reading Bird's film...." (Author). Winner of the Margaret Atwood Society's award for "Best Article" in 2011. For more see <http://triblive.com/home/1958436-74/dimarco-atwood-english-literature-margaret-university-1995-2011-degree-duquesne> (1 August 2011).
- DOBNIK, Romina. "Prevodni Premiki Kulturnih Elementov v Antiutopiji *Handmaid's Tale* [= Shifts of Cultural Elements in Dystopia *Handmaid's Tale*]." MA thesis. Univerza v Mariboru = University of Maribor, 2010. 53 pp. In Slovenian. "The purpose of this diploma thesis was to ascertain which translation shifts occurred in the Slovene translation of dystopia *Handmaid's Tale* by Margaret Atwood, with special emphasis on analysis of dystopia's intercultural elements. The diploma thesis focuses on three categories: religion, antifeminism and profanity. Using Kitty M. van Leuven-Zwart's method which serves to compare and specify differences between original and translation, we tried to determine whether microstructural translation shifts (on the level of sentences and phrases) affected the dystopia's macrostructure (characters, events, etc.). We came to the conclusion that dystopia's macrostructure was not affected when elements of religion were translated, since microstructural shifts were small in number. Also, a small number of microstructural shifts occurred when elements of antifeminism were translated; however, shifts in style and register affected the macrostructure. In the end we ascertained that elements of profanity were mitigated, therefore microstructural shifts occurred, and affected the macrostructure." (Author). Available from: <http://dkum.uni-mb.si/lzpisGradiva.php?id=16299&tab=dodatno&b=> (1 August 2012).
- FERREIRA, Marie Aline. "Toward a Science of Perfect Reproduction?: Visions of Eugenics in Contemporary Fiction." *Restoring the Mystery of the Rainbow: Literature's Refraction of Science*. Ed. Valeria Tinkler-Villani and C.C. Barfoot. Vol. 1. New York: Rodopi, 2011. 395-415. See especially the discussion on *Oryx and Crake*, pp. 407-415.
- FINIGAN, Theo. "'Into the Memory Hole': Totalitarianism and Mal d'archive in *Nineteen Eighty-Four* and *The Handmaid's Tale*." *Science Fiction Studies* 23.3 (November 2011): 435-459. "Drawing on Jacques Derrida's deconstructive engagement with the concept of the archive, this essay offers a comparative reading of George Orwell's *Nineteen Eighty-Four* (1948) and Margaret Atwood's *The Handmaid's Tale* (1985). Focusing on their depictions of the dystopian manipulation of history and memory, it argues that Orwell and Atwood both equate totalitarianism with the domination of the individual subject via the insidious control of the documentary record. Totalitarianism is thus exemplary of what Derrida would call 'mal d'archive,' a 'fever' in the archives that also amounts to an archival violence or 'archive evil.' But 'mal d'archive' can also be translated as a legitimate 'passion' for the archive, and each novel features a resistant protagonist who attempts to create an archive of documents for a future history beyond the reach of the dystopian regime's purview. This essay concludes, however, by casting doubt on such a utopian linking of the archive with the possibility of ideological critique. Specifically, metafictional framing devices are included at the conclusions of both novels to suggest that the seemingly liberatory scholarly discourse of 'archival recovery' has the potential to produce its own troubling effects of totalitarian domination." (Author).
- FOUST VINSON, Sarah Katherine. "Storied Memories: Memory as Resistance in Contemporary Women's Literature." PhD diss. Loyola University, 2010. 342 pp. "This dissertation examines the

power for resistance contained within narratives of personal memory. By applying current psychological concepts of autobiographical memory theory to eight contemporary women's novels, Carole Maso's *The Art Lover*; Margaret Atwood's *The Handmaid's Tale*; Dorothy Allison's *Bastard Out of Carolina*; Edwidge Danticat's *Breath, Eyes, Memory*; Barbara Kingsolver's *The Poisonwood Bible*; Arundhati Roy's *The God of Small Things*; Gloria Naylor's *The Women of Brewster Place*; and Toni Morrison's *Paradise*, I argue that it is in literature that we can examine both the workings of memory and the ways that authors use concepts of memory in their works to demonstrate memory's dynamic and changing nature, and its power as a tool for resistance. Since women's histories and stories have traditionally been silenced within cultures dominated by patriarchal norms, women's stories of the past—that is, storied accounts of their memories—or what I call storied memories—become vital records of personal and communal histories that otherwise may not be voiced or even acknowledged. The authors considered in the study demonstrate the need for new stories and new plot possibilities for women, illustrate the power inherent in the ways their characters story their memories, reveal the value of sharing storied memories with others, and expose the power of collective memory to legitimate experience and identity. Thus, by applying basic principles of the psychology of memory—that autobiographical memory is constructed, that it is inherently narrative, and that our sense of self is shaped by our memories—to these contemporary women's texts, it becomes clear that the characters I examine resist dominant, official accounts of the past through storying their memories in new, more useful ways that allow for healing and personal agency in the present and future." (Author). Available from: http://ecommons.luc.edu/luc_diss/176/ (1 August 2012).

GOLDMAN, Marlene. "Memory, Diaspora, Hysteria: Margaret Atwood's *Alias Grace*." *Memory and Migration: Multidisciplinary Approaches to Memory Studies*. Ed. Julia Creet and Andreas Kitzmann. Toronto: University of Toronto Press, 2011. 210-231.

"Like many of the contributors to this volume, on migration and memory, I focus on the impact of memory on the loss of 'real environments of memory' associated with the diaspora. My paper also attempts to answer a central question posed by this volume: how do we understand memory that has migrated or has been exiled from its local habitations? In what follows I analyse how the quality of movement associated with the predominantly female Irish diaspora shapes both memory and discourse, and ultimately gives rise to what critics describe as a hysterical narrative. ...Unlike the majority of my fellow contributors, my study addresses a fictional work, Margaret Atwood's historical novel *Alias Grace*..." (Author).

GOODCHILD, Philip. "The Shadow Side of Debt." *Common Knowledge* 17.2 (Spring 2011): 375-382.

"This essay review of Margaret Atwood's *Payback* shows how the book's accomplishment is to provide a Jungian analysis of the 'shadow' of wealth: the primitive meanings attached to debt deriving from ancient cultural configurations of a proper balance in the order of things. Debt is conceived in terms of social obligations, of guilt and sin, of revenge, and as a plot that structures the narrative of human life. Instead of simply looking to the archaic meanings of debt for its shadow side, this review attempts to take stock of what the recent credit crisis can teach us about the place of debt in our lives. It is a question of seeking out shadows that belong specifically to our global financial system, rather than belonging to ways of accounting order, honor, and revenge from a repressed past. If financial institutions, governments, businesses, and individuals were all exposed to high levels of debt, to whom was all this wealth owed? How does the shadow of debt affect economic behavior? Since debt forms the basis of further lending, debt increases through a multiplier effect without corresponding assets, which leads to an unstable system of virtuous or vicious cycles, and debt takes over some of the social, practical, and theoretical functions formerly held by God." (Author).

GOTTLIEB, Evan. "'Almost the Same as Being Innocent': Celebrated Murderesses and National Narratives in Walter Scott's *The Heart of Midlothian* and Margaret Atwood's *Alias Grace*." *Scottish Literature and Postcolonial Literature: Comparative Texts and Critical Perspectives*. Ed. Graeme MacDonald, Niall O'Gallagher, and Michael Gardiner. Edinburgh: Edinburgh UP, 2011. 30-42.

"Considering [the national literatures of Scotland and Canada] from a postcolonial perspective can be highly productive, particularly when the issues and tensions of national identity are borne in mind. To explore such tensions, this chapter will focus on two of the most prominent writers from each country [i.e. Atwood and Walter Scott]..." (Author).

GRAY, Alexandria S. "Reconfiguring the Classic Narratives of Pulp Fiction." MA thesis. Florida Atlantic

- University, 2011. v, 66 pp. "This project considers four writers that have used postmodern narrative strategies to reconfigure classic pulp science fiction tropes. The primary texts are Catherine L. Moore's 'Shamblau,' Eleanor Arnason's 'The Warlord of Saturn's Moons,' Robert Heinlein's *The Rolling Stones*, and Margaret Atwood's *The Blind Assassin*. Each experiments with narrative voices or uses a story-within-a-story structure. These strategies enable the authors to engage and comment on the process of how traditional tropes and narratives are brought into a new context through appropriation and reconstruction." (Author). For more see *MAI* 50.04 (August 2012).
- GROSS, Krisztina Barbara. "Raum und Transgression in ausgewählten Texten amerikanischer Frauenliteratur" *Zusatz zum Titel: Narrative of the Captivity of Mrs. Mary Rolandson* von Mary White Rowlandson, *The Awakening* von Kate Chopin, *The Handmaid's Tale* von Margaret Atwood. MA thesis. Universität Erlangen-Nürnberg, 2010. 98 pp. In German.
- HAMBRICK, Keira M. "The End of Apocalypse: The Rhetoric of Apocalypse in Contemporary Environmental Discourse." MA thesis. University of Nevada, Reno, 2011. 91 pp. "The aim of this thesis is to examine the definitions and uses of apocalyptic rhetoric in contemporary environmental discourse." (Author). *Oryx and Crake* is among the small number of works analyzed. For more see *MAI* 50.02 (April 2012).
- HAYHURST, Lauren. "Fictional Futures vs. Historical Reflections: How Utopian Ideals Can Lead to Dystopian Results." *Foundation: The International Review of Science Fiction* 39.109 (Summer 2010): 53-64.
The evidence used to prove the thesis in the title is: *Oryx and Crake* along with J.G. Ballard's *The Drowned World* (1962), Philip K. Dick's *The Man in the High Castle* (1962) and Max Barry's *Jennifer Government* (2003).
- HAYNES Poppy. "The Two-Faced Trope: Prosopopoeia in Denise Levertov, Margaret Atwood and Louise Glück." MA thesis. University of Otago, 2011. v, 100 pp. "What does it mean to speak for a non-human? The following thesis addresses this question by looking at how prosopopoeia—the trope that confers a human voice on a non-human speaker—operates in poem sequences by three poets: Denise Levertov, Margaret Atwood and Louise Glück. Prosopopoeia, this thesis argues, is a two-faced trope. It promises to advocate or speak for the non-human figure in a way that resists anthropocentrism; however, the trope's promise is inevitably compromised by its own appropriative flipside. In the very act of giving voice the poet cannot but appropriate the non-human other because the poet can only confer voice within a framework of human speech, human thought and humanising anthropomorphism. This thesis demonstrates the inevitability of such appropriation by showing how each poet's distinct approach to speaking for the non-human cannot, ultimately, move beyond such anthropocentrism. Furthermore, attempts to forestall appropriation do not retrieve prosopopoeia's promise. While Levertov's failure to engage with her own appropriation makes her prosopopoeias problematic, Atwood's self-reflexive acknowledgement of appropriation creates the new problem of the narcissistic foregrounding of the self. Even the meta-self-reflexive interrogation of the narcissism of self-reflection that Glück undertakes, rather than diminishing this problem, instead traps the poet in a closed circuit of narcissism that leaves no room for the alterity of the non-human other. There is, however, one figure who embodies hope for salvaging prosopopoeia's promised challenge to anthropocentrism: the reader. This thesis concludes that a real possibility for deconstructing anthropocentrism and acknowledging alterity can be retrieved in the reader's singular encounter with the otherness of the text." (Author) Available from: <http://otago.ourarchive.ac.nz/bitstream/handle/10523/1668/HaynesPenelope2011MA.pdf?sequence=1> (1 August 2012).
- HUANG, Peter I-min. "Virtuality, Globalization, and Neo-Primitivism in Margaret Atwood's *Oryx and Crake*." *Foreign Literature Studies/Wai Guo Wen Xue Yan Jiu* 33.2 (April 2011): 7-17.
- IVANOVICI, Cristina. "In Search of Utopia: a Study of the Role of German and Romanian Academic and Literary Communities in the Production and Evaluation of Margaret Atwood's Utopian/Dystopian Fiction." PhD diss. University of Birmingham, 2011. "This study investigates the contribution of Romanian and German academic and literary communities to the formation of readerships for Margaret Atwood's dystopian fiction and examines various conceptualisations of the Canadian writer as a literary celebrity in Romania and Germany by taking into account the response to and institutionalisation of the writer's literary dystopias in the two countries both before and after the

fall of communism in 1989. It aims to demonstrate that publishing, translation and cultural policies complicate the cultural reception of Margaret Atwood's dystopian fiction in Eastern European countries and re-evaluates critical representations of Eastern European readerships and publishing contexts as invisible within the global literary field. By investigating the strategies which publishers, editors and translators employed in the dissemination and institutionalisation of Atwood's work in Romania and Germany, this thesis examines paradigm shifts both in translation, publishing and marketing strategies and conceptualisations of literary celebrity as shaped by cultural state policies. To this end, the first chapter highlights representations of literary markets and readerships in the Atwood archive, and analyses how the Atwood literary archive values celebrity and translation. The second chapter charts the first translation projects which were carried out in both East Germany and communist Romania and points out how forms of censorship have impacted upon the production, dissemination and circulation of her work in translation. The third chapter draws upon interviews with Romanian academics and examines teaching and reading practices employed within a post-communist context. Finally, the study suggests how further examinations of the response to both Canadian and dystopian fiction within Eastern European contexts might proceed." (Author). Available upon request at: <http://etheses.bham.ac.uk/1716/>

JANSEN, Sharon L. *Reading Women's Worlds from Christine De Pizan to Doris Lessing: A Guide to Six Centuries of Women Writers Imagining Rooms of Their Own*. New York: Palgrave Macmillan, 2011.

See especially Chapter 8, "Brave New Worlds: Sexual Slavery in Margaret Atwood's *The Handmaid's Tale* and Slavenka Drakulic's *A Novel about the Balkans*," pp. 187-212. "In this chapter, we will examine two versions of women's dreamworlds gone horribly wrong. In the first, Margaret Atwood's *The Handmaid's Tale*, a woman finds herself confined to a single, bare room at the top of the stairs; she is a 'prisoner,' although she is supposed to believe she is one of the lucky ones. 'Where I am is not a prison but a privilege,' she is told. In Slavenka Drakulic's *A Novel about the Balkans*, a woman is locked into a special 'women's room' inside a prison camp for women and children. She too is one of the 'lucky' ones—she lives through the ordeal...." (Author).

JENSEN, Birgitte Bank. "Margaret Atwood's *The Robber Bride*." MA thesis. University of Copenhagen, 2010. 1 vol. "In my thematic reading of Margaret Atwood's *The Robber Bride* I have used Practical Criticism combined with Feminist Criticism in highlighting issues of female empowerment and female identity. I have combined an intrinsic approach—centering on characters and imagery—with an extrinsic approach drawn from concepts from Betty Friedan's *The Feminine Mystique* as well as from *The Beauty Myth* and *Fire with Fire* by Naomi Wolf. The first chapter treats the ideas of respectively Betty Friedan and Naomi Wolf. i.e. the 'comfortable concentration camp', the 'problem that has no name', as well as how what Naomi Wolf calls 'the beauty myth', is still responsible for trapping women in a kind of psychological prison, which to a certain extent is the continuation of Friedan's 'comfortable concentration camp'. I have also outlined Wolf's ideas of women taking power as expressed in her book, *Fire with Fire*. Chapter two deals with the writings of Margaret Atwood. It outlines the subjects she writes about and the structural devices she often uses in her works, such as structural irony, fluidity, intertextuality and postmodern traits in general. Examples of naming (oneself or others) and power relations are also important aspects of her writing as well. In this chapter I have used examples from several of Atwood's other works. Chapter three deals in depth with *The Robber Bride*, beginning with the motif of renaming which is a central element of the novel. Other important aspects treated in this chapter are history and storytelling. This chapter also deals with the post-modern aspects of Atwood's novel, particularly intertextuality, as well as the theme of war, Atwood's view on feminism and her belief that mutually exclusive dichotomies should be avoided at all costs. Furthermore, this chapter contains in-depth analyses of the three protagonists, Tony, Charis and Roz, in *The Robber Bride*. It outlines their pasts and their many differences but also examines their many similarities. These latter include the way they have all renamed themselves and how all three of them conceive of themselves as being split between two or more personalities. A part of this chapter is dedicated to Zenia, who is one of the few characters in the novel who is denied a voice of her own, even though she is the antagonist. A comparison between her and Tony's mother, Anthea, is made as well. This chapter ends with an analysis of the friendship between the

three protagonists and Atwood's new view on female friendships compared to the view that was prevalent in her earlier works. The last chapter, the conclusion, once more highlights the importance of storytelling in *The Robber Bride*, and considers how the protagonists come to terms with their pasts and thus empower themselves. It deals with the theme of conventionality and especially the lack thereof in connection with gender roles. The theme of female friendship is also emphasized." (Author).

KAROLIDES, Nicholas J., Margaret BALD and Dawn B. SOVA. *120 Banned Books: Censorship Histories of World Literature*. New York: Checkmark Books, 2011.

See especially pp. 366-369 about *The Handmaid's Tale*. The profile includes a summary of the book as well as the book's censorship history beginning in 1990 when it was challenged as a reading assignment in a 12th grade English class at Rancho Cotati High School in Rohnert Park, California.

KIENZLER, Isabella. "'Fruit-Cake': (Cr)Eating Split Body Spaces in Early Novels of Jeanette Winterson and Margaret Atwood." MA thesis. Universität Konstanz, 2010. 63 pp.

KJÆR SØRENSEN, Marianne. "Re-Vision: Intertextuality and Female Identity in Margaret Atwood's Novels *The Robber Bride* and *The Blind Assassin*." [MA thesis]. University of Copenhagen, 2010. 1 vol. In English.

LABUDOVIČ, Katarína. "Cyborg Children, Illuminous Rabbits, Snowman: Margaret Atwood's *Oryx and Crake* and *The Year of the Flood* as Speculative Fiction." *Postmodern Reinterpretations of Fairy Tales: How Applying New Methods Generates New Meanings*. Ed. Anna Kérchy. Lewiston: Edwin Mellen Press, 2011. 296-315.

"In the following, I shall interpret Atwood's two latest speculative fictional novels...by sharing common dystopic features such as themes of failed utopian visions, resistance to a totalitarian order, struggle for survival and open endings...." (Author).

---. "Hybrid Bodies-Ambiguous Identities: Margaret Atwood's *Oryx and Crake* (2003) and Angela Carter's *The Passion of New Eve* (1977)." *Does It Really Mean That? Interpreting the Literary Ambiguous*. Ed. Kathleen Dubbs. Newcastle upon Tyne: Cambridge Scholars, 2011. 140-154.

---. "Palimpsestous Selves: Transgressing the Boundaries of Genre in Angela Carter's and Margaret Atwood's Fiction." PhD diss. Masaryk University, 2011. 272 pp. "This dissertation ... is a literary comparative study which uses the keys of close-reading, feminist criticism, psychological criticism, and genre theory to analyze the postmodernist writing of Angela Carter and Margaret Atwood. In terms of formal organization, it is divided into three main chapters according to the thematic and formal similarities in Carter's and Atwood's novels. The dissertation examines the ways in which the mutual conversation of Carter's and Atwood's fiction is fruitful. The prime contribution of reading Carter and Atwood together lies in revealing their shared strategies of writing beyond genre conventions, depicting the constructedness of the self, inscribing the body into the text, transgressing *écriture féminine* as well as the feminist tradition. Moreover, Carter's and Atwood's novels are suffused with humour and rich intertextuality. By confronting the readers with play, the writers invite the reading audience to participate in the process of constructing the text. In each chapter of the dissertation, Carter's and Atwood's novels are chosen according to typological (generic) similarities to show how the authors transgress the boundaries between genres. Moreover, in the development of their writing, it is possible to demonstrate the shifts in the understanding of the self, from the desire for a united and perfect identity, through splitting and doubling of the self, towards plural and fragmented selves. Finally, reading of their fiction in a mostly chronological order supports my argument that Carter's and Atwood's writing should not be discussed in strict terms of feminism or anti-feminism because of the open and visionary qualities of their texts. I emphasize that their novels criticize the suffering and victimization of both women and men. Thus, they celebrate the values of tolerance, empathy, love and friendship." (Author). Available from: http://is.muni.cz/th/162665/ff_d/Labudova_PhD_praca_5.8.2011.pdf (1 August 2012).

LANE, Richard J. *The Routledge Concise History of Canadian Literature*. New York: Routledge, 2011. Includes multiple references to Atwood, notably in Chapter 6, "Feminist Literatures: New Poetics of Identities and Sexualities from the 1960s to the Twenty-First Century," pp. 125-159, and especially the section 'Gender and Creativity in Margaret Atwood's Fiction,' pp. 125-128.

LAPOINTE, Annette. "The Machineries of Uncivilization: Technology and the Gendered Body in the Fiction of Margaret Atwood and William Gibson." PhD diss. University of Manitoba, 2010. vi, 276

pp. “My dissertation examines some of the ways in which new technologies alter traditional readings of the female body and of feminine subjectivity in contemporary fiction. To illustrate these alterations, I have selected two short stories, one by William Gibson and the other by Margaret Atwood, published in the speculative fiction *Tesseracts2* anthology in 1987, both of which deal with disease and women’s technological access. Within this context, I examine how feminine sexuality and embodiment are deconstructed and re-written. While historically women have been represented as victims of technology and/or intimately connected with the natural world, I propose that women’s increased access to both bio-technologies and communications technologies offers an unprecedented route to self-definition and cultural power. I explore ways in which analogue technology mimics women’s reproductive enslavement in Atwood’s *The Handmaid’s Tale*, and in which the emergence of digital technology offers some emancipation in *The Blind Assassin*. Subsequently, I discuss the intersections of sex work and virtual reality in William Gibson’s Cyberpunk Trilogy and associated short fiction, demonstrating that digitality is not a panacea for gendered oppression. However, digitized women may have unexpected opportunities for self-definition. In comparing Gibson’s *Idoru* and Atwood’s *Oryx and Crake*, I discuss how women ‘created’ for the male gaze (either virtually or by cloning) may evade that gaze and both assert their individuality and create communities among women with similar origins. Subsequently, I examine the interconnections among women, animals, and food that emerge within technologized cultures. Self-protective anorexia provides a link among Atwood’s earliest writing (*The Edible Woman*) and her most recent (*Oryx and Crake*, *The Year of the Flood*), and suggests that the same technological facility which provides access to power also induces profound bodily anxieties in female characters. Building on those anxieties, I conclude with a discussion of the ways in which disability disrupts expectations of feminine embodiment. The constant abjection of women with disabilities is counter-balanced by those women’s ability to create radical innovations of technology that transform the larger culture.” (Author). Available from: <http://mspace.lib.umanitoba.ca/handle/1993/4337>.

LEUNG, Eva. “The Quest for Recognition: a Thematic Exploration in *Jane Eyre*, *Villette*, *Cat’s Eye* and *Moral Disorder*.” M.Phil thesis. Chinese University of Hong Kong, 2010. vi, 138 pp.

LISBOA, Maria Manuel. *The End of the World: Apocalypse and Its Aftermath in Western Culture* [Internet Resource]. Cambridge, England: Open Book Publishers, 2011. 194 pp.

“This book examines historical and imaginary scenarios of apocalypse, the depiction of its likely triggers, and imagined landscapes in the aftermath of global destruction. Its discussion moves effortlessly from classic novels including Aldous Huxley’s *Brave New World*, George Orwell’s *Nineteen Eighty-Four* and Margaret Atwood’s *Oryx and Crake*, to blockbuster films such as ‘Blade Runner,’ ‘Armageddon’ and ‘The Terminator.’ The author also takes into account religious doctrine, scientific research and the visual arts to create a penetrating, multi-disciplinary study that provides profound insight. Available from: http://books.google.co.uk/books/p/pub-8194589960919624?hl=en_GB&ie=UTF-8&oe=UTF-8&vid=978-1-906924-50-8&q=OBPY&redir_esc=y#v=onepage&q=OBPY&f=false (1 August 2012).

LUDEWIG, Isabell. *Lebenskunst in der Literatur: zeitgenössische fiktionale Autobiographien und Dimensionen moderner Ethiken des guten Lebens*. Tübingen: Narr Francke Attempto, 2011. vii. 229 pp. “Wie kann ich ein gutes Leben führen? Zur Beantwortung dieser Frage muss das Individuum sich auf sich selbst besinnen, um zu erfahren, was ihm bejahenswert erscheint. Die Reflexion geschieht oft narrativ, indem das Individuum seine bisherige Lebensgeschichte erzählt. Literarische Lebensgeschichten, insbesondere fiktionale Autobiographien, eignen sich daher für die literaturwissenschaftliche Untersuchung unter dem Aspekt des guten Lebens. Auf diese Weise wird eine literaturethische Perspektive etabliert, bei der die Diskurse der Literatur und der modernen Ethik des guten Lebens wechselseitig befruchtend aufeinander bezogen werden. Im Mittelpunkt steht die Interpretation der Romane *Room at the Top* von John Braine, *Lady Oracle* von Margaret Atwood und *The Remains of the Day* von Kazuo Ishiguro.” (Author)

LUSTILA, Dane. “The Reality of Oppression and Discrimination in Science Fiction.” MS thesis. Southern Connecticut State University, 2011. 78 pp. “Science fiction literature is often criticized for being unrealistic, but it actually depends upon rationality and realism. Rational explanations are a mainstay of the genre, and this coincides with its realistic properties. Science fiction regularly comments on reality through fictional settings; for this purpose, utopias and dystopias are commonly used. The oppression and discrimination found in dystopian fictions closely resemble

- reality. The dystopian vision of Philip K. Dick's *Do Androids Dream of Electric Sheep?* depicts a society that practices slavery in a manner not unlike actual slavery from our reality. Margaret Atwood's *The Handmaid's Tale* portrays a fictional patriarchal society whose customs strongly emulate patriarchies from reality. Both novels are dystopian fictions that mirror reality very accurately. Their emphasis on realism has been a constant of the genre; science fiction has since its inception focused upon discussing reality through creating fictional worlds that appear radically different." (Author). For more see *MAI* 49/06 (December 2011).
- LYTLE, Kandace. "Protecting Pigeons, Raising Rakunks, and Creating Crakers: Ethical Responsibility, Scientific Exploration, and Artistic Creation in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*." MA thesis. Texas State University-San Marcos, 2011. vi, 122 pp. "The aim of this thesis is to explore the relationship between ethics, biotechnology, and ethics. Throughout my thesis, I will use utilitarian and deontological lenses to examine Atwood's novels. Both the strengths and weaknesses of Mill's and Kant's theories will be discussed in relation to the (im)moral choices characters make throughout the novels. Atwood's MaddAddam series lends itself particularly well to this discussion, as her characters bear witness to a dystopian futuristic world where art and the development of moral beings are less important than furthering biotechnologies for financial gain. Atwood's futuristic society is eerily close to our own postmodern world, which allows these novels to aid us in our own philosophical and ethical thinking about the relationship between art, biotechnology, and ethics. Her characters illuminate the complex nature of making ethical choices in a postmodern world where a strict adherence to any one universal moral code such as deontology or utilitarianism proves difficult because the theories are not widely known and followed; such theories prove to be inadequate and flawed from a postmodern perspective. Snowman's worlds (both past and present) are dystopian because of the lack of concern for ethical thinking; using philosophical theories to inform an analysis of Atwood's novels allows one to consider the problematic nature of ethical thinking and how easily our society could become one like Atwood's dystopian future." (Author).
- MARTÍN GUTIÉRREZ, Félix. "Margaret Atwood: érase una vez cierto embrujo criminal." *Las damas negras: novela policiaca escrita por mujeres*. Ed. Rosa García Rayego and Josefina de Andrés. Madrid: Editorial Fundamentos, 2011. 147-173.
- McCUTCHEON, Mark A. "The Medium Is ... the Monster? Global Aftermathematics in Canadian Articulations of Frankenstein." *Local Natures, Global Responsibilities: Ecocritical Perspectives on the New English Literatures*. Ed. Nancy Grimm, Ines Detmers, Katrin Thomson, and Laurenz Volkmann. Amsterdam: Rodopi, 2010. 205-222.
Includes an examination of the "Frankensteinian intertextuality of Margaret Atwood's *Oryx and Crake*, 2003." (Author).
- MILLER, T. S. "Myth-Remaking in the Shadow of Vergil: the Captive(-ated) Voice of Ursula K. Le Guin's *Lavinia*." *Mythlore* 29:1/2 (2010): 29-50.
"When the title character of Ursula K. Le Guin's retelling of the Aeneid meets the poet who gave her life, she finds that she has much to say to him; conversely, Vergil's own demure Lavinia never speaks a word in his poem of nearly ten thousand lines. In *Lavinia*, then, Le Guin makes use of confessional first-person narration in order to recuperate a lost female voice from a classic text, a narrative strategy by now almost over-familiar in the recent rash of revisionist retellings. For a high-profile example of this strain of revisionism, one could point to Margaret Atwood's backbiting epic *The Penelopiad* (2005)...." (Author). Available from: <http://www.thefreelibrary.com/Myth-remaking+in+the+shadow+of+Vergil%3A+the+captive%28-ated%29+voice+of+...-a0242509657> (1 August 2012).
- MORENO ALVAREZ, Alejandra. "Trastornos Alimentarios: Lenguajes de Mujeres en *Doña Oráculo*." *Garoza: Sociedad Española de Estudios Literarios de Cultura Popular* 11 (September 2011): 169-178.
- MORETON, Bethany. "A Matter of Some Interest: *Payback* and the Sterility of Capital." *Common Knowledge* 17.2 (Spring 2011): 356-362.
A critical study of *Payback*.
- MOSS, Katie M. "Margaret Atwood's Divided Self." MA thesis. University of Vermont, 2011. ii, 66 pp.
"Margaret Atwood's *Divided Self* explores four novels by celebrated Canadian author, Margaret Atwood: *Lady Oracle*, *Surfacing*, *Alias Grace*, and *The Robber Bride*. Although others have discussed the reoccurring themes of disunity and duality in Atwood's work, these explorations have not addressed some of her newest novels and have taken a very limited approach to reading and understanding Atwood's theme of the divided self. This study opens up a literary

'conversation' about Atwood's theme of the divided self by examining the protagonists of these select novels by using different branches of theory and thought to fully explore this issue. To conquer their double or multiple identities Atwood's protagonists in these novels must take two actions: 1) Accept their double/multiple identities as a part of themselves and 2) Transcend this position and the resulting 'hauntings' by their mothers (or their decision to choose a replacement female 'mother' figure) by becoming mothers themselves. The introduction chapter, 'The Author as "Slippery Double" explores Atwood's position as a 'slippery (divided) subject' between her writing/social and interior selves. Chapter one, 'Canadian Women: Nature, Place, and the Divided Other in Atwood's Works' explores the role of nature, place, and femininity in Atwood's divided protagonists. Chapter two, 'The Uncanny Double: Haunting Entities and the Divided Self in Atwood's Fiction' contains the main argument and explores the role of the uncanny in Atwood's works. Although I explore these four novels most thoroughly ..., this theme runs throughout Atwood's entire body of work. Although I mostly use close readings of the primary texts, I also ground my argument in the work of theorists in several fields of thought including Sigmund Freud, Louis Althusser, George H. Mead, and Jacques Lacan." (Author). Available from: <https://library.uvm.edu/jspui/bitstream/123456789/297/1/Katie%20Moss-Thesis%20PDF.pdf> (1 August 2012).

MURRAY, Jennifer. "Love and Anxiety in the Early Postmodern World of Margaret Atwood's *Dancing Girls*." *EREA: Revue électronique d'études sur le monde anglophone* 8.1 (2010): 11 pp.

"This article analyses Margaret Atwood's 1977 short story collection, *Dancing Girls*, looking at the evolution of forms of anxiety in the different texts, shifting as they do from individual, or self-directed anxiety, to more community-minded, altruistic forms. The article offers a close reading of some of the individual stories, showing how they contribute to an overall logic related (primarily, but not solely) to male-female relations in the 1960s and 1970s. In spite of the promises of sexual and self-liberation of the period, an underlying sense of emptiness, often experienced as impending danger, is perceptible and takes shape within Atwood's stories as fantasies of violence or victimization, and appears in figures related to gothic imagery and doubleness." (Author). Available from: <http://erea.revues.org/1302>.

MURRAY, Patrick. "'These Vistas of Desolation': Image and Poetry in Margaret Atwood and Charles Pachter's *The Journals of Susanna Moodie*." *British Journal of Canadian Studies* 24.1 (2011): 69-84.

"This article examines the relationship between text and image in Margaret Atwood's and Charles Pachter's *The Journals of Susanna Moodie* (1997). Critical considerations of *The Journals* have, to a large extent, been restricted to the textual component of the anthology. This study, however, advances a more inclusive critical mode, one that views the anthology not simply as a selection of poems with accompanying illustrations, but rather as a *livre d'artiste*—a distinctive genre demanding a distinctive critical approach that pays particular heed to the interaction between text and image. Initially exploring the causes of such text centred interpretations, this study analyses closely the complex, multi-faceted relationship between artwork and text in several selected poems. In doing so, it argues that the function of Pachter's contribution to *The Journals* exceeds the illustrational and represents a vital component of the text." (Author).

MUZAFFAR, Hanan. "'Do You Surprise? Do You Shock? Do You Have a Choice?' Assuming the Feminine Role: Subverting the Patriarchal System." *Women's Studies* 40.5 (July/August 2011): 620-644.

"The silencing of women observed in patriarchy is the result of the patriarchal belief in a system of binary oppositions that dictates that there are two opposing sides to everything and that the one side is necessarily better than the other. This dual system indicates that in the binary male/female and all those binaries that emerge from it, the 'female' side is devalued. Any attributes thus associated with the female will likewise be devalued. In this article I will emphasize that in order to disrupt the binary system of thought that devalues women, the female, with all those attributes associated with female, has to assert herself as a site of value, thus disrupting the hierarchy imposed by the dual system of thought which dictates that 'male' and its associations are more valuable than 'female' and its associations. Irigaray's quote reminds us of the impossibility of interpreting the female using male parameters and of the need thus for women to assert the value of their own characteristics...." (Author). To help prove her thesis, Mustafa uses Grace Marks's story in *Alias Grace* arguing she is "a character able to be victorious by manipulating society's

- description of her as a madwoman.”
- MYERS, Kristi Jayne. “We Come Apart: Mother-Child Relationships in Margaret Atwood’s Dystopias.” MA thesis. Iowa State University, 2011. 61 pp. “Atwood’s vast body of work has earned both critical acclaim and mainstream success. Throughout her career, Atwood has been praised for the feminist, post-colonial, environmental, social, and political threads woven into her diverse output of poetry, fiction, and nonfiction prose.... I have chosen to look at another crack in the foundation of society exposed by Atwood: the damaged relationships between mothers and their children. The problems the mother and child characters experience are certainly tied to those other issues, but I aim to explore the possibility that severed maternal bonds inevitably result in the breakdown of the larger society....The three Atwood novels chosen for this study veer into the science fiction genre, though she is often quoted as preferring the term ‘speculative fiction’ to science fiction. The worlds represented in my focus pieces are worlds in which motherhood has been redefined and mothers have been devalued. Mothers and children in all three books are separated by neglect or necessity; the role of mother no longer seems sacred, and the consequences reach far beyond individual lives. I examine maternal relationships in each book and organize the chapters chronologically by date of publication: *The Handmaid’s Tale* (1985), *Oryx and Crake* (2003), and *The Year of the Flood* (2009). Using feminist theory and textual analysis, I tie the three novels together by asserting that they can be interpreted as warnings for present-day readers. Damaged relationships between mothers and children may lead to development of dystopian societies, but my findings indicate that the damage is most likely a result of other societal problems. Atwood’s work implores readers to examine relationships in the here and now so that those consequences do not occur or worsen.” (Author). For more see MAI 49.06 (December 2011). Available from: <http://lib.dr.iastate.edu/etd/12006> (1 August 2012).
- NISCHIK, Reingard M. “‘The Sky Is the Limit’: Crossing Generic Borders in Margaret Atwood’s Short Prose Collection.” *Margaret Atwood Studies* 4.2 (August 2011): 3-9.
“If one wanted to present an audience or a class with the formal variability of short fiction by way of referring to the works of a single writer, there would probably be no more suitable example than Atwood, especially concerning her three collections of ‘short fictions.’” (Author).
- OMULEC, Alenka. “Problem Partnerske Zveze v Izbranih Delih Margaret Atwood [= The Problem of Partnerships in Selected Works of Margaret Atwood].” MA thesis. Univerza v Mariboru [= University of Maribor], 2010. 81 pp. In Slovenian. “In my diploma paper I am dealing with a problem of partnership in four selected novels of Margaret Atwood. These novels are: *The Handmaid’s Tale*, *Lady Oracle*, *Surfacing*, and *Oryx and Crake*. In my paper I have taken into account that the author expresses feminism in partner relations, since it is a reflection of a social and political situation in America at the time of the novels. The authorities wanted women to get back to their traditional roles of mothers and housewives. Those facts had a strong impact on the writer and so feminism became an obvious theme of her novels. In selected works that I am dealing with, the problems in partner relationships are shown from the perspective of the main woman literary character, who gives a message to other women that they can only become what they want with their own will. The protagonists are women who try to prove that life in a partner relationship can be more beautiful also for women, and they do not need to be in men’s shadow but they can assert themselves on their own; they have a right to freedom and choice. The exception is a novel *Oryx and Crake* where we can find feministic elements but a plot is shown from a perspective of the main male literary character. My diploma paper deals with problematic partner relationships between female and male characters and notes that the main female characters, as well as some side, differ from the stereotypes and a traditional role of women in history, and no partnership in these novels is ideal or a happy one. All partnerships fall apart. The protagonists are ready to stand for themselves and even though they search for their lost identity they constantly try hard for their happiness and freedom.” Available from: <http://dkum.uni-mb.si/IzpisGradiva.php?id=14537> (1 August 2012).
- OTSUKA, Yumiko. *Magaretto Atoddo Ron: Sabaibaru No Jusosei Kojin Kokka Chikyu Kankyo*. Tokyo: Sairyusha, 2011.
Japanese book about Atwood.
- PĂTRAȘCU, Ecaterina. “*The Handmaid’s Tale*: Topos as Dystopia and/or Utopia.” *Meridian of Criticism – Analele Universității, Ștefan cel Mare*, Suceava. *Seria Filologie. B. Literatură* 16.1 (2010): 75-84.
“Margaret Atwood’s *The Handmaid’s Tale* is a critical dystopia, a cautionary story in terms of

those issues that may transform normality and the familial (topos) into either a utopia or a dystopia. These issues concern fanaticism, the belief in absolute truth, righteousness by all means and, last but not least, obliteration of genuine communication. At the other end, there stands openness to the other, acceptance of truth variants and acknowledgement of the difference. The article deals with the dialectics of transformation and reevaluation of reality.” (Author).

- PÉNEAU, Emilie. “‘The Story Behind the Story’: The Subjectivity of Narratives in Margaret Atwood’s ‘The Bog Man’ and ‘Horatio’s Version.’” *Margaret Atwood Studies* 4.2 (August 2011): 9-17.
 “Margaret Atwood’s numerous concerns include the question of the representation of reality, the subjectivity of narratives and the power of storytelling as a tool to challenge ideological discourses. Her short stories, ‘The Bog Man’ [*Wilderness Tips* 85-106] and ‘Horatio’s Version’ [*The Tent* 115-20] illustrate such concerns....” (Author).
- PIRNAJMUDDIN, Hossein and Omid AMANI. “Margaret Atwood’s *Surfacing* as a Critique of the Enlightenment Reason.” *Studies in Literature and Language* 3.2 (2011): 6-10.
 “*Surfacing* [1972] ... portrays the domination of western civilization as a masculinist ideology over nature and woman in parallel. The novel is about the degeneration of the core ideas of the Enlightenment—rationalism and progress—into brute domination, colonization and the rift between nature and culture. This study attempts to demonstrate the centrality of this critique to the novel. Atwood scathingly criticizes the rampant consumerism and capitalism of the modern age embodied in the threat posed by American culture, or American mentality, to Canada and nature which runs parallel to the masculine rationality which wills to ‘submerge’ (as the central metaphor of ‘surfacing’ has it) the feminine and the natural. The paper also discusses a number of other related dualisms represented in the novel.” (Author).
- POLIC, Vanja. “The Texture of Everyday Life.” *Brno Studies in English* 37.2 (2011): 159-171.
 “This paper will explore some of the ways in which personal experience turns into life writing; the process in which a record of a life lived becomes a story, such as the textualization of the ‘texture’ of life, or from body to book; the emplotment of the incidences of life into a life narrative (White); the heteroglossia of life writing (Bakhtin); the finding of voice for one’s self (Eakin); and the role of memory in life writing (Olney). As a specific backdrop to the discussion, two well-known examples of Canadian literature, Susanna Moodie’s *Roughing It in the Bush* and Margaret Atwood’s reinscription of *The Journals of Susanna Moodie*, will be used to exemplify some of the main arguments raised in the paper.” (Author). Available from: <http://www.phil.muni.cz/plonedata/wkaa/BSE/BSE%202011-37-2/12%20Polic.pdf> (1 August 2012).
- POURGHARIB, Behzad. “Margaret Atwood: Twenty-Five years of Gothic Tales.” *Criterion: An International Journal in English* 2.1 (April 2011): 1-13.
 “In this essay I shall focus on the ways that Atwood has resurrected and refashioned Gothic conventions over the past twenty-five years in four novels: *Lady Oracle* (1976), *The Robber Bride* (1993), *Alias Grace* (1996), and *The Blind Assassin* (2000). Looking into the changes over this period, we may observe Atwood’s shape-shifting capacities as she reworks the favorite techniques and motifs of Gothic haunting to construct postmodern contemporary texts which engage with shifts in cultural mythology, especially in relation to questions of femininity and feminism, but also in relation to shifts in Canada’s myths of nationhood and identity.” (Author). Available from: <http://www.the-criterion.com/V2/n1/Behzad.pdf> (1 August 2012).
- PRINCE, Sarah E. “With ‘Two Throats and One Eye’: Abject Female Friendships in Contemporary American Women’s Novels.” PhD diss. Emory University, 2011. 263 pp. “Although individual feminist analyses have underscored the importance of both friendship and the body to a distinctly female literary coming-of-age tradition, no study has yet examined how women’s bodies inform these self-defining friendships. Drawing on feminist theories of abjection and embodiment, this dissertation adapts self-psychological concepts of mental and emotional bonding to illuminate different ways contemporary American female novelists write these bonds on the body—conceptualizing female self-development through embodied friendships with other women. Juxtaposing novels from Toni Morrison (*The Bluest Eye*, *Sula*), Ellen Douglas (*Can’t Quit You Baby*), Maxine Hong Kingston (*The Woman Warrior*), Margaret Atwood (*Cat’s Eye*), Paula Gunn Allen (*The Woman Who Owned the Shadows*), and Sefi Atta (*Everything Good Will Come*), a pattern of embodied friendship bonds becomes vividly clear across much contemporary women’s

- literature, crossing bounds of race and region. This literary border crossing calls for new critical inquiries that do the same. Through an explication of the body's centrality in bonds of imitation, idealization, and adversarial violence—all of which construct the dynamics of contemporary literary friendships among women—this project aims to answer this call. By considering women's bodies, differently merged through friendship, as a fundamental site of feminist literary analysis, this dissertation provides a better understanding and more accurate reflection of literary and actual female comings-of-age." (Author). For more see *DAI-A* 72.12 (June 2012).
- RAYMOND, Katrine. "When You Go Mad... Somebody Else Comes in": The Archival Hysteric in Twentieth-Century Literature Set in Nineteenth-Century Ontario." PhD diss. McMaster University, 2011. 217 pp. "This project reconsiders nineteenth-century hysteria and recovery in selected works of 1990s historiographical Canadian fiction. Using a material feminist perspective, I develop an understanding of the 'archival hysteric': a figure whose permeable mindbody reacts in eccentric ways to her environment. The material mindbody becomes a physiological archive of intersubjective interactions, social expectations, and past traumas. Expanding the concept of the archive to include the human subject, the family home, and the landscape, the fictions provide models for personal and social change....Chapter Two explores how the archive functions as a metaphor for hysterical subjectivity. Following Kelly Oliver's theory of witnessing, I show how the act of shared witnessing reveals the permeable boundaries between researcher and research subject. Margaret Atwood's *Alias Grace* provides a case study of an archival hysteric that illustrates the ways in which shared witnessing can lead to both illness (reactivity) and health (response-ability)." (Author). In addition, the dissertation studies Alice Munro's "Meneseung" and Jane Urquhart's *Away*. For more see *DAI-A* 72.08 (February 2012).
- RENK, Kathleen J. *Magic, Science, and Empire in Postcolonial Literature: The Alchemical Literary Imagination*. New York: Routledge, 2011.
See the concluding Chapter 5, "Paradise as Chaos: The Deconstruction of Determinism," pp. 121-137 and especially the section "God Does Play Dice: Chaos as Paradise in *Oryx and Crake*," pp. 131-137.
- RINE, Abigail. "Words Incarnate: Contemporary Women's Fiction as Religious Revision." PhD diss. University of St Andrews, 2011. v, 252 pp. "This thesis investigates the prevalence of religious themes in the work of several prominent contemporary women writers—Margaret Atwood, Michèle Roberts, Alice Walker and A.L. Kennedy. Relying on Luce Irigaray's recent theorisations of the religious and its relationship to feminine subjectivity, this research considers the subversive potential of engaging with religious discourse through literature, and contributes to burgeoning criticism of feminist revisionary writing. The novels analysed in this thesis show, often in violent detail, that the way the religious dimension has been conceptualised and articulated enforces negative views of female sexuality, justifies violence against the body, alienates women from autonomous creative expression and paralyses the development of a subjectivity in the feminine. Rather than looking at women's religious revision primarily as a means of asserting female authority, as previous studies have done, I argue that these writers, in addition to critiquing patriarchal religion, articulate ways of being and knowing that subvert the binary logic that dominates Western religious discourse. Chapter I contextualises this research in Luce Irigaray's theories and outlines existing work on feminist revisionist literature. The remaining chapters offer close readings of key novels in light of these theories. Chapter II examines Atwood's interrogation of oppositional logic in religious discourse through her novel *The Handmaid's Tale*. Chapter III explores two novels by Roberts that expose the violence inherent in religious discourse and deconstruct the subjection of the (female) body to the (masculine) Word. Chapters IV and V analyse the fiction of Kennedy and Walker respectively, revealing how their novels confront the religious denigration of feminine sexuality and refigure the connection between eroticism and divinity. Evident in each of these fictional accounts is a forceful critique of religious discourse, as well as an attempt to more closely reconcile foundational religious oppositions between divinity and humanity, flesh and spirit, and body and Word" (Author). Electronic copy restricted until 24 January 2016.
- ROBINSON, Alan. *Narrating the Past: Historiography, Memory and the Contemporary Novel*. New York: Palgrave Macmillan, 2011.
While this monograph contains no chapters explicitly focusing on Atwood, there are parts of text referencing various Atwood novels especially in Chapter 3, "History, Life-Writing and

- Epistemology” pp. 57-73, subtitled ‘Alias Laura,’ which discusses *The Blind Assassin* [and is based on an earlier article “Alias Laura: Representations of the Past in Margaret Atwood’s *The Blind Assassin*.” *Modern Language Review* 101.2 (April 2006): 347-359.]
- ROLLINS, Jill and Philip K. JASON. “Margaret Atwood.” *Feminist Poets*. Ed. Rosemary M. Canfield Reisman. Ipswich, Massachusetts: Salem Press, 2011. 17-30.
Profile updated by Earl G. Ingersoll.
- ROUSSELOPT, Elodie. “Re-Writing Myth, Femininity, and Violence in Margaret Atwood’s *The Penelopiad*.” *Myth and Violence in the Contemporary Female Text: New Cassandras*. Ed. Sanja Bahun-Radunović and V.G. Julie Rajan. Farnham, Surrey UK: Ashgate, 2011. 131-44.
“The notion of ‘re-visiting’ or ‘reinterpreting’ the past has been an important concern in the work of postcolonial authors such as Margaret Atwood, for whom this practice is a way of overcoming former colonial cultural hegemony and a source of empowerment for the postcolonial nation in the present. In the context of female writing, this return to the past becomes a means of creating specifically female historical space in which traditionally oppressed female figures are given an opportunity to make themselves heard. This is particularly relevant in the case of Atwood’s *Penelopiad*, where the telling of the story is given to Penelope and her 12 handmaids....” (Author).
- SNYDER, Katherine V. “‘Time to go’: the Post-Apocalyptic and the Post-Traumatic in Margaret Atwood’s *Oryx and Crake*.” *Studies in the Novel* 43.4 (Winter 2011): 470-489.
“Any fictional text, however realistic, portrays a world that is not real. But speculative fiction—as Margaret Atwood designates her futurist, dystopian novels, *The Handmaid’s Tale* (1985), *Oryx and Crake* (2003), and *The Year of the Flood* (2009)—offers a particular and explicit challenge to its readers’ sense of the temporal distance separating the fictional mise-en-scène from the contemporary real world. Dystopian speculative fiction takes what already exists and makes an imaginative leap into the future, following current sociocultural, political, or scientific developments to their potentially devastating conclusions. In Atwood’s words, speculative fictions explore ‘the consequences of new and proposed technologies in graphic ways by showing them as fully operational,’ which is something that ‘novels’ as usually defined cannot do. ...Yet the imaginative effects of dystopian literary speculations depend precisely on their readers’ recognition of a potential social realism in the fictional worlds portrayed therein. These cautionary tales of the future work by evoking an uncanny sense of the simultaneous familiarity and strangeness of these brave new worlds....” (Author). For blog commentary on this article see: “Post-Apocalyptic, Post-Postmodern, Post-Traumatic! And *Oryx and Crake*” at <http://encounteringtheapocalypse.blogspot.ca/2012/05/post-apocalyptic-post-postmodern-post.html> (1 August 2012).
- STACHURA, Pawel. “Repetition as a Strategy of Self-Representation: Giorgio Agamben, Søren Kierkegaard, and Margaret Atwood’s *Surfacing*.” *Counterfeited Our Names We Haue, Craftily All Thynges Vpright to Saue: Self-Fashioning and Self-Representation in Literature in English*. Ed. Liliana Sikorska. New York: Peter Lang, 2010. 65-79.
“The chapter is based on Arne Melberg’s concept of mimesis as repetition: Melberg compares mimesis based on memory and on mediation with a ‘reverse’ mimesis based on Søren Kierkegaard’s idea of existential repetition. The concept is particularly appealing when applied to modes of self-representation (and self-actualization) developed in response to oppression. Two parallel examples of repetition are discussed: Giorgio Agamben’s repetition of the figure of the werewolf (garou) as a desperate mode of being of a homo sacer, and Margaret Atwood’s garou as a mode of self-representation of an oppressed woman. These two examples are conscious, verbatim repetitions of ancient traditions: the philosopher and the writer recreate a traditional character to redefine subjectivity. The chapter focuses on details of repetition as a mode of this self-representation, especially (following Melberg) in comparison with similar concepts by Heidegger (Wiederholung) and Derrida (repetition).” (Author)
- STEIN, Karen F. “*The Blind Assassin* by Margaret Atwood as a Modern ‘Bluebeard.’” *21st-Century Gothic: Great Gothic Novels Since 2000*. Ed. Danel Olson. Lanham: Scarecrow Press, 2011. 32-41.
“*The Blind Assassin* is especially rich in Gothic plots, stories, and narrative techniques. Many familiar Atwood motifs—the storyteller’s complex configuration of power and powerlessness, the paradoxes of women’s speech and silence, myth, the compelling power of the unknown, the difficulties of understanding another person, descent, death by drowning, entrapment, and the

- power struggles between men and women—resonate in this novel....” (Author).
- SUGARS, Cynthia. “Margaret Atwood.” *The Encyclopedia of Twentieth-Century Fiction*. Ed. John Clement Ball. Vol. 3: Twentieth Century World Fiction. Chichester, West Sussex: Wiley-Blackwell, 2011. 965-970.
Profile of Atwood.
- SUTHERLAND, John. *Lives of the Novelists: A History of Fiction in 294 Lives*. London: Profile, 2011.
See especially “273. Margaret Atwood 1939—” pp. 720-723.
- SVILAND, Solbjørg Skjønhaug. “Instinct or Insight in Dystopia: Reading Margaret Atwood and Octavia Butler through a Darwinian Lens.” MA thesis. University of Bergen, 2011. 89 pp. [In English].
“Margaret Atwood is a Canadian author known for novels such as *The Handmaid’s Tale* and *Alias Grace*. Octavia Estelle Butler is an American author who has won several awards for her work. The novels I have selected for this study are Atwood’s *The Year of the Flood* (2009) and Butler’s *Parable of the Sower* (1993). The former is a sequel to the novel *Oryx and Crake* (2003), and Atwood will be releasing the third volume in what will be a trilogy in the course of the year. Octavia Butler wrote a sequel to *Parable of the Sower*, called *Parable of the Talents* (1998). The novels can be classified as science fiction, apocalyptic or post-apocalyptic literature, but in this thesis I focus on the dystopian aspect of the novels. The texts describe an imaginary American society in the near future. Capital means power, and everything from potable water to health is privatized. The protagonists are outsiders who dream of a different life and who try to make it themselves. The novels depict a dystopian, cold and uncaring society, but nevertheless they offer hope. In this study, I use ideas from literary Darwinism to investigate typical human features in the novels. The conclusion shows that the heroes in *The Year of a Flood* and *Parable of the Sower* possess a combination of the same qualities that brought humanity forward through evolution: They are flexible, cooperative and proactive.” (Author). Available from: <https://bora.uib.no/handle/1956/5326> (1 August 2012).
- TALPALARU, Margrit. “‘What Drives Your Own Desiring Machines?’ Early Twenty-First Century Corporatism in Deleuze-Guattarian Theory, Corporate Practice, Contemporary Literature, and Locavore Alternatives.” PhD diss. University of Alberta, 2011. 288 pp. “This dissertation identifies and investigates the characteristics of the early 21st-century social, economic, and political situation as intrinsically connected and grouped under the concept of *corporatism*. Starting from Gilles Deleuze and Félix Guattari’s schizoanalysis of capitalism, this thesis argues that corporatism or corporate capitalism is immanent: an interconnected, networked, rhizomatic system that has been successful at overtaking biopower—life in all its forms, human and otherwise—and managing it, or even making it its business. Methodologically, this dissertation aims to move beyond negative into creative critique, whose role is the uncovering of imagined or real alternatives to the problems of corporatism. Consequently, this dissertation is divided into four chapters that attempt to bring this methodology to life.... Chapter 3 turns to literature as both a diagnostician of the contemporary corporatism, as well as an imaginative solution-provider. While not instrumentalizing literature, this chapter rather looks to three novels for both descriptions of the corporatist social machine and prescriptions on how to attempt to change it. The novels featured in this chapter are aligned with the creative critique methodology: from the negative and even reactionary critique of William Gibson’s *Pattern Recognition*, through the problems with the contemporary episteme illustrated by Margaret Atwood’s dystopic *Oryx and Crake*, to the alternative outlined by Scarlett Thomas in *PopCo*.” (Author). Available from: <http://hdl.handle.net/10048/1752> (1 August 2012).
- TEMPLIN, Charlotte. “Americans Read Margaret Atwood’s *Surfacing*: Literary Criticism and Cultural Differences.” *Reception: Texts, Readers, Audiences, History* 3 (Summer 2011): 102-135.
“In literary circles, Margaret Atwood is a superstar with a large reputation in Canada, the US, Great Britain, and many other places around the globe. Culturally, these countries are quite dissimilar, and certainly Atwood is read differently in the various countries. The study of the reception of her work must include consideration of the cultures that provide the context for the reputation.... This paper examines how American assumptions and attitudes toward Canada may find their way into literary criticism. Analysis of a community of American reviews of Atwood’s *Surfacing* offers insight into the effects of national identity on literary evaluation and into American attitudes to Canada within particular discourse communities.” (Author). Available from: <http://receptionstudy.org/Templin.pdf> (1 August 2012).

- THIBODEAU, Amanda R. "Gender, Utopia, and Temporality In Feminist Science Fiction: (Re)Reading Classic Texts of the Past, in the Present, and for the Future." PhD diss. University of Miami, 2011. 261 pp. "This dissertation explores the ways that women authors of science fiction have altered conventions of utopia and science fiction in order to revise conceptions of gender, sexuality, the body, and the environment. I examine several twentieth-century feminist critical dystopias that continue to betray genre and form, and to shape the science fiction being written at this moment. Each of the works demonstrates particular elements that facilitate its revisionary power: challenging and deconstructing sex/gender systems, blending utopian and dystopian conventions, and engaging in temporal play. By doing so they accomplish a range of tasks: disrupting generic and historical conventions, blending genres, redefining utopia, and making connections with present realities in order to make a case for social change, particularly for female and queer subjects. Though many of the texts are considered canonical by sf standards, and have been widely praised and critiqued in academic publications, each one continues its project of resistance in the light of the genre and of ever-evolving theories of gender, sexuality, race, and identity. As a scholar of gender and queer theory, I find within sf an extraordinary realm of potential for those willing to challenge norms and imagine new possibilities. In their rejection of system and form, the authors render impure the genre of science fiction, providing a new space in which utopian ideals can become literary and cultural resistance." (Author). See especially, "Histories of the Near Future in Margaret Atwood's *The Handmaid's Tale* and Katharine Burdekin's *Swastika Night*, pp. 65-108. For more see *DAI-A* 72.11 (May 2012).
- THOMPSON-GRAVES, Mykelle. "The Lunes, Part I." MFA thesis. Pacific University, 2011. 127 pp. Contents: "Creative Manuscript: The Lunes, Part I Of A Novel.—Lune Family Tree.—Outside.—Part I: Particle-Wave Duality.—Chapter 1: There's No Place Like Home, 2009.—Chapter 2: Relics.—Chapter 3: Alone in The Universe.—Chapter 4: A God-Awful Mess.—Critical Essay: "Narrative Movement Through Space and Time in Margaret Atwood's Dystopian Novels: An Analysis of Character in *The Handmaid's Tale* and *Oryx And Crake*."
- TORON, Alison. "Funny Feminism: Humor in Margaret Atwood, Suzette Mayr, and Miriam Toews." PhD diss. University of New Brunswick, 2011. vi, 266 pp. "Examines the ways in which three contemporary Canadian women novelists use feminist humour to subvert existing power structures." (Author).
- . "The Model Prisoner: Reading Confinement in *Alias Grace*." *Canadian Literature* 208 (Spring 2011): 12-28.
 "This article explores the complex physical and psychological space of the prison in Margaret Atwood's acclaimed historical novel *Alias Grace* (1996). Rather than understanding the imprisonment of the convicted nineteenth-century 'murderess' as an aberration, this article argues that it is part of a spectrum of confining and repressive institutions that have defined Grace Marks's existence. Yet despite obvious restrictions, Grace uses the prison setting and her interviews with the young psychiatrist Dr. Simon Jordan for her own ends, engaging in a form of self-therapy that disturbs these seemingly top-down power relationships. This article suggests that by using storytelling as a means of escape and empowerment, Grace positions her narrative within recognizable tropes in prison literature, but her challenges to the cathartic power of narrative can be read as exploring the epistemological limits of prison narration." (Journal).
- WAGNER-LAWLOR, Jennifer A. "Doomed by Hope: Environmental Disaster and the 'Structured Ignorance' of Risk in Margaret Atwood's Speculative Fiction." *Arena Journal*, 35/36, 2011: [173]-195.
 "Margaret Atwood's fiction has explored the social and political dynamics of risk since at least the publication of *The Handmaid's Tale* in 1985. In that famous novel, environmental degradation (especially from chemical pollution and nuclear radiation) is identified as a contributing cause of the decline of birth-rates in the 'pre-Gileadic' United States, setting the stage for a new 'sexual revolution.' In her more recent speculative novels, particularly *Oryx and Crake* (2003), the unchecked progress of climate change—evident in rising sea levels, shifts in weather patterns and seasons, and ozone depletion—joins the unchecked progress of genetic engineering to become a double-stranded thread woven through a cautionary text regarding social and political (d)evolution. It would be easy to read the novel as simply a contemporary version of the Fall, a condemnation of the hubristic scientist, the would-be Creator, the new Frankenstein. Indeed allusions to those tales and others—*The Island of Dr Moreau* springs to mind—invite such

- conclusions, and they are not incorrect.” (Author).
- WELLINGHOFF, Lisa A. “Alias Atwood, Alias Author, Alias Murder.” *Clues: A Journal of Detection* 29.2 (Fall 2011): 92-97.
- “Margaret Atwood is not usually considered to be a writer of detective fiction, even though her book titles such as *Murder in the Dark* (1983), *The Blind Assassin* (2000), and *Negotiating with the Dead* (2002) are suggestive of crime and mystery fiction. In fact, Atwood often is described as a science fiction writer, as well as someone who explores issues of genre, gender, and the role of the author in her fiction, poetry, and nonfiction. She has created a range of memorable female protagonists, some of whom are writers; her work often explores the dilemmas of female identity. In *The Blind Assassin* and *Lady Oracle* (1976), the protagonists Joan and Iris, respectively, fake and/or just escape death to free themselves from the constraints of their lives. Joan and Iris construct alias identities: Joan re-creates herself through a fake death, and Iris uses the death of her sister, Laura, to re-create herself. Each writer/protagonist distances herself from fans who seek to know her and her texts intimately. Atwood’s female protagonists, then, reveal mysterious connections between reader and writer, writer and text, and reader and text. Atwood’s titles do draw attention to her linkage of writing with death and murder. Therefore, to what extent can the novels be claimed as mystery stories?” (Author)
- WHELAN, Wendy. “Transformational Theories: North American Women Writers and their Revisions of Homeric Epic.” PhD diss. University of Louisiana at Lafayette. v, 242 pp. “Scholars have scrutinized Gwendolyn Brooks, Eudora Welty, H.D.[i.e. Hilda Doolittle], Margaret Atwood, and Louise Glück individually and collectively, in various combinations, for their use of classical myth and feminist revisionary processes. Historically, these writers studied Latin or Greek at a time when learning a classical language was seen as a rigorous, masculine way of training the mind. Many of these writers also imbibed the ideas of male mentors who sought to reorder a war-torn world by reestablishing ancient writers and narratives as fresh literary models. This study, which focuses on Brooks’s ‘The Anniad,’ Welty’s ‘Circe,’ H.D.’s *Helen in Egypt*, Atwood’s ‘You Are Happy’ and *The Penelopiad*, and Glück’s *Meadowlands*, groups these women together because they are writing after the Second World War; responding to Homer by reanimating and refiguring his Helen, Penelope, or Circe; and converting the epic into other, sometimes experimental genres. More importantly, though they are reworking Homeric plots and characters, the writers deploy Ovidian metamorphoses in their retellings....” (Author). For more see DAI-A 73.05 (November 2012).
- WILSON, Sharon R. “Margaret Atwood’s Anti-Fairy Tales: ‘There Was Once’ and *Surfacing*.” *Anti-Tales: The Uses of Disenchantment*. Ed. Catriona McAra and David Calvin. Newcastle upon Tyne: Cambridge Scholars, 2011. 275-284.
- WISKER, Gina. *Atwood’s The Handmaid’s Tale*. New York: Continuum, 2011. ix, 141 pp.
- . *Margaret Atwood: An Introduction to Critical Views of Her Fiction*. New York: Palgrave Macmillan, 2011.
- Contents: 1. The Quest for Identity: *Survival: A Thematic Guide to Canadian Literature* (1972), *Surfacing* (1972) 15.—2. Constraining the Feminine: *The Edible Woman* (1969), *Lady Oracle* (1976) 36.—3. Explorations, Bones and Murders: The Short Stories (1977-95): *Early Short Stories* (1977), *Dancing Girls* (1977), *True Stories* (1981), *Murder in the Dark* (1983), *Bluebeard’s Egg* (1983), *Wilderness Tips* (1991), *Good Bones* (1992), *Bones and Murder* (1995) 53.—4. Violence, Trauma and History: *Life Before Man* (1979), *Bodily Harm* (1981) 69.—5. The Oppressive Future: *The Handmaid’s Tale* (1985) 87.—6. Feminist Gothic: *Cat’s Eye* (1988), *The Robber Bride* (1993) 99.—7. No Nearer the Truth: Versions of Fictionalising: *Alias Grace* (1996) 117.—8. Rewriting History and Myth: *The Blind Assassin* (2000), *The Penelopiad* (2005) 132.—9. Writers, Readers, Constructions of the Real and the Future: *Oryx and Crake* (2003) 147.—10. Re-telling Old Tales: *Moral Disorder* (2006), *The Tent* (2006) 160.—11. The End of the World?: *The Year of the Flood* (2009) 176.
- YOU, Deyi. “Ma Ge Li Te. Ai Te Wu De << Ren Lei Sheng Cun Zhi Qian >> Zhong Zi Wo Yan Jin Zai Shi Kong Zhong Zhi Zai Xian [= A Spatiotemporal Representation of Self-Revolution in Margaret Atwood’s *Life Before Man*].” MA thesis. Fu Jen Catholic University, 2011. In Chinese. “The theme of human survival is one of the major concerns in Margaret Atwood’s works. This thesis investigates how Atwood gives a different representation of space in her fourth novel *Life Before Man* (1979) by means of providing the reconstructed images of space reinvented by the three

characters. As a domestic realism, *Life Before Man*, on the one hand, with its setting in the contemporary Toronto, describes the domestic everyday life of Elizabeth, Nate and Lesje. On the other, when they fail to find their positions among the interpersonal relationships, the space in reality filtered through their experience becomes unrealistic. A real body becomes a dissolved shell; a home is turned into a Lego town; and, a museum is fantasized to a prehistoric wildland. With the help of Bakhtin's concept of chronotope, this thesis argues that through the characters' spatiotemporal experience, in which the flow of time unlocks the actuality of space, space becomes different chronotopes, which connect the characters' past, present and future together...." (Author's translation).

- YTTERBØE, Marte Storbråten. "Is There a Woman Behind the Veil? The Use of Clothing, Textiles, and Accessories in *Lady Oracle* and *Alias Grace* by Margaret Atwood." MA thesis. University of Oslo, 2010. 95 pp. In English. "This thesis discusses the importance of clothing, textiles, and accessories in Margaret Atwood's *Lady Oracle* and *Alias Grace*. Atwood focuses on female identity and female experiences in her fiction, and her use of clothing illustrates how women are othered by society. Atwood demonstrates in her novels how her protagonists are forced to perform their gender because of society's powerful rules. In *Lady Oracle* and *Alias Grace*, Atwood illustrates how clothing, textiles, and accessories contribute to construct femininity. Concerned with feminism and how women are objectified within patriarchal culture, Atwood brings women's voices from the margin and allows them to have a space and will to speak. Atwood suggests that identity is fluid, and in this thesis, I look more closely at how the concept of identity emerges in the two novels. This is significant because identity is often believed to be something stable, along with gender. However, Atwood implies that femininity is merely an act, a performance. Atwood's female protagonists are unable to escape clothing and its effect on their bodies, and they are not capable to escape society's restraining demands regarding femininity. Drawing on the theories by for instance Judith Butler, J.C. Flügel, and Joanne Entwistle, I explore the concept of clothing and identity, and how these subjects emerge in *Lady Oracle* and *Alias Grace*." (Author). Available from: <http://www.duo.uio.no/sok/work.html?WORKID=102560> (1 August 2012).
- ZIVKOVIC, Jelena. "The Quest and Situation of the Female Artist in Virginia Woolf's 'To the Lighthouse' With Reference to Margaret Atwood's *Cat's Eye*." [MA thesis]. University of Copenhagen, 2010. 1 vol. In Danish.

Reviews of Atwood's Books

- Cat's Eye* [Sound Recording]. Read by Kimberly Farr. Books on Tape, 2011. Also available as a digital download from Random Audio. 13 CDs. 13.5 hrs.
Library Journal 36.20 (1 December 2011): 76 by Laurie SELWYN. "Returning to her childhood home for an art show, Elaine Risley finds herself confronting old, painful memories and current identity issues. Told retrospectively, the book examines Risley's life and relationships as she tries to understand herself, Atwood again creates a multilayered tale that will keep the listener's attention. Narrator Kimberly Farr provides an excellent reading in a distinct accent-free voice. The consistent volume and lack of background noise make this an enjoyable listening experience. A solid choice for Atwood fans and those interested in sf and fantasy titles."
- In Other Worlds: SF and the Human Imagination*. Toronto: McClelland & Stewart, 2011.
Austin American-Statesman 30 October 2011: Section: Insight: D05. By ANON. (245 w.)
Booklist 108.2 (15 September 2011): 11. By Donna SEAMAN. "Atwood's [young adult] fans and all teen literary types interested in sf will learn a lot from these witty and illuminating thought pieces and stories."
Buffalo News 27 November 2011: Section: Spotlight: F9. By Jeff SIMON. (137 w.)
Christian Century 128.25 (13 December 2011): 24. By ANON. "The novelist Margaret Atwood casts a cool eye on all things Christian. But this disarmingly personal book (which in the Kindle edition includes some of her childhood drawings) will have deep resonance for readers who don't share her skepticism. She shows how science fiction expresses something essential about our peculiar species."
Christian Science Monitor 24 October 2011: N.PAG. By Yvonne ZIPP. (925 w.) Available from

Lexis-Nexis.

- Courier Mail* (Australia) 12 November 2011: Section: Queensland Life: 23. By Jim HIGGINS. (246 w.) Verdict "Smart and playful." Also in: *Windsor Star* 22 October 2011: Section: Arts: B4. (345 w.)
- Edmonton Journal* 6 November 2011: Section: Sunday Reader: B10. By Claude LALUMIERE. (483 w.) "It's a running gag in the science fiction world: Margaret Atwood releases a new SF novel and immediately starts arguing that she doesn't write science fiction. The result: Many dismiss her novels as the work of a mainstream dilettante who sneers at the genre. Two of her SF novels, *The Handmaid's Tale* and *Oryx & Crake*, have had significant impact in and out of the field, and Atwood has never been shy about her love of pulp fiction, comics, B-movies and even science fiction. So why the seemingly defensive rhetoric?" Also in *Calgary Herald* 16 October 2011: B7; *Montreal Gazette* 15 October 2011: F12; *Ottawa Citizen* 6 November 2011: Section: News: A6; *Star Phoenix* (Saskatoon) 22 October 2011: Section: Weekender: E9.
- Financial Times* (London) 12 November 2011: 15. By James LOVEGROVE. (662 w.) "What emerges from *In Other Worlds* is Atwood's continued reluctance to don the mantle of SF author, even though there is seemingly no shame in joining the ranks of such illustrious forebears as Orwell, Huxley, Wells and Swift. For all that, she still revels in all aspects of the genre, both high- and low-brow, and her enthusiasm and level of intellectual engagement are second to none."
- Globe and Mail* 22 October 2011: Section: Book Review: R23. By Mark KINGWELL. (811 w.)
- Hamilton Spectator* (Ontario) 15 October 2011: Section: Weekend reader: WR5. By Rob MERRILL. (303 w.) "It's always a mystery why popular fiction writers delve into nonfiction. They're so good at making stuff up, why bother writing a book that isn't make-believe? Margaret Atwood is at least upfront with readers in this collection of essays, some old, some new. 'It is an exploration of my lifelong relationship with a literary form,' she writes about the book. That form is science fiction, or SF, as she calls it for short. Readers can decide for themselves whether that exploration is worth it, but if you're looking for the imagination that created *The Handmaid's Tale* or *Oryx and Crake*, you won't find it here."
- Kirkus Reviews* 79.17 (1 September 2011): 1538. By ANON. "A witty, astute collection of essays and lectures on science fiction by the acclaimed novelist."
- Library Journal* 136.16 (1 October 2011): 79. By Nancy RIVES. "A clever, thoughtful investigation that will appeal to science fiction readers and Atwood's loyal fans."
- National Post* 15 October 2011: Section: Weekend Post: WP16. By Zsuzsi GARTNER. (913 w.) "In a puckish short story called 'Love is all around us,' by Fredericton author Mark Anthony Jarman, Margaret Atwood is everywhere. She is the stewardess on a WestJet flight who points out the emergency exits. She dances with Hare Krishnas in her saffron robe; she belts out a duet with k.d. lang; she referees a hockey game. She's the voice over the airport PA system and on all voicemail recordings. Her face is painted, mural-like, on a United Farmers of Alberta grain elevator, 'live, mischievous, moving, gnomish.' And so it seems in real life, too. The iconic and indefatigable Atwood is only ever a tweet, a LongPen signing or the next publishing season away. Her output is operatic and catholic. Today, *The Penelopiad*, tomorrow, the debt crisis. She is indeed pointing out the emergency exits while singing in the key of life. 'OH MY Gosh! A New ATWOOD book!' a woman posted on Goodreads.com recently. 'Not really into Science Fiction, but I would read the encyclopedia if she wrote it.' Well then, good news and good news for this fan and others like her: a) You don't have to be 'into' science fiction to appreciate *In Other Worlds* (in fact, hardcore sci-fi aficionados might find themselves rolling their eyes and wanting to debate Atwood over her delineations of the genre). And b) This grab bag of Atwood's writings (previously published and unpublished) on science fiction, speculative fiction (SF), fantasy, and dystopias and utopias, could be taken as a kind of encyclopedia: a quirky and admittedly personal primer on 'imaginative writing,' as master dystopian novelist J.G. Ballard called non-realism."
- Publishers Weekly* 258.33 (15 August 2011): 66. "This enjoyable volume, tellingly dedicated to Ursula K. Le Guin, reveals a writer with strong, often fascinating, if idiosyncratic opinions about genre SF."
- Quill & Quire* 77.9 (November 2011): 26. By August C. BOURRÉ.

- Reader's Digest* (Canadian). December 2011: 30. By Emily LANDAU.
- San Francisco Chronicle* 11 December 2011: Section: Book Review: FE7. By Michael BERRY. (303 w.) "*In Other Worlds* is a bit of a hodgepodge....Atwood is a perceptive and enthusiastic literary critic, dryly funny and eclectically curious. Unfortunately, she doesn't grapple with much science fiction or fantasy published in the past 30 years. You can learn a thing or two about H. Rider Haggard and 'She' from this collection, but don't expect Atwood to pay a lot of attention to authors who arrived on the scene after William Gibson. Which is too bad, as one would rather like to hear what she would make of Neal Stephenson, Charles Stross or even George R.R. Martin."
- Spectator* 3 December 2011: 40. By Andrew McKIE. "This book attempts to ... mark out the boundaries between what Atwood regards as science fiction and fantasy or 'speculative fiction' (her preferred term for her non-realist novels), and to describe their relation to myth, romance and other imaginative literature. I can't say that it does so very effectively. Atwood's accounts of her own relationship with SF—which seem peculiarly fixated on skin-tight costumes worn by comic book characters—do not dispel the impression that she shares the sniffiness about the genre common amongst those concerned with 'literary' fiction. Rather as Robert Frost considered 'poet' a praise word, Atwood regards 'SF writer' as a condemnatory term."
- Sunday Telegraph* 16 October 2011: Section: Features: 29. By Paul KINCAID. (770 w.) "The problem is this is a book that means well towards sci-fi; Atwood wants to take it seriously and wants her readers to take it seriously, yet she can never quite conquer her own ambivalence towards the genre." Also in *Sydney Morning Herald* 12 November 2011: Section: Spectrum: 34.
- Sunday Times* 30 October 2011: Section: Culture: 43. By Edmund GORDON. (461 w.) "For such a gifted and experienced author, Atwood comes up with some ugly phrases: 'nomenclatural allegiances,' 'myth systems,' 'utopia-facilitating,' 'quinkdom.' She has a warm and energetic style, but her terminology is all over the place (at times she seems to draw distinctions between 'science fiction,' 'speculative fiction' and 'fantasy,' then at other times to use them interchangeably), and her arguments are often loose and superficial. The five short stories with which this book concludes are by far the most enlivening things in it. One (excerpted from *The Blind Assassin*) concerns a race of women who grow on trees in a seeming paradise that may actually be hell; another takes the form of a document relating the death of the earth. In these sketches, Atwood stops worrying about what SF is, or whether she's writing it, and gets on with the business of creating strange and fascinating alternative worlds; it can hardly matter how anybody, including the author, should choose to classify them."
- Toronto Star* 23 October 2011: Section: Book: ING6. By Alex GOOD. (724 w.) "Margaret Atwood has worn many different hats in her career: from introducing us to a remote book-signing machine, championing various environmental causes (a limited edition of this new book has been printed on straw), and even leading a recent fight against Toronto's City Hall. As one of this country's literary icons, however, she deserves special credit for two items that stand out on her resume: she's a 'literary' author unashamed of her association with genre fiction, and she's often stooped to writing (horrors!) book reviews and other forms of criticism. This is shocking behaviour, usually considered lese-majeste in the higher circles of CanLit. *In Other Worlds* is a book that has Atwood wearing both of these unorthodox hats, being a collection of her critical writings on science fiction. As collections go it's a real grab-bag: beginning with an introductory essay that expands on her controversial attempt to make a distinction between speculative fiction and science fiction, followed by the 2010 Richard Ellmann Lectures at Emory University (discussing her life-long engagement with the genre), a series of essays on individual SF novels (classic and contemporary), and then a selection of five 'mini-SF pieces' that she presents as tributes. Finally, her letter to a school board defending *The Handmaid's Tale* and an article she wrote on SF magazine covers of the 1930s appear as separate appendices. There are two threads holding all of this together.... The first thing this alerts us to is the importance of the autobiographical in Atwood's criticism.... The other thing... is a strong dose of 'mythosophistical' criticism. The fingerprints of legendary U of T English prof Northrop Frye

are everywhere, right down to the constant worrying over the correct labels and taxonomies, not just of genres but of forms....”

Vancouver Sun 5 November 2011: Section: Weekend Review: D6. By Brett Josef GRUBISIC. (693 w.) “Succeeds at introducing a genre’s odd facets and highlighting its tremendous vitality.”

Wall Street Journal —Eastern Edition 258.90 (15 October 2011): C8. By Tom SHIPPLEY.

Weekend Australian 31 December 2011: Section: Review: 22. By James BRADLEY. (988 w.) “MARGARET Atwood’s new book begins with a series of disclaimers. It is not, she tells us, ‘a catalogue of science fiction, a grand theory about it, or a literary history of it. It is not a treatise, it is not definitive, it is not exhaustive, it is not canonical. It is not the work of a practising academic or an official guardian of a body of knowledge.’ Given the number of things the book isn’t, a reader may feel entitled to ask what it is.... *In Other Worlds*, [is] a reply of sorts to Le Guin’s criticism of *The Year of the Flood* ... and what Atwood describes as an exploration of her ‘lifelong relationship with a literary form, or forms, or subforms, both as reader and as writer.’ In fact it’s a bit more and a bit less than that....”

Winnipeg Free Press 22 October 2011: J10. By Jonathan BALL. (693 w.) “Although known for her LongPen invention (which allows authors to transmit signatures from afar) and her Twitter presence, Atwood maintains a relatively consistent technophobia in her writings, especially those selected here. Despite the existence of serious, real concerns with genetic manipulation and nanotechnology, Atwood’s citing of Prince Charles’s opinions rather than those of a scientific authority reveals her reactionary attitude toward technology, a disapproval she regards as commonsensical.”

The Journals of Susanna Moodie. Toronto: Oxford University Press, 1970.

Bull Calf 1.3 (September 2011). Online. By J. A. WEINGARTEN. “Atwood’s collection deserves its iconic status: not only is it a careful and sophisticated collection of poetry, but *The Journals of Susanna Moodie* diagnoses and addresses a period of cultural crisis in Canadian history.” Available from <http://www.thebullcalfreview.ca/atwoodism.htm> (1 August 2012).

Murder in the Dark. Toronto: New Canadian Library, 1997.

Bull Calf 1.3 (September 2011). Online. By Hannah MCGREGOR and Clare MULCAHY. A dialogue between two scholars. Available from <http://www.thebullcalfreview.ca/atwoodmitd.htm> (1 August 2012).

Payback: Debt and the Shadow Side of Wealth. Toronto: Anansi, 2008.

American Economist 56.1 (Spring 2011): 125-126. By Sarah HENRICH. “While you may find yourself lost within Atwood’s maze of topics including (but certainly not limited to) English literature, childhood psychology, wars, and word origins, the author does paint an all-inclusive picture of debt. According to her, debt in its many forms is so deeply rooted in almost everything we do that it might be more than a bill in the mailbox and a thorn in our side. In *Payback*, Atwood proves that debt is life itself.”

The Robber Bride. Toronto: McClelland & Stewart, 1993.

Bull Calf 1.3 (September 2011). Online. By Laura CAMERON. “In the end, as much as *The Robber Bride* is driven by war, treachery, manipulation, and abuse of power, it is primarily a portrayal of a sustained and sustaining friendship among three women.” Available from <http://www.thebullcalfreview.ca/atwoodrb.htm> (1 August 2012).

Surfacing. Toronto: McClelland & Stewart, 1994.

Bull Calf 1.3 (September 2011). Online. By Zachary ABRAM. “[The] happy ending, however, is hardly congruous with the rest of the novel, which questions whether a coherent identity is achievable. The reader, then, may be left wondering at the novel’s end whether anything has been resolved. The protagonist may have reconciled the disparate impulses of her character so that she can go forward. On the other hand, her ‘epiphany’ may be ironic, meant to serve as a reminder that this world does not allow for self-definition.” Available from <http://www.thebullcalfreview.ca/atwoodsurfacing.htm> (1 August 2012).

Up in the Tree. Toronto: Groundwood Books, 2010. Originally published 1978.

Best Books for Kids & Teens. (Annual 2011): 15. “This story, about the adventures of two children who live up in a tree, is vintage Atwood—playful, whimsical and wry. Readers can guess what the children will do when the beavers take their ladder away. Atwood

used only two colours, mixed together to produce a range of tones and textures, and hand lettered the text. A CD of Atwood reading the story is included.”

Wandering Wenda and Widow Wallop's Wunderground Washery. 2011.

Elle Canada. (English ed.). Montreal. 125 (November 2011): 110. By Stephen WONG.

Quill & Quire 77.10 (December 2011): 34. By Chelsea DONALDSON.

The Year of the Flood. New York: Anchor Books, 2009.

Bull Calf 1.3 (September 2011): Online. By Rachel GRAF. “Ultimately, by portraying the ubiquity of consumerist mythology, Atwood offers little optimism. She tends to wonder ambivalently if society can avoid the kind of future imagined in her novel’s speculative universe.” Available from: <http://www.thebullcalfreview.ca/margaretatwoodyf.htm> (1 August 2012).

Reviews of Adaptations of Atwood’s Work

(In) *Habitation: Musical Settings of Margaret Atwood Poetry by American Women Composers*. Baton Rouge, LA: Centaur, 2009. 1 sound disc.

Journal of Singing 67.3 (January-February 2011): 375-377. By Gregory BREG. “There is so much to admire about how this project was conceived and executed down to the smallest detail. May it be an inspiration to other singers, composers, and poets to create similar projects of their own and share them with the world.”

“The Penelopiad.” The Play.

Globe and Mail 3 November 2011: Section: Arts & Entertainment: R5. By Michael HARRIS.

“Margaret Atwood has such a brave and terrible hold on the minds of her readers that it was inevitable she would eventually take up as her subject the realm of myth and ancient history. In ‘The Penelopiad,’ Atwood delivers a revisionist (and, naturally, feminist) take on the myth of *The Odyssey*. While Odysseus is gallivanting, what of the women left behind? Long-suffering Penelope, wife to Odysseus, has her own story written in depth for the first time. The best thing about the current production, though, is that director Vanessa Porteous is working with several of the city’s greatest actors, a band of women that includes Meg Roe (who works subtle wonders as Penelope), Lois Anderson, Laara Sadiq and Colleen Wheeler. Stanley Industrial Alliance Stage [Vancouver], to Nov. 20.”

WestEnder (Vancouver, British Columbia). 9 November 2011: Section: Arts and Entertainment: 1. By Andrea WARNER. “Director Vanessa Porteous, artistic director of Calgary’s Alberta Theatre Projects, makes a stunning Vancouver debut. Confident, creative and insightful. With the exception of a faltering extended musical segment in Act Two, I’ve never felt -- or welcomed -- the presence of a director more. *The Penelopiad* offers what might be one of the most daring, innovative and extraordinary productions in the Art Club’s canon. That, friends, is the ultimate in female empowerment.”

Reviews of Books on Atwood

BOUSON, J. Brooks ed. *Margaret Atwood: The Robber Bride, The Blind Assassin, Oryx and Crake*. New York: Continuum, 2010.

CHOICE: Current Reviews for Academic Libraries 49.4 (December 2011): 673. By D.W.

MADDEN. “The Atwood collection includes two excellent novels, but some have criticized *The Robber Bride* as among her weaker books. These minor criticisms aside, readers should appreciate the series’ clear purpose and excellent essays. The series is a welcome addition to scholarship.”

Studies in the Novel 43.4 (Winter 2011): 508-510. By Heather Duerre HUMANN. “In all, *Margaret Atwood: The Robber Bride, The Blind Assassin, Oryx and Crake* promises to be a valuable contribution to Atwood studies. A strong point of this collection is its scope, which Bouson ensures by bringing together a variety of scholars from the United States and abroad with their range of perspectives on three of Atwood’s contemporary novels. Another particular strength is that Bouson presents Atwood scholars in an ongoing dialogue with current issues (including debates about feminism and environmental

- concerns), which enhances the compelling research presented by this collection. “
 MacPERSON, Heidi Slettedahl. *The Cambridge Introduction to Margaret Atwood*. Cambridge: Cambridge University Press, 2010.
- British Journal of Canadian Studies*. 24.2 (2011): 273. By Coral Ann HOWELLS. (534 w.) “As an Introduction to Atwood’s life and works, to her cultural and historical contexts and the critical reception of her writing, this short book performs its function admirably.”
- NISCHIK, Reingard M. *Engendering Genre: The Works of Margaret Atwood*. Ottawa: University of Ottawa Press, 2009.
- British Journal of Canadian Studies* 24.1 (2011): 112. By Emilie PÉNEAU. “*Engendering Genre* is a welcome addition for its consideration of minor genres in the works of Atwood. It is carefully researched and presents a valuable analysis bound to be relevant to any scholar on Atwood or gender, while its style is not overloaded with jargon and theory.”
- Bull Calf: Reviews of Fiction, Poetry, and Literary Criticism* 1.3 (September 2011): Online. By Nathalie COOKE. “For anyone interested in Margaret Atwood’s work, there are a number of reasons to pick up the most recent book by prolific German scholar Reingard Nischik, *Engendering Genre*.... At some level ...this book by this veteran Atwood scholar raises more questions than it answers. But it does so on purpose. The gauntlet is thrown down frequently. Nischik challenges the reader to look for more pseudonyms, to find more comic strips, to explore in greater depth the international perception of ‘one of the best and best-known contemporary writers worldwide.’ Nischik is, like Atwood, an extremely prolific writer. Like Atwood too, she teases and tempts her readers to read on, offering suggestions and sources to guide them on their way. In doing so, they both fan the fires of curiosity and of the Atwood industry itself. And they make for interesting reading.” Available from: <http://www.thebullcalfreview.ca/reingardmnischik.htm> (1 August 2012).
- Canadian Literature* 208 (Spring 2011): 181. By Fiona TOLAN. “Ultimately, *Engendering Genre* seems to encompass two distinct purposes. In its broad overview of significant texts, and frequently in the tone of its introduction and subsequent explanations of key ideas, it proves a readily accessible and useful tool for students of Atwood’s work. Nischik charts a clear path through the development of Atwood’s career, noting examples of increasing narrative sophistication or experimentation, and providing a retrospective commentary on past concerns or developments, confidently guiding its reader through an established canon. Set against this generalist approach, however, is the specific interest in visual art that threads its way through the various analyses. The theme recurs both prominently, in the chapters on film and comic art, and tangentially, for example in the brief but interesting digression on the cover art of *Power Politics*—a topic later echoed in Atwood’s comments on choosing the cover design for *Moral Disorder*. Surprisingly, this valuable and distinctive feature of Nischik’s study is entirely absent from the book’s title. Despite this seeming anomaly, however, *Engendering Genre* certainly deserves a place on the bookshelf of any Atwood scholar.”
- Canadian Poetry* 68 (2011): 135-141. By Brooke PRATT.
- Canadian Woman Studies* 29.1/2 (Fall 2011): 209. By Jennifer FRASER. (787 w.) “Overall, I find Nischik’s book to provide a thorough overview of Atwood’s oeuvre (and without ‘spoilers’ for those who have not yet read Atwood’s entire collection), with specific attention to how Atwood integrates gender as a prominent theme throughout the various genres of her work. Where certain points of analysis invite debate, Reingard M. Nischik’s book will surely be of interest to scholars of Canadian literature, and especially to devoted readers of Margaret Atwood.”
- Commonwealth Essays and Studies* 34.1 (2011): 108-110. By Charlotte STURGESS. “*Engendering Genre: The Works of Margaret Atwood* examines, as the title suggests, the links between gender and genre in the literary production of the most well-known and most prolific of Canadian authors. It is quite a feat to say anything new about Atwood’s work, which has been the focus of scholarly criticism all over the world for decades now. Nischik herself is one of the two outstanding European critics of Atwood’s poetry and prose (the other being Coral Ann Howells) and it is therefore always a pleasure to read a fresh publication on her subject of predilection.”
- Contemporary Women’s Writing* 5.2 (July 2011): 162-164. By Ellen McWILLIAMS. “As a leading

scholar of Canadian literature in Germany and the editor of a landmark collection of essays on Atwood's work, *Margaret Atwood: Works and Impact* (2000), it is perhaps surprising that this is Reingard Nischik's first full-length study of Margaret Atwood's writing. The result, *Engendering Genre: The Works of Margaret Atwood*, has been well worth the wait....The book demonstrates a deep knowledge and understanding of the author's work but is written with a lightness of touch that makes it highly accessible. According to Nischik, Atwood presents a 'rare case of a critic reaching both scholars and the general reading public' (12); written in a style that manages to be both scholarly and engaging, *Engendering Genre* embodies the same appeal and is a thoughtful and illuminating study that has a great deal to offer critics and students of Atwood."

English Studies in Canada (ESC) 36.4 (Dec. 2010): 109-113. By Shelley BOYD. "Nischik's reputation as an international authority on Atwood precedes her with the much-lauded *Margaret Atwood: Works and Impact*, and she also brings her thirty years of teaching experience to bear on her analysis of the shifting contexts and receptions of the various genres. [.....] The end result is an invaluable study of Atwood's experimentation with genre [.....]. Nischik's groundbreaking contribution to Atwood scholarship is most notably her attention to the visual in conjunction with her textual analysis. [.....] Through its impressive, multifaceted, and scrupulously researched consideration of the relationship between literary genre and gender, *Engendering Genre* is required reading for scholars of Atwood and genre alike."

Journal of Postcolonial Writing 48.3 (2012): 332-333. By Joel GWYNNE.

Review of English Studies 62.255 (June 2011): 500-501. By Alice RIDOUT. "The book does, however, disappoint in a couple of ways....Having admitted to these two disappointments with Nischik's work, I have to repeat my opening sentiment that this study offers an innovative and exciting contribution to Atwood studies. Chapters 2, 5 and 7, in particular, offer insightful analyses of this key topic in Atwood's oeuvre—the gender politics of Atwood's varied genre choices. Nischik certainly achieves her goal in this monograph of tracing 'Atwood's versatility and breadth of involvement with different genres and media' beyond the 'strictly speaking' literary genres into her involvement with 'cartoon art, essay writing, and film' (p. 5). Nischik's study is meticulously researched and clearly written. This book will appeal both to scholars with a long-standing interest in Atwood and students new to the field."

uni'kon 37 (2010), 37. By Florian FREITAG.

University of Toronto Quarterly 80.2 (Spring 2011): 332-333. By Karen F. STEIN. "Nischik's book draws from a wide range of scholarship, yet avoids jargon. This readable and well-researched book is a welcome addition to the studies of Atwood's work."

Zeitschrift für Anglistik und Amerikanistik 60.2 (2012), 205-206. By Andrea STROLZ. "Since Arnold E. Davidson and Cathy N. Davidson edited *The Art of Margaret Atwood: Essays in Criticism* (1981), many scholars have stressed the importance of considering Atwood's oeuvre as a whole but comparatively few have actually done so in their criticism. Reingard M. Nischik is an internationally renowned Atwood critic who does not fail to pay attention to the contextual and intertextual relations between Atwood's various literary and critical writings, her gender-sensitive genres and the various (visual) art forms that Canada's literary icon employs. ...*Engendering Genre* complements earlier full-length criticism that draws a relation between gender and genre in Atwood such as Sharon Rose Wilson's *Margaret Atwood's Fairy Tale Sexual Politics* (1993), Susanne Becker's *Gothic Forms of Feminine Fictions* (1999), and Ellen McWilliam's *Margaret Atwood and the Female Bildungsroman* (2009). It goes beyond these studies, however, in that Nischik does not limit herself to a discussion of one particular 'engendered' genre or art form. Instead, she spans her ambitious analysis from Atwood's poetry to short prose, novels, criticism and comics, discussing in particular how Atwood's genres are designed and designated by gender and in general how conventional genres shape and reconstitute received gender roles....If *Engendering Genre* has gaps, it is maybe in that some of Atwood's engendered novels are silenced in the discussion or altogether missing: *Oryx and Crake* (2003), which Nischik reads as 'not particularly focused on issues of gender' (122), and *Bodily Harm* (1981), which is only referred to but not given the substantial

analysis that it would deserve within the scope of *Engendering Genre*.... It is one of the strengths of *Engendering Genre* that *Bodily Harm* –and also Atwood's most recent fiction—would fit Nischik's approach even though they are not included in the textual analyses. No work on Canada's most prolific writer can all-inclusive but *Engendering Genre* gives beginners and experienced Atwood scholars alike a lens to view Atwood's oeuvre as a whole.”

WYNNE-DAVIES, Marion. *Margaret Atwood*. Horndon, Devon, UK: British Council, 2010

Reference and Research Book News 26.1 (February 2011): N. pag. By ANON. “This slim volume of literary analysis and criticism examines selected chapters and passages from works spanning four periods of Margret Atwood’s career. Exploring common themes such as gender consciousness, political activism, history and place throughout her literature, this volume examines Atwood’s major works such as *The Edible Woman*, *The Handmaid’s Tale* and *Oryx and Crake* in depth and notes important or formative examples from a variety of lesser known writings as well. The volume includes a brief biographical outline and select bibliography of referenced works. Wynne-Davies is the Chair of English literature at the University of Surrey.”